

LEVEL BEST

Written by

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INT. TONY'S APARTMENT - NIGHT

Buzz. It's a studio apartment. A shitty studio apartment filled with trash and general grime. Pizza boxes, beer cans, paper plates. Buzz. There may or may not be a mouse taking up residence as an undisclosed tenant. The kitchen runs into the living room runs into the bedroom runs into the bathroom. It's no palace. Buzz.

A phone buzzes.

TONY, a scruffy but classically handsome guy, lays face down on his bed and moves slightly. His phone buzzes almost every 2 seconds. There is an influx of new texts. Tony stirs.

He rises. He looks down at his phone, puzzled. Was he always this popular? Then he begins to read the texts. Puzzled turns to bewilderment. He rubs his patchy beard in confusion.

TONY

What the fuck?

He scrolls through his phone. It continues to buzz with new messages.

TONY (CONT'D)

(louder this time)

What the fuck?

Tony turns on his dinky TV that is precariously sitting on a broken lawn chair. He flips through a few channels. He finds the one he's looking for and watches. His confusion grows. He can't process what he sees.

The sound of the TV is distorted, obscured. Almost like it is being played in a different room behind a closed door. Everything is a bit blurry.

After a few seconds, the TV can be heard again and it comes back into focus. On screen Tony sees himself on The Tonight Show with Jimmy Fallon. This Tony is in a nice suit, clean shaven, hair styled. This Tony looks suave.

JIMMY FALLON

So, Tony, your hit single is a love song, no? Was there any inspiration behind it?

They smile at each other.

JIMMY FALLON (CONT'D)

If you don't mind me asking.

2.0

Oh no, of course not. I wrote
'Eternally Yours' for my
girlfriend.

JIMMY FALLON

Oh wow! How romantic. I'll tell you
what- I bet after writing her a hit
single, she can't stay mad at you
for long.

2.0

Ha, like a 'get out of jail free'
card.

JIMMY FALLON

This guy gets it!

2.0

(laughing)

If I'm being honest, Jimmy, I don't
really have a use for it though; we
don't fight much at all.

JIMMY FALLON

Ah, so you two are the perfect
couple?

2.0

I don't know if I'd say that.

The two break out into more forced laughter.

2.0 (CONT'D)

But she's my everything. She
teaches me so much. I wouldn't be
here without her. And, she actually
came here with me tonight. Can I
bring her out Jimmy?

JIMMY FALLON

Please do!

A girl, KAYLA, walks onto The Tonight Show set. She acts
surprised to be called on stage, but it's clear this whole
thing was orchestrated.

2.0

Jimmy, I'd like to introduce you to
the love of my life, Kayla.

JIMMY FALLON

Kayla Victor come on out, so great
to have you here.

KAYLA

And great to be here, Jimmy. It's such a surprise to be pulled on stage, but Tony is so full of romantic gestures.

JIMMY FALLON

(yucking it up as he does)
You two are too much! Don't go anywhere because after the break Tony, or should I call him by his stage name, Tony 2.0, will play us his hit single 'Eternally Yours.'

A frozen Tony stares at his television screen. He is paralyzed. Inane TV ads play in the background. We hold on Tony.

INT. TONY'S APARTMENT - THE NEXT DAY

Tony is pacing in his tiny apartment. He is breathing heavily and is clearly panicked.

TONY

(to himself quietly)
Oh fuck. Was that real? What the hell?

He keeps pacing and picks up his phone. Unlock, contacts, Kayla. He stares at Kayla's contact unsure whether to call or not. He can't seem to figure out if anything is real. If it isn't real, it would be embarrassing to call Kayla.

But it felt so real. Tony calls Kayla.

It rings but no one answers. Tony paces. His phone begins ringing. It's Kayla.

KAYLA

(over the phone)
Tony? Is that you?

TONY

What's going on?

KAYLA

(over the phone)
I'm going to need you to be a bit more specific.

TONY

Am I going crazy or- I had this dream we were on The Tonight Show. It felt so real.

KAYLA

(over the phone)

Oh yeah, that, that wasn't a dream.

TONY

What? How do you know?

CUT TO:

INT. AIRPORT - DAY

Kayla is standing in the airport talking into her phone.

KAYLA

Look, I'd love to explain it but it's this whole thing and I'm about to board a flight and I think it would be better to do this face to face.

TONY

(over the phone)

Do what face to face? What is going on? Am I crazy?

KAYLA

Well you might be going crazy- I really don't have the authority to answer that question.

CUT TO:

INT. TONY'S APARTMENT - DAY

Tony is pacing in his apartment talking on the phone to Kayla.

TONY

Don't fucking gaslight me.

KAYLA

(over the phone)

See, I'm not convinced you actually know what that word means.

TONY
 (quietly)
 Not this again.

KAYLA
 (over the phone)
 I guess the long story short would
 be that I cloned you.

Tony is silent. What could he possibly say to respond?

On Kayla's line a voice is heard.

2.0
 (from a distance)
 Is that him?

Tony cranes forward as if that could possibly help him hear
 the voice on the phone better.

KAYLA
 (not speaking into phone)
 Yes, but you can't talk to him
 right now.

2.0
 (from a distance through
 the phone)
 Why not?

KAYLA
 (not speaking into phone)
 Because I said so.

2.0
 (from a distance through
 the phone)
 You said that I could talk to him
 soon. I want to talk to him.

KAYLA
 (not speaking into phone)
 Soon is not now. So you'll just
 have to be a little more patient.

Kayla speaks into the phone.

KAYLA (CONT'D)
 (over the phone)
 Sorry about that.

TONY
 Was that him? Me?

KAYLA

(over the phone)

Yeah- we can discuss this later.
Make the trip down to LA. Come
around the house but I have to go
now.

TONY

I live in LA.

KAYLA

(over the phone)

You do? Since when? I thought you
hated LA.

TONY

I do. I just live here now too.

KAYLA

(over the phone)

I thought you said you'd hold out
forever on LA.

TONY

I feel like we should focus on the
other thing?

KAYLA

(over the phone)

Yeah. It's fair that you might have
some questions. Well I'll text you.
We'll set up a time. Don't get hung
up on this, Tony. Don't do your
spiral thing. It's really not a big
deal. We'll work everything out.
I've got to go. Bye.

Kayla hangs up. Tony is so confused. He doesn't know what to
make of the conversation. He sits on his bed. He surveys his
apartment, looks out the window, considers going outside.
Tony resolves to stay in.

INT. TONY'S CAR - DAY

Tony sits in freeway traffic. He looks straight ahead of him,
vacant eyes. All the lanes are at a stand still.

Then Tony notices movement in the car to his left. He can
feel someone else's eyes on him. He turns to see two GIRLS,
young 20s, waving to get his attention.

He gives a confused smile and a short wave. The girl in the passenger seat makes a heart with her hands and the girl driving fumbles with her phone until she clicks on something. 'Eternally Yours' starts playing. Tony's face drops from confused to disturbed.

The girls mouth the lyrics to Tony. They aren't paying attention to the movement of traffic in front of them. Tony's lane is clearing too and he speeds away.

This is his first run in being mistaken for the clone. He is shaken and confused at first, but as he continues driving away he's a little flattered.

EXT. KAYLA'S HOUSE - DAY

Tony cleaned himself up. He shaved and put on a semi nice outfit. He pulls up to a modern looking house. It's huge, and beautiful but not particularly inviting. It's like Kayla bought the first mansion a realtor showed her.

Tony gets out of his car and approaches the front door. He rings the electronic doorbell.

KAYLA'S VOICE

Who is it?

TONY

It's me.

KAYLA'S VOICE

Who?

TONY

Is this charade really necessary?
Me. Tony. The guy you cloned.

TONY (CONT'D)

(under his breath)
Jesus christ, seriously.

The door makes a sound to signify it has been unlocked and Tony can walk in. Tony takes a deep breath.

TONY (CONT'D)

Here we go.

INT. KAYLA'S HOUSE - DAY

The house is open concept, but not in the way Tony's is. Sure all the rooms run into one another, but it's a specific choice.

From the living room, the kitchen is visible, and so are stairs. The place is furnished mostly neutral gray tones. The house is a modern design, gaudy in a way that implies monetary success, but doesn't shout it.

Kayla has buzzed Tony in, but didn't wait for him to come in. She has walked back to the living room, forcing him to find her in the house.

Tony walks in the foyer and looks around. He's not shocked that Kayla isn't there to greet him and wanders further in the house. In the living room, Kayla is sitting on a couch that doesn't appear to be comfortable. She's reading a thick book.

Kayla is pretty but suffers from resting bitch face. She can be a bit severe looking, especially when her hair is pulled away from her face. She is almost always done up nicely, makeup, hair, good outfit; she has a performance streak in her too.

TONY

Richard Dawkins come out with a new book?

KAYLA

I read other things too, Tony.

She pauses.

KAYLA (CONT'D)

But yes, he happens to have a new book out.

Tony flashes a fake smile.

KAYLA (CONT'D)

Well, you're here now. What do you want to talk about?

TONY

Are you kidding?

Kayla turns her head inquisitively. She is still sitting on the couch. Tony is still in the house's threshold.

TONY (CONT'D)

I really don't feel like playing these games.

KAYLA

What games?

TONY

I'm not here to verbally spar with you. I want answers.

KAYLA

I presume you are referring to the clone.

TONY

Honestly, fuck you. Yes, the clone.

KAYLA

What do you want to know?

TONY

I want to know-

KAYLA

You can come in you know. Instead of just leering in the doorway.

Tony makes an annoyed face but attempts to placate her. He takes a few steps inward and is now in the living room, but still standing.

TONY

Why did you clone me?

KAYLA

Tony, we were good together.

Tony's face lightens at this. He goes soft for a second. His eyes get slightly glassy for only a moment. The nostalgia for a first real love creeps in.

TONY

That's- That's not an answer.

KAYLA

What do you want me to say?

Tony is annoyed. Kayla is having her fun.

KAYLA (CONT'D)

(fake damsel in distress voice)

That you're the love of my life, the one who got away, and I couldn't stand to be without you?

TONY

It's impossible to have a conversation with you.

A moment of silence.

TONY (CONT'D)
Whatever, I'm leaving.

Tony turns around and heads for the door.

KAYLA
I couldn't find anyone like you.

Tony halts. He turns to face Kayla.

TONY
Did you even try?

KAYLA
Sure I did. Nothing stuck. Not like you.

They hold each other's stare for a while.

KAYLA (CONT'D)
You were almost perfect. I just had to make a few... tweaks.

Tony looks defeated. So confused and lost.

KAYLA (CONT'D)
Don't look at me like that.

TONY
Do you know how absolutely fucked it is that the first time I've seen you since we broke up is because you went and violated the laws of nature?

KAYLA
That's so dramatic.

TONY
No! It's really not.

Tony's face changes. Confused, lost, sad, beat down- they all morph into one thing. Anger.

TONY (CONT'D)
(voice raised)
Do you know what you've done?

KAYLA
(calmly)
Successfully cloned the first human?

TONY

Honestly, Kayla. This is the worst possible use of genius. How could you do this?

KAYLA

Well, it wasn't actually as hard as you might think-

TONY

Like, did you forget about ethics? You can't just go around cloning whatever the fuck you want.

KAYLA

Well maybe YOU can't.

TONY

There are rules! You don't get carte blanche to meddle in the human genome!

KAYLA

Oh you'd like that wouldn't you. You'd like to pretend we live in some world with all these strict rules so that it isn't your fault that you've never done anything with your life.

Tony pauses for a second.

TONY

You're deflecting.

KAYLA

It's always deflecting when I make a valid point, isn't it?

TONY

Seriously! We are talking about you stealing my DNA and CLONING ME. We can all agree-

KAYLA

No, Tony. You can agree that you feel wronged, but I'm happy. Don't you dare come in here and be angry that I'm happy.

Tony's mouth is agape.

TONY

You're fucking insane! Always the victim. Everything is always woe is you. It's never your fault, right? You are the villain here! How can you not see that. Playing some Frankenstein game, messing with me-

KAYLA

I perfected you.

TONY

What does that even mean?

KAYLA

Like I said before, I made a few changes.

TONY

You are so crazy that you had to build a new boyfriend.

KAYLA

I made him less prone to anger.

TONY

God knows I was the only person insane enough to love you.

KAYLA

Less stubborn. Less vindictive.

TONY

I can't believe this is happening. What did I do to deserve this?

KAYLA

I made him taller.

This one hurts Tony.

KAYLA (CONT'D)

Oh, and I made his eyes just slightly farther apart.

Another blow.

KAYLA (CONT'D)

You wouldn't think it'd make a big difference, but it really does.

Tony is silent. A moment stands.

KAYLA (CONT'D)

And obviously, he's a more successful musician than you are.

TONY

Have you not considered the impact this would have on me?

KAYLA

What impact? Making you famous? Oh, I'm so sorry. That must be really hard for you.

TONY

I'm not famous!

KAYLA

No one knows that.

TONY

I know that. You know that.

KAYLA

But no one else. I don't get it Tony, why are you complaining? Isn't this your dream?

TONY

Being cloned is not my dream.

KAYLA

Having a music a career.

TONY

Not like this. And forget the fact that you fucking cloned me, did you not see the problem in making my clone super famous-

KAYLA

Well, he made himself famous. But I gave him those traits, so yeah I guess I did make him famous.

TONY

You didn't think about how people might see us both and get suspicious? Like we're seen in two different places at once?

Kayla pauses. She's always been so fixated that she has major blind spots. This is one of them.

KAYLA
You worry too much.

TONY
You don't worry enough.

KAYLA
No one is going to question it.

TONY
Yes, obviously they will. Not everyone is as dumb as you think they are.

KAYLA
So, what would even happen?

TONY
If people found out that you cloned someone?

KAYLA
Yeah, like nothing, right?

TONY
Oh my god, you're so smart but, you're so dumb.

Kayla shoots daggers.

TONY (CONT'D)
If you think there wouldn't be some sort of intervention you're crazy.

KAYLA
Intervention?

TONY
(exasperated)
The government! The military! You'd be whisked away and interrogated. He'd be studied. And I'd be studied. All of our lives would be over.

KAYLA
I think you're being a little alarmist.

TONY
People finding out would ruin your life. His life. My life... even more than you already have. You don't want that.

KAYLA
(meekly)
No.

TONY
No. So no one can find out.

KAYLA
So what- you're going to go along
with this? After you just flew off
the handle?

TONY
What other choice do I have? You
took all the choices off the table.

KAYLA
I wasn't thinking about it like
that.

TONY
Yeah, you weren't thinking.

KAYLA
So what does this mean?

TONY
You can go on living your charmed
little life with my clone. I'm not
going to tell anyone.

KAYLA
What about you?

TONY
That's the first time you've
considered that question, isn't it.
What about me?

KAYLA
What are you going to do?

TONY
I don't know, Kayla. I don't even
know anyone here yet...I don't
know.

There's a long silence between the two. Long.

KAYLA
Thank you.

Another silence.

TONY

God, I hate that. I don't get how you always do that.

KAYLA

Do what?

TONY

Win!

KAYLA

Win?

TONY

I come in here, angry that you've cloned me and somehow, you've won the argument.

KAYLA

There aren't any winners or losers in a conversation, Tony.

TONY

You would say that being the winner and all. It doesn't matter what I say- you always somehow rearrange the whole problem. And then I have to be the one to suck it up and get over it. I hate that! That's not fair.

KAYLA

I don't know what you're talking about.

TONY

Jesus, Kayla. Don't pull that. Don't act like we haven't done this shit a million times before. You know what you're doing.

KAYLA

Tony, that's not what's happening here.

Kayla gets up and approaches Tony.

TONY

Fuck. Stay away from me.

KAYLA

I care about you.

TONY

Yeah, I know. But you cloning me is a pretty messed up way to show it.

KAYLA

Can we stop talking about all this cloning business?

Kayla steps closer to Tony. He retreats. A door upstairs opens. Kayla and Tony look up.

Footsteps approach. They are coming down the stairs. Only half of the staircase is visible from Kayla and Tony's position.

Halfway down 2.0 peaks his head out.

2.0

Is that him?

Kayla and Tony are frozen.

KAYLA

Yeah, 2.0, Tony's here.

2.0

(childishly)

Oh my gosh!

2.0 races down the stairs and kind of giggle skips over to Tony.

2.0 (CONT'D)

I'm so excited to meet you. Can I hug you? Let's hug.

2.0 pulls Tony in and they awkwardly embrace. 2.0 holds with passion and Tony looks like he wants to die on the spot. When they part, 2.0 takes Tony's hand into a handshake and vigorously moves up and down. 2.0 might as well be puppeteering a limp and shocked Tony.

2.0 (CONT'D)

Wow, it's so cool that we're face to face. I'm a huge fan.

TONY

Of me?

2.0

Of course!

TONY

Thanks.

2.0
 Kayla has told me so much about
 you. I think you are just the best.

TONY
 I'm glad someone does.

2.0
 I feel like I'm looking in a
 mirror.

In that moment, Tony looks for the subtle changes that Kayla made. 2.0 is slightly better looking than Tony. Tony is annoyed by this, but intrigued.

TONY
 Yeah. Crazy.

2.0
 It is crazy! So crazy!

Tony walks to the couch and sits down.

2.0 (CONT'D)
 (to Kayla quietly)
 Did I come on too strong?

KAYLA
 A little bit.

2.0
 Oh.

KAYLA
 We can work on it.

2.0 follows Tony to the couch.

2.0
 I know this is a lot. I was
 surprised too.

TONY
 I'm sure.

2.0
 But it's not all bad.
 (beat)
 I like to think of us as brothers.
 Do you have any brothers?

TONY
 No.

2.0
Exactly. We can be brothers. Twins.

TONY
Uh huh.

2.0 smiles. He's happy and sweet and doesn't seem to read the tension in the room. He has the same blind spots that Kayla does since she created him.

KAYLA
Hey, 2.0, remember we have that dinner with the label tonight.

2.0
I know.

KAYLA
I want you to go get ready. I'll be up soon.

2.0 starts to go upstairs.

2.0
It was great meeting you Tony.
Let's do this again soon.

TONY
Sure.

KAYLA
(at 2.0)
I laid out your outfit on the bed!

Kayla comes over to the couch and sits next to Tony.

TONY
That's my clone?

KAYLA
That's your clone.

TONY
Do you pack his lunch?

KAYLA
Alright. There's no need-

TONY
Do you have to wipe his ass too?

KAYLA

Tony-

TONY

Are you breastfeeding or did you
decide on formula?

KAYLA

You always go too far.

Tony is laughing. It's the first time he's cracked a smile
since he's arrived.

KAYLA (CONT'D)

You're not that funny. Stop
laughing at your own jokes.

TONY

But the thing is I am funny. You
always thought I was funny.

KAYLA

I always told you that I thought
you were funny.

TONY

Bullshit.

(beat)

I mean how'd you even do this? How
did we get here?

KAYLA

I could explain how I did it, but
you wouldn't understand.

TONY

God, that's not what I meant. Good
to know some things never change.

They look at each other. Stare into each other for a while.
They sit in silence.

EXT. LA SIDEWALK - EVENING

Tony is walking home from the convenience store. He's
carrying beer and beef jerky- all the necessities.

Some GIRLS on his side of the street notice him. They confer
with each other. Could this be him? Tony 2.0? They decide yes
and approach.

As they come at him, 3 girls wide, Tony makes himself small so that he can squeeze through them, not realizing they are interested in him.

FANGIRL 1

Oh my god! Are you like Tony 2.0?

TONY

What?

FANGIRL 3

No, like he totally is.

FANGIRL 1

This is so freaking cool.

FANGIRL 3

Tiffany, stop saying freaking. You're not in middle school. Tony, we're huge fans. Could we, like, get a picture with you?

TONY

Sure.

The girls cozy up to Tony and get ready to take a selfie.

FANGIRL 1

Okay say Tony 2.0 on 3. 1, 2, 3.

The girls are sorority squatting and smiling wide. They know how to take a good photo. Tony looks hesitant and feels uncomfortable. He barely manages a smile.

FANGIRL 3

Wow, thank you so much!

They walk away. We follow the girl group. The one who hasn't said anything yet speaks up.

FANGIRL 2

Didn't he look a little... short?

FANGIRL 1

I don't know maybe?

FANGIRL 3

Sometimes you can't tell on TV and stuff.

FANGIRL 2

I feel like there was something off about him.

FANGIRL 1
What do you mean?

FANGIRL 2
I don't know.

We cut to Tony walking in the other direction. He's feeling pretty good now. Maybe this being famous thing isn't so bad?

EXT. NIGHTCLUB - NIGHT

Tony walks by a long queue for a nightclub. He is drinking his beer out of a bag in one hand and holding a half eaten beef jerky strip in the other. Some GIRL in the front of the line see him.

NIGHTCLUB GIRL
Oh my gosh, Tony 2.0?

Tony doesn't respond.

NIGHTCLUB GIRL (CONT'D)
(louder)
Tony 2.0!

Tony turns. He points to himself and makes the "me?" face. Wow, people really seem to like him, he thinks. Is he the new Harry Styles?

NIGHTCLUB GIRL (CONT'D)
It is you! Wow, you should totally come partying with us!

She is with a group of girls who seem receptive to his potential joining.

TONY
Oh, I would, but I can't cut in line.

The BOUNCER is within earshot of the conversation.

BOUNCER
Man, what'dya mean you can't cut in line? You're famous and shit, you can just get into these things.

TONY
Oh. I didn't know.

BOUNCER
(mockingly)
Oh, I didn't know. Yeah okay,
whatever.

Tony and the bouncer look at each other.

BOUNCER (CONT'D)
Well get in. I'm letting you in.

The bouncer opens the door for Tony and the girls in the front who beckoned him. The girls enter first. Tony starts to go in.

BOUNCER (CONT'D)
And wipe that stupidass innocent
Bambi look off your face. They'll
eat you alive in there.

INT. NIGHTCLUB - NIGHT

Strobe lights rage and people crowd the floor dancing. The music is loud. Everything is slightly hazy. Tony hasn't been to one of these places in years. He's not very old, but he feels way too old for this shit.

He stands still and has not wiped the Bambi look off of his face as he surveys the club. Some people bump into him prompting him to move. He walks to the bar.

TONY
(speaking loudly)
Hey could I have a-

The NIGHTCLUB GIRL who called him over approaches.

NIGHTCLUB GIRL
Let me buy you a shot.
(to the bartender)
Two tequila shots, please.

TONY
You didn't have to do that.

NIGHTCLUB GIRL
I know.

She smiles seductively.

NIGHTCLUB GIRL (CONT'D)
So where's your girlfriend?

TONY
My what?

NIGHTCLUB GIRL
You know, the one with you on
Fallon the other night.

TONY
Oh, yeah. She's at home.

NIGHTCLUB GIRL
Oh, I see. What she doesn't know
won't hurt her, right?

TONY
Right.

NIGHTCLUB GIRL
I'm Alicia. My friends just got a
booth over there. Wanna come?

The bartender hands them their shots. Alicia takes hers
easily. Tony looks more pained by it.

TONY
Lead the way.

They walk over to the booth where more pretty, young GIRLS
are sitting.

ALICIA
Ladies, meet Tony.

A chorus of girls all say hello.

TONY
Hi.

ALICIA
You're way too sober.

TONY
Me?

ALICIA
You.

Tony turns on the charm.

TONY
What can we do about that?

ALICIA
I have just the thing.

As if out of nowhere, more shots are just sitting on the table. The girls are almost feeding shots to Tony.

We watch the next sequence, a progression as he gets drunk.

TONY

Writing music, hmm, some may say
it's hard, but for me, it's hard
NOT to.

Tony does a shot.

TONY (CONT'D)

He's definitely good at his job and
all, don't get me wrong, but I
don't think hosting a late night
show is all that much work.

He does a shot.

TONY (CONT'D)

What makes you, you? Ya know?

Alicia puts her finger to Tony's lips to hush him. She begins kissing him. It's a little sloppy, a drunk make out. She pulls away.

Tony does a shot.

Tony has an arm wrapped around two different girls they are both touching him. One is kissing him. The other looks as if she's waiting her turn.

Tony does a shot.

EXT. NIGHTCLUB - NIGHT

Tony stumbles to catch up with Alicia and her girl group.

TONY

(slurs)

Ladies, where are we going?

ALICIA

Home.

TONY

Oh? That's so forward of you. But
yes, I accept.

ALICIA

You're not invited.

Tony looks at the group like he's wondering which girl he's going home with. Alicia realizes this.

ALICIA (CONT'D)
None of us are going home with you.

TONY
What?

ALICIA
You have a girlfriend.

TONY
I do?

ALICIA
The one you wrote your song about.
How dumb do you think we are?

TONY
But we kissed?

ALICIA
Yeah, just kissed. We wanted to
have a little fun, party with a
celebrity. But I'm not a home
wrecker.

TONY
That's a weird line to draw.

Alicia and her friends begin walking away.

TONY (CONT'D)
(yelling as they go)
But I don't have a girlfriend. I
don't.

Tony plops down on the sidewalk.

TONY (CONT'D)
(to himself)
I don't get LA.

All the sudden he feels queasy. Tony vomits. He finishes, wipes his mouth, sighs, calls a ride home. He hates himself.

INT. KAYLA'S HOUSE - DAY

Kayla and 2.0 are sitting down for breakfast.

2.0
How'd you sleep, honey.

KAYLA
I slept well.

2.0
Me too.

KAYLA
Good. That's good.

They are quiet again.

2.0
These eggs are so good. I think
they're the best batch I've made
yet.

KAYLA
I think they are.

2.0
So light and fluffy.

KAYLA
Yeah.

Another silence.

KAYLA (CONT'D)
So I was thinking-

2.0
(eagerly)
Yeah?

KAYLA
Do you think a vampire could
subsist off of leeches?

2.0
What?

KAYLA
Okay, so like. A vampire needs
blood, right? So couldn't you in
theory sic a bunch of leeches on a
person, but not enough to harm
them, and then just give the
leeches to a vampire to eat. And
then vampires like aren't a
problem.

A silent moment. 2.0 is confused.

2.0

But vampires aren't a problem.

KAYLA

Hypothetically though.

2.0

I don't understand.

KAYLA

I know vampires aren't a problem but I was just thinking if they were, it wouldn't be a big deal because this leeches thing could negate the whole bloodlust.

2.0's confused look disappears. Like a switch has flipped in his head, he smiles.

2.0

You're right babe.

KAYLA

So you agree?

2.0

You're so smart.

KAYLA

But how many leeches is the question. Like you'd have to get a lot of leeches and people to make this work.

2.0 is confused again.

KAYLA (CONT'D)

So maybe it wouldn't work.

2.0

I'm confused. Did you not want me to agree with you?

KAYLA

Yeah- well no. I just wanted to have a fun little argument.

2.0

But we don't argue.

KAYLA

Not an argument. Like, a debate. I wanted to play both sides.

2.0
For vampires?

KAYLA
Yeah, just a dumb thought
experiment. You know?

2.0
Not really.

2.0 looks down. He hates it when he struggles to understand Kayla and social cues.

KAYLA
Hey, it's okay 2.0. I can see all
your time and effort paying off.

2.0
Really?

KAYLA
Of course. You're doing such a good
job with the lessons.

2.0
I've been practicing.

KAYLA
I can tell. I'm really proud of
you.

2.0
I am working really hard.

Silence.

KAYLA
(baiting like she wants to
hear him say it back)
I love you.

2.0
(sincere, but with a tinge
of obligation)
I love you.

INT. TONY'S APARTMENT - DAY

Tony googles 2.0's 'Eternally Yours'. He listens to it. His face is empty. This is a song he could always feel inside of him, but could never quite articulate. He's been trying to be this good for years and 2.0 seems to have eclipsed him in a matter of months. It's dejecting.

The song finishes. Tony hits replay.

INT. COFFEE SHOP - DAY

Tony sees an Open Mic Night sign while he waits in line at the coffee shop. He stares intently at it.

He moves up in line. Tony approaches the counter where a BARISTA stands.

TONY
Hi, can I get an iced coffee?

BARISTA
Any cream or sugar?

TONY
Cream please.

BARISTA
What size?

TONY
Medium.

BARISTA
That'll be 7.89.

Jesus, LA prices. Tony hands over his card. The barista looks at it, then up at Tony, then back at the card.

TONY
Is there a sign up for the Open Mic
Night thing?

Tony points to the sign on the counter.

BARISTA
Yeah.

The barista pulls out a clipboard and hands it to Tony. Tony scribbles down his name. He hands it back to the barista. The barista looks at Tony's name and then it clicks.

BARISTA (CONT'D)
Hey, you're Tony Muriel, right? Or
Tony 2.0 or whatever?

TONY
Uhh, yeah.

BARISTA

Well, you don't have to sign up for an Open Mic slot, you're famous. If you want to play here, we can make the whole night your thing. Like a gig.

TONY

Really?

BARISTA

Of course. You wouldn't have to share time or anything. Like it would just be you headlining or whatever.

TONY

Wow, yeah, that would be cool.

BARISTA

And you know, obviously we'd pay you, but I'm sure it wouldn't be what you're used to.

TONY

How much?

BARISTA

Uh, I don't know, like 500?

TONY

(excited)

500?

BARISTA

You're right, 600?

Tony doesn't say anything. The barista looks nervous.

TONY

Yeah, I'll do it. I'd love to.

BARISTA

Awesome! Wow, this is going to be great. Tuesday at 7 is usually when we do music nights, but of course, we can work around your schedule...

The barista's voice fades as it occurs to Tony that maybe he can profit off of this charade. He looks almost happy, satisfied.

INT. OFFICE - DAY

Kayla, 2.0, and a man in a suit, BRYCE, sit in an office. The windows are big and you can see how high up the floor is that they are on. The walls are glass and you can see people as they walk by outside the office. The desk is in one corner. There's chairs and couches too, the ones that you would find at a "cool" workplace like Google.

The man in a suit is youngish. Younger than you would expect someone with this office to be. He is fidgeting with the myriad of toys on his desk. He looks like a typical frat boy, the kind to threaten to have his dad sue you, the kind who loves to play devil's advocate, the kind who takes pictures on his family yacht dressed head to toe in Vineyard Vines.

BRYCE

So here's what I'm thinking.
'Eternally Yours.' Amazing. Great start.

KAYLA

Thank you.

BRYCE

I'm not done. We need an album, right? An album. So, two more singles. One a month from now, the third a month after that. They're huge. People can't get enough of this guy. Then boom album!

Bryce speaks with enthusiasm. He acts like he's the first person to ever figure out the singles then album formula.

KAYLA

Is that a definite timeline?

BRYCE

(to 2.0)

So are you ready to shit money?

2.0 nods eagerly.

KAYLA

Bryce, this sounds like a great plan. I'd love to know a little more about logistics.

BRYCE

(dismissive of Kayla)

Uh huh, yeah.

Bryce turns to 2.0.

BRYCE (CONT'D)

Okay so I'm picturing a rented out nightclub for the release party. Girls. Cages. Gold everything. Goldschlager! It's going to be so sexy.

KAYLA

What about the album, itself? Do you have a preference for the kinds of songs? Do you have a studio set up?

BRYCE

Jesus christ- yes I have all those things, okay.

Again, Bryce turns to 2.0

BRYCE (CONT'D)

You're going to have babes lined up.

Kayla shoots an "are you kidding me?" look at Bryce, but he isn't paying attention.

2.0

(kindly, sincerely)

Bryce, Kayla and I are in love. I don't need any babes lined up.

Bryce makes a whip cracking sound.

BRYCE

The old ball and chain, huh?

Bryce puts his hand to the side of his mouth as if to shield Kayla from what he's about to say, but she can clearly hear it.

BRYCE (CONT'D)

We can circle back to the babes.

Bryce cackles loudly.

BRYCE (CONT'D)

I'm kidding. I'm kidding! It's a joke. I respect monogamy. But I respect women a lot more if you know what I mean!

Bryce laughs obnoxiously again.

KAYLA

I was just hoping for something more concrete in terms of what you need from us.

BRYCE

Us? Tony's the talent right? So from you, I need less-

Bryce moves his hand open and closed like a mouth. He's telling Kayla he wants her to shut up.

BRYCE (CONT'D)

And from Tony I need more number 1 HIT SINGLES! YEAH BABY!

Bryce goes for a high five that 2.0 meets.

2.0

Is there a timeline for the album though? It would be helpful for me to have.

BRYCE

Yeah, right here. I have it all planned out. If everything goes well, it goes up to your first tour.

Bryce hands them a binder of information, showing that he has done his work, he's just a raging piece of shit.

BRYCE (CONT'D)

Of course, it's not set in stone. We're going to change this and that as we need, but it's a pretty good idea for what needs to happen by when. Because you're a mint, Tony. And I'm ready to take you all the way to the bank.

INT. LOBBY - DAY

Kayla and 2.0 leave Bryce's office. Kayla stops walking. 2.0 walks ahead. She's clearly annoyed from the meeting and she waits for 2.0 to realize she's stopped walking and come back over to her. He walks back over to her as she wanted.

KAYLA

I really hate that guy.

2.0

Why?

KAYLA

There has to be someone else here
that is more suitable for us.

2.0

I like him.

KAYLA

Why? He's the worst. Did you hear
how he spoke to me?

2.0

I'm sure he didn't mean it. He's
good at his job.

KAYLA

His job is people. And he clearly
doesn't respect women.

2.0

He specifically said that he did.

Kayla squints and shakes her head. She lifts one arm up and
lets it fall back down in a questioning motion.

KAYLA

He probably only likes rich,
straight, white males. Do you
really want to spend your time
around someone like that?

2.0

Of course not. But I don't think he
meant any harm by what he said.

KAYLA

(sarcastically)
Yeah, I'm sure.

2.0

You always think the worst of
people.

KAYLA

That guy is the worst!

2.0

Yeah, but he's our agent.

KAYLA

He doesn't have to be.

2.0
 He kind of does. We signed a
 contract.

KAYLA
 We're just treading water now.

2.0
 Honestly, Kayla, if you hate him so
 much, maybe just... you don't have
 to come to the meetings.

KAYLA
 I'm your manager. Are you kidding
 me?
 (beat)
 Unbelievable.

Kayla walks off towards the elevator. She presses the button
 and the doors open.

KAYLA (CONT'D)
 (to 2.0)
 Are you coming?

2.0 scurries over.

INT. TONY'S APARTMENT - DAY

Tony sits on his bed computer open to 'Eternally Yours' on
 Youtube. He has a notebook and is practicing writing the
 lyrics.

The song finishes. He turns to a new page in the notebook and
 writes in the margin 'Set List'.

He stops to think for a minute. What can he play? He writes
 down something. Crosses it out. He writes down something
 else. As of now the set list reads 'Wonderwall' with a line
 through it and 'Eternally Yours.'

Preparing this set list reminds him of all his failures. It
 underscores his self loathing.

INT. KAYLA'S HOUSE - DAY

Kayla is on her computer rapidly typing something. She
 continues for a beat, looks satisfied, and gets up. She walks
 over to the kitchen. She walks almost past the kitchen and to
 a door that is trying to be inconspicuous. She opens it and
 goes down the stairs that are behind it. It's dark.

KAYLA
(as she descends)
2.0? How's it going here?

No answer.

KAYLA (CONT'D)
I got a notification that says you
finished your lesson.

Kayla arrives at the bottom of the stairs. The room is small and dark with just a chair in the middle. 2.0 is sitting in the chair with a VR headset set on his lap.

KAYLA (CONT'D)
Why aren't you watching?

2.0
I didn't like that one.

2.0 fiddles with the headset uncomfortably.

KAYLA
It was a tough one, wasn't it.

2.0 nods. Kayla walks over to the chair and puts her hand on 2.0's shoulder. She rubs gently to comfort him.

KAYLA (CONT'D)
Do you want to talk about it?

Kayla moves her hand to 2.0's neck. 2.0 hasn't reacted or reciprocated to her touching.

2.0
Why are you doing this?

Kayla is taken aback.

KAYLA
What do you mean?

2.0
I mean why do I have to sit through
these lessons? I don't get them.

Kayla gives a patronizing smile as if she's cracked the code to why he's upset.

KAYLA

I thought you liked them. I know the lessons aren't always fun, but you're learning valuable information and gaining important experiences.

2.0

How are these lessons giving me valuable experiences? They don't mean anything to me.

KAYLA

Not yet. But they will, because they're life.

2.0

(scoffs)
Tony's life.

KAYLA

And yours now too.

2.0

It's not my life if I have to be taught it in a dark room through a virtual reality replicator.

KAYLA

2.0, I can't clone memories. Okay, you know that. They have to be introduced through other methods.

2.0

I don't like these lessons.

KAYLA

Well not all memories are good. But they shape who you are. Who you become.

2.0

Why am I not good enough for you?

KAYLA

You are. 2.0, you are so good. You're too good. I love YOU, remember. And I know the lessons aren't always pleasant, but life isn't either. I'm preparing you for the real world because I love you.

2.0 softens. She loves him, right?

KAYLA (CONT'D)
Hey, let's go upstairs.

Kayla kisses 2.0. She parts. Then she kisses him again longer, more passionately. They part, smile at each other, and head upstairs.

INT. COFFEE SHOP - NIGHT

Tony stands out of sight behind the counter watching as people pile in to the coffee shop. He's holding his guitar in one hand. The barista is welcoming people in and making their way over to him.

TONY
Are your open mic nights usually
this popular?

BARISTA
Never. Thank you again for agreeing
to do this.

TONY
(smiles weakly)
Yeah, sure thing.

Tony is nervous. He hasn't played for a crowd in a while and never a crowd this eager to see him, but not him, but they don't know. Tony is going through all this in his mind.

BARISTA
Ok, it's about 7 now. Ready?

Tony nods.

The barista walks to the mic.

BARISTA (CONT'D)
So great to see so many faces out
here tonight. Thank you all for
coming out. Just a reminder,
pastries are half off with a large
coffee or latte. But anyway, now
for what you really came here to
see... Tony 2.0.

Tony walks over to the mic slightly trapping the barista who is trying to get out of the music corner and man the counter. They do an awkward shimmy past each other. Apologies are made, it is weird.

TONY

Alright. Hi guys. I'm Tony. I'm going to play a few songs for you tonight. I hope you like them.

Tony begins to play a cover of 'Sweet Child O' Mine'. This is not what the crowd expected. They don't much seem like the type to listen to Guns N' Roses but they bear with Tony.

2 GIRLS in the audience watch as Tony plays.

GIRL 1

He looks different in person, don't you think?

GIRL 2

Yeah, it's something with the face, right?

GIRL 1

Do you think he had work done?

GIRL 2

They airbrush everything nowadays.

The girls nod to each other.

Tony plays a few songs. He finishes one.

TONY

And now I'm going to play-

AUDIENCE PERSON

Just play 'Eternally Yours' already.

TONY

Oh, yeah, um okay. I can do that.

Tony begins to play his clone's song. He hasn't had enough practice to introduce it into his set list. He starts singing the song.

GIRL 1

Did he just fuck up his own lyric?

GIRL 2

No I'm sure he wouldn't.

GIRL 1

I don't know. It sounded like he said "lovers door" instead of "love you more".

CUT TO:

Later that night. The coffee shop is empty. Tony stands staring at the empty seats. He thinks about how shitty his performance was.

BARISTA

Well, here's your money.

Tony takes a wad of cash.

TONY

Thanks.

His face is blank. He barely makes eye contact with the barista. Tony knows he flopped.

The barista cleans tables and counters awkwardly avoiding Tony. Tony stands still for a while. The barista looks up wondering why he's still there. Tony exits feeling shitty about himself.

EXT. KAYLA'S HOUSE - DAY

Tony rings the electronic doorbell.

KAYLA'S VOICE

Who is it?

TONY

Let me in. We need to talk.

KAYLA'S VOICE

Wow, look at that. We actually agree on something.

Kayla buzzes Tony in.

EXT. KAYLA'S HOUSE - DAY

Tony enters the house. Kayla is in the kitchen.

KAYLA

So what do you have to say for yourself?

TONY

Wait, why are you mad at me? I'm mad at you!

KAYLA

Did you or did you not take a gig playing at some shitty little dive bar as 2.0?

TONY

It was a coffee shop.

KAYLA

You are not 2.0!

TONY

(annoyed)

I fucking know that.

KAYLA

So what were you thinking?

TONY

I was thinking that I have to make a living somehow.

KAYLA

So you're going to pose as 2.0?

TONY

Yeah, I'm posing as my own clone, sue me.

KAYLA

You're just lucky that 2.0 stayed in last night. Can you imagine if he was doing some appearance? How would that look?

TONY

How would it look to clone your ex-boyfriend?

KAYLA

Get over it.

TONY

Are you kidding me! Do you hear yourself?

Silence between the two for a moment.

TONY (CONT'D)

And you haven't even said sorry. I know your stance on that and all-

KAYLA

Women apologize far too much.

TONY

Don't you think this situation warrants an apology?

They look at each other for a minute. Kayla opens her mouth as if she's about to, but Tony cuts in.

TONY (CONT'D)

You cloned me, that isn't changing. But I still need to pay rent, so yeah, I took a gig when someone mistook me for him.

KAYLA

Tony, we can help you.

TONY

I don't want your money.

KAYLA

But you deserve some of it.

Another silence.

TONY

Look, I came here because, god this is so demeaning, I think we can work out a deal or something.

KAYLA

What kind of deal?

TONY

When I was playing at the coffee shop I realized that I wasn't the Tony that they wanted. But I can be. Let me learn 2.0's music before he releases it, give me the demos, just, I need something, you know. It's the least you can do.

Kayla thinks for a minute.

KAYLA

I think we can figure something out. Quid pro quo.

TONY
(imitating Hannibal)
Clarice.

Kayla rolls her eyes.

KAYLA
God it really is a compulsion isn't
it.

TONY
Hey, My Hannibal is good.

KAYLA
It's passable.

Kayla pauses.

KAYLA (CONT'D)
I think that you should be 2.0 for
some press things.

TONY
What? Why?

KAYLA
Well 2.0's great, he really is.

TONY
(sarcastically)
You sound so certain.

KAYLA
Shut up. He's great at the
performing. But interviews for
magazines, or videos, that stuff is
not always his strong suit.

TONY
He looked just fine on Fallon.

KAYLA
I think I know him a little better
than you.

TONY
(incredulous)
Really?

Tony decides to let it go.

TONY (CONT'D)

So you'll let me listen to 2.0's music before it comes out and all if I do a few publicity events.

KAYLA

Yes.

TONY

Deal.

Tony extends his hand. Kayla shakes it.

KAYLA

So, I have to know. What song did you open with? 'Wonderwall'?

TONY

(scoffing)

No.

KAYLA

'Sweet Child O' Mine'?

TONY

Okay, I'm leaving.

Tony starts to head to the door as they playfully banter.

KAYLA

I'm right!

TONY

No you're not.

KAYLA

I am!

TONY

How would you even know?

KAYLA

You have a tell.

TONY

Goodbye.

KAYLA

Bye Tony.

Kayla smiles as Tony walks out the door. She shakes her head. She looks like a dumb high schooler over a first crush.

INT. OFFICE - DAY

Kayla, 2.0, and Bryce sit in Bryce's office. There is another man there, MYLES.

BRYCE

I've missed ya Tony. It's been too long. Good to see you're with this one.

Bryce refers to Kayla with a small head nod. Kayla scowls.

BRYCE (CONT'D)

Listened to the new track and I love it. I'm telling you, this song is great. It's going to be even bigger than 'Eternally Yours.'

2.0 is living for the approval.

KAYLA

We have rough demos of 9 other songs, too.

BRYCE

No shit, 2.0, for real?

2.0

They're written and I have them recorded acoustic for you to hear.

BRYCE

So you're telling me that you have every song for the album ready to be recorded.

KAYLA

Yes, and-

BRYCE

So I only need to book you studio space for what, 3 days? Is that enough?

2.0

(nodding eagerly)
More than enough.

BRYCE

(to Myles)
See what I told you? I fucking love this guy. He's the dream client.

MYLES

No shit, he really is perfect.

Bryce stands up and walks over to 2.0. He reaches his hand out like he wants to do a bro hug, the pull in pat on back thing.

BRYCE

Come're man. Put it there.

2.0 is confused. He awkwardly messes up the pat on the back bro shake. Bryce and Myles laugh.

MYLES

Dude, where'd you find this guy?

Kayla's phone rings.

KAYLA

(to 2.0)

I have to take this.

2.0 nods mindlessly. He's too busy taking in all the love Bryce and Myles are giving him.

Kayla leaves Bryce's office. The one side of Bryce's office is clear windows, so Myles, Bryce, and 2.0 are all still visible, but they can't be heard.

KAYLA (CONT'D)

Hello.

TONY

(over the phone)

Hey.

KAYLA

What's up, Tony?

TONY

(over the phone)

Well, you know how we worked out that arrangement and all?

(beat)

When can I hear his songs?

KAYLA

Really soon.

TONY

(over the phone)

Okay, and that sounds good and all, it's just been a while and I'm starting to-

KAYLA
 Tony, don't you know how the music
 industry works?

TONY
 (over the phone)
 Yeah.

KAYLA
 No you don't.

TONY
 (over the phone)
 I didn't call for a lecture.

In the background 2.0 is one of the boys. Bryce and Myles
 make him feel amazing.

KAYLA
 I'm not lecturing you. These things
 take time, you know.

TONY
 (over the phone)
 Yeah, well it's not like I've ever
 been signed.

KAYLA
 Either way. It won't be long now.
 2.0 works faster than most.

TONY
 (over the phone)
 Yeah, I know. He's perfect. We can
 skip this part of the conversation
 too.

KAYLA
 (pleading)
 Tony-

It sounds like she might apologize.

KAYLA (CONT'D)
 Are you busy next Thursday?

She balks.

TONY
 (over the phone)
 No. I never do anything, ever.

Kayla lets out a small laugh.

KAYLA

Okay, because I need you to step in
for 2.0 on an interview.

TONY

(over the phone)
Okay.

KAYLA

Okay. I'll text you. I have to go.

TONY

(over the phone)
Bye.

Kayla hangs up. She walks back into the office and the boys who have been having a grand old time joking around grow silent when she walks in. It's awkward. She knows she's out of place.

INT. KAYLA'S HOUSE - DAY

2.0 is sitting on the bed with his guitar on his lap. Kayla is downstairs yelling up to him.

KAYLA

(yelling)
Okay, I'm going to run some
errands. I shouldn't be too long.

2.0

(plucking at his guitar)
Okay.

A long pause as if Kayla was waiting for him to say something else.

KAYLA

Love you.

2.0

Yep. You too.

2.0 can hear Kayla's footsteps downstairs as she walks out the front door.

He messes around on the guitar for a little. He's getting into his strumming, but accidentally drops the pick on the ground. He dismounts the bed and gets on all fours to look for the pick.

2.0 is on Kayla's side of the bed. She has a small night table with a drawer.

It's usually closed, but today it's slightly ajar. 2.0 thinks about closing it all the way, but first decides to give a look to see what Kayla keeps inside. Inside is a brown box. 2.0 takes it out of the drawer.

Inside the box he sees pictures of Tony and Kayla. They look happy and in love. Other keepsakes and small trinkets are in the box, even a toothbrush in a plastic bag, presumably holding the DNA that was used to create 2.0.

2.0 is curious as he looks through the box, but also sad that he isn't the guy in these pictures. He wonders if Kayla has a box for him. He wonders about his purpose. He feels particularly shit as he closes the box, puts it in the drawer, and climbs back up on the bed and clutches his guitar. 2.0 never picked up his guitar pick.

INT. TONY'S CAR - DAY

Tony pulls up to Kayla's house to pick her up. They're heading to the interview. Kayla gets in the car.

TONY

Hey.

KAYLA

Hey.

Tony drives off.

Traffic is bad.

TONY

God, I hate LA traffic.

KAYLA

You know, I think you're the first person to ever feel that way.

TONY

Yeah, okay.

KAYLA

Because personally, I love it. Can't get enough. Give me some more of that sweet, sweet, bumper to bumper action.

TONY

Yeah, I get it.

They share a laugh. Then an uncomfortable silence.

TONY (CONT'D)
Oh, okay, so I was thinking-

Kayla nods.

TONY (CONT'D)
Hypothetically, if a werewolf while
in wolf form, had sex with a wolf,
what would their baby be?

KAYLA
Oh that's a good one. Let me think.

TONY
I keep going back and forth on it.
Like, would it be 25% human and 75%
wolf?

KAYLA
Well I think the human trait is
dominant, right?

TONY
Yeah, but there's still some wolf
in the human. So doesn't that tip
genetics in the wolf's favor?

KAYLA
I'm going to make a punnet square.

TONY
No- don't bother with all that
science stuff.

KAYLA
What?

TONY
What does your gut say? On the
spot, go.

KAYLA
What if it's a reverse werewolf?
Mostly wolf, but turned human on
full moons?

TONY
I like it!

KAYLA
Does your DNA change only when you
morph into a werewolf or does it
change all together?

TONY
Another important question.

KAYLA
I think it all comes down to the
alleles.

TONY
The alleles?

They say alleles at the same time. They laugh.

KAYLA
How'd you know that's what I was
going to say?

TONY
You love your alleles. You think
I'd forget that?

KAYLA
I didn't think you were listening.

TONY
(jokingly)
Alleles this, alleles that.

Kayla plays along. Tony leans over, not really paying
attention to the road.

TONY (CONT'D)
I was a good boyfriend, okay.

KAYLA
Tony. Tony, brake!

TONY
Wha?

At the last minute Tony brakes and avoids hitting the car in
front of them.

KAYLA
Jesus, are you happy?

TONY
That was a close call.

KAYLA
No thanks to you.

TONY

Are you upset right now? Like actually upset?

KAYLA

No, I find it hilarious how you almost crashed your car because you weren't paying attention.

TONY

I'm sorry. That was totally my fault. But nothing happened. It's all good.

Kayla scoffs. She's not pleased.

INT. THE HOT LIST HQ - DAY

Tony and Kayla walk in to The Hot List headquarters, some BuzzFeed-esque online video news source company. There's an ASSISTANT at the front desk waiting to take them back and get ready for the interview. They are still bickering.

KAYLA

(to Tony, quietly)

I've always been the better driver.

Kayla turns and plasters a fake smile as she speaks to the assistant.

KAYLA (CONT'D)

Hi, we're here for the Tony 2.0 interview.

ASSISTANT

Yes, we've been expecting you. Follow me.

They begin to follow the assistant. There's enough space in between the assistant and Tony and Kayla that Tony continues speaking. He doesn't change his volume, but Kayla's demeanor has shifted into business mode.

TONY

You're no better a driver than me.

KAYLA

(quietly, calmly)

Than I.

TONY

They're both right. You just can't handle not being in control. Not being in the driver's seat.

Kayla stops walking and turns to Tony. He almost walks into her.

KAYLA

(whispering)

It's always the passenger who dies in car accidents.

TONY

Oh please. You would not have died.

The assistant leads them to a small set where the interview will be recorded. There's a couch and a chair. The interviewer, LINDY, stands from the chair when she sees them approach.

Lindy is pretty and young. She's semi-awkward, but in a quirky, lovable sort of way.

KAYLA

(quietly)

Can you say with 100% certainty that I wouldn't have died?

Lindy walks over to greet them. Noticing this, Kayla smiles.

TONY

(to Kayla)

Oh, I didn't realize a succubus could die in a car accident.

KAYLA

(to Tony, quietly)

Shut up, we're a couple now.

Lindy is by them now and definitely caught what Kayla just said.

LINDY

Hi, my name is Lindy. I'm so glad you could make it here. Traffic wasn't so bad, I hope.

TONY

I'm not sure which was worse. The traffic or this one.

It's tense. Kayla looks at him, angry. Tony lets out a forced laugh.

TONY (CONT'D)
Joking! I'm just joking.

Lindy and Kayla fake laugh too. It's uncomfortable.

LINDY
Well, I have to check on a few things, but then we'll be ready to go. I'll just be a minute.

Lindy walks off the set.

KAYLA
You are such a dick.

TONY
If you wanted a puppet to control, you should've brought 2.0.

KAYLA
I can't believe I let you drive us in your weird smelling car.

She lifts her shirt to her nose and winces.

TONY
My car smells fine.

KAYLA
It's a dutch oven on wheels.

Tony rolls his eyes.

KAYLA (CONT'D)
Your car smells like you axe body sprayed a litter box.

TONY
I hope you get toxoplasmosis.

Lindy walks back on set like she's ready to start.

KAYLA
I'm going to the bathroom.

Kayla storms off.

LINDY
The bathroom is the other way.

Kayla turns and storms off the other way. Lindy and Tony sit in silence for an awkward moment.

TONY
Sorry about that.

LINDY
Lover's quarrel. I get it.

TONY
Just a quarrel.

LINDY
What do you mean?

TONY
Oh, nothing. I'm Tony, by the way.
Nice to meet you.

He extends a hand.

LINDY
(laughing)
I know who you are.

She shakes his hand.

TONY
Cool. So this is an interview?

LINDY
Yes.

TONY
Sorry, I don't know much about
what's happening today. She didn't
tell me anything really.

LINDY
Oh, well I'm just asking you two a
few questions about music, your
relationship, stuff like that.

TONY
It's both of us?

LINDY
Yeah, it's for our couples profile
series.

TONY
I definitely didn't know that.

LINDY
So not too big on communication?

TONY
(small laugh)
I guess not.

Kayla comes back from the bathroom.

KAYLA
Okay, can we start now?

Kayla sits down on the couch with Tony. She gets close and moves his arm around her shoulder. He looks uncomfortable.

INT. THE HOT LIST HQ - DAY

They have just finished the interview. Lindy gets up to consult with someone on set. Tony turns to Kayla.

TONY
What the hell was that?

KAYLA
An interview.

TONY
You conveniently forgot to mention
it was a couples interview.

KAYLA
You never asked.

TONY
I just don't get why you didn't
bring 2.0 to do this with you.
Doesn't that make more sense?

KAYLA
He's busy.

TONY
What could he be busy with?

Kayla doesn't respond.

TONY (CONT'D)
This is shit. You know that? You
are so exhausting. We can never
have a good time without you
ruining it.

KAYLA
Keep your voice down.

TONY

This is all so fucked up.

KAYLA

All I did was ask for you to sit down and look pretty. And you still complain about it.

Kayla gets up.

TONY

Where are you going?

KAYLA

I have to sign some things, if that's okay with you. I have an actual job to do, you know, not like you'd know anything about that.

She walks away. Tony awkwardly sits on the interview couch. Lindy walks over and sits down next to him.

LINDY

Are you okay?

TONY

Yeah.

LINDY

Can I ask you a question?

TONY

Okay.

LINDY

I'm sorry if this is out of line but, are you two really together? It kind of seems like you hate each other.

TONY

Uh-

LINDY

I'm sorry. I shouldn't have asked.

TONY

It's okay.

LINDY

It's really not, I'm sorry. My job is fluff.

(MORE)

LINDY (CONT'D)

I need to stop looking for a real story in the fluff. Just focus on the fluff.

TONY

That was a lot of fluffs.

LINDY

(laughs)

Yeah.

TONY

You're right. We're not together. It's just for show. But of course all that is off the record.

LINDY

Yeah, of course.

TONY

It's just this publicity thing that the label wanted.

LINDY

Interesting tactic.

TONY

Yeah.

LINDY

Well I hope that's going well for you.

TONY

It's not.

LINDY

Then I hope it ends soon for you.

TONY

Me too.

Kayla beckons Tony from across the room.

KAYLA

We're leaving now.

TONY

(to Kayla)

One second.

(to Lindy)

So, at the risk of sounding like a total douche, I was wondering are you doing anything this weekend?

LINDY

What?

TONY

Because maybe we could hang out.

LINDY

(hesitantly)

I don't know.

TONY

Well here's my number, just in case.

He grabs a clipboard that was on set, scribbles his number quickly on a corner, rips it out, and gives it to Lindy.

TONY (CONT'D)

I hope I hear from you.

Tony walks over to Kayla and they leave.

EXT. ROOF - NIGHT

Kayla and 2.0 are at a party at the label. Kayla looks slightly uncomfortable with this crowd but 2.0 loves it.

2.0 gets the 2 of them drinks as Kayla engages in a conversation with some nondescript label lady, ANNA.

KAYLA

Yeah, so I used to work in a lab, but when 2.0 took off, I stopped.

ANNA

Oh that's interesting.

KAYLA

Managing turns out to be a full time job. But I'm sure you know that.

ANNA

Especially when they're all such divas. But I bet working with Tony is a dream.

KAYLA

He really is great.

2.0 comes over with drinks with a pink looking drink and scotch.

2.0
Here you go.

He hands the scotch to Kayla. When Anna sees 2.0 she turns the charm up to 11.

ANNA
(enthusiastically)
Tony! So great to see you. I have to say, I think you are such a talent. If you two ever need help with management, don't hesitate to call me.

Anna hands a card to 2.0. Kayla downs her drink.

2.0
Wow, thank you. That's so nice.

ANNA
I'm happy to help. I'll be seeing you around.

Anna walks away from the couple. Kayla sighs and rolls her eyes.

2.0
What?

KAYLA
Are you kidding?

2.0
No?

KAYLA
She's trying to poach you.

2.0
No she wasn't.

KAYLA
Yeah, she was. Shamelessly. And right in front of me too!

2.0
She was just being friendly. You're so cynical.

2.0 lowers his face to his drink and speaks under his breath.

2.0 (CONT'D)
(quietly)
And possessive.

Kayla ignores the snipe. 2.0 takes a sip of his drink and grimaces.

KAYLA
Why'd you make that face?

2.0
I didn't make a face.

KAYLA
Yes you did. I saw it. What's in your drink?

2.0
Nothing. It's just a Shirley Temple.

Kayla grabs the drink and sips.

KAYLA
This is a Dirty Shirley. There's alcohol in this!

2.0
So what? Bryce said it would loosen me up.

Kayla walks over to Bryce across the roof. The second she leaves, 2.0 is swarmed by people at the party like he's the bachelor and everyone wants that rose.

KAYLA
You can't give 2.0 alcohol.

BRYCE
He's an adult.

KAYLA
He's not allowed to have it.

BRYCE
Are you his girlfriend or his mother?

Kayla tries to stay professional.

KAYLA
Please don't make any more non-business related decisions for him.

BRYCE
(laughs)
That's ironic coming from you.

Bryce laughs and Kayla walks away looking for 2.0. She can't find him. She looks all over the roof.

INT. OFFICE - NIGHT

2.0 along with Myles and some other label guys have left the roof and gone down to Bryce's office. They're all having a good time. After a minute, Bryce walks in.

BRYCE

You weren't gonna start without me right?

MYLES

You finally shake that crazy bitch?

BRYCE

Yeah. Tony, seriously, what is up with your girlfriend. She sucks.

2.0

She's not so bad.

MYLES

Dude, she's the worst. She acts like she owns you or some shit.

BRYCE

Do you realize all the girls you're missing out on? You could be banging some new chick every night.

2.0

Alright, alright. Kayla's the worst. I get it.

2.0 feels like he fits in. He'd do anything to fit in.

BRYCE

Who wants first?

Bryce starts making lines of cocaine on his desk.

2.0

What's that?

BRYCE

Well if she doesn't let you drink, she definitely doesn't let you do cocaine.

2.0

Cocaine?

MYLES

Come on Tony. You can make a decision for yourself. You want a bump don't you.

Bryce does a line. Some other guys follow.

BRYCE

There's nothing like it.

Myles does a line. 2.0's the only who hasn't yet.

2.0

And it's not bad for me right?

MYLES

Bad? No. It feels amazing.

Hesitantly, 2.0 goes to take his line. He leans down and snorts it. As he comes back up, through the glass in Bryce's office, he can see Kayla on the other side watching him.

INT. TONY'S APARTMENT - NIGHT

Tony lays on his bed listening to 2.0's new, unreleased songs. He has an email from Kayla open subject lined '2.0's new demos' that he is playing them from. Hold on the subject line so it is obvious what he's listening to.

His phone rings. He rolls over and answers it still laying.

TONY

Hello?

LINDY

(over the phone)

Hi. Is this Tony?

TONY

Yep.

LINDY

(over the phone)

It's Lindy.

Tony sits up instantly.

TONY

Lindy, hi! I didn't expect you to call. But obviously I'm glad you called.

LINDY
 (over the phone)
 Yeah, uh, I wasn't sure about
 calling but I did. Clearly. Anyway.
 Do you want to get a drink?

TONY
 Yes! When?

LINDY
 (over the phone)
 I was thinking now? Only if you're
 free of course. I'll send you my
 location.

TONY
 Yeah, that sounds great.

LINDY
 (over the phone)
 Okay, cool, bye.

Lindy hangs up before Tony can say 'bye' back. She sounded a bit nervous. Tony is too. Tony gets out of bed and walks over to his mirror trying to make himself presentable.

INT. KAYLA'S CAR - NIGHT

Kayla and 2.0 are in the car. Kayla is livid. 2.0 is starting to feel the high.

KAYLA
 What the fuck is wrong with you? Do
 I seriously have to tell you to not
 do fucking cocaine? Do I have to be
 everyone's goddamn mother all the
 time?

2.0 speaks quickly. He is moving around in his seat.

2.0
 They say you boss me around.

KAYLA
 Who is they? Can you please buckle
 in?

2.0 doesn't buckle. He just writhes around in his seat as Kayla drives.

2.0

Bryce and Myles and the rest of the guys who were there but I can't remember their names. All white names. Very white names.

KAYLA

Bryce and Myles are not the kind of people you should be listening to.

2.0 starts laughing uncontrollably. It sounds forced.

2.0

(giggling)

Funny, they say the same thing about you.

KAYLA

They're profiting off of you.

2.0

So are you.

This shuts Kayla up for a minute. She looks over at 2.0 and notices he hasn't buckled.

She has one hand on the steering wheel and the reaching for 2.0's seatbelt. 2.0 is playing defense, slapping her hand away playfully, pushing it so she doesn't buckle him in.

KAYLA

(between wrestling 2.0)

I said buckle your seatbelt.

2.0

This is fun.

He starts laughing some more. Kayla keeps trying to buckle him in. She grabs hold of it and finally, with much effort, buckles him. She moves her hand away. 2.0 takes his index finger and pushes the release button.

2.0 (CONT'D)

Oops!

He laughs.

2.0 (CONT'D)

I win!

KAYLA

(sarcastically)

Yeah, you're a real winner.

2.0 is playful in tone. Kayla is pissed.

2.0
 What do I win? Can I have a prize.
 I deserve a prize. How about no
 more lessons. I don't like them.
 They are stupid and I don't like
 them.

Kayla snaps.

KAYLA
 (fed up from 2.0's
 behavior and explaining
 this)
 You have to do them. You have no
 memories or past experiences
 without them. You are a blank slate
 without them. You are a shell
 without them.

2.0
 And isn't that what you want. A
 blank shell to boss around?

KAYLA
 2.0, you know-

2.0
 Bryce never calls me 2.0. He calls
 me Tony.

EXT. DIVE BAR - NIGHT

Tony looks down at his phone to check the text that Lindy sent. She dropped a pin on her location, and this is the address, but Tony thinks it looks kind of seedy. He goes inside anyway.

INT. DIVE BAR - NIGHT

Lindy sits at the bar. It's creepy and dirty looking. There are a lot of eerie old men who drink with vacant eyes staring into the cold abyss. A weird place to choose to meet. Tony comes up behind her.

TONY
 Come here often?

Lindy jumps.

LINDY

Oh my god. You scared me.

TONY

Sorry. I was trying to be cute.

LINDY

I thought you were some creepy old man.

She looks around at all the creepy guys. From across the bar one of the old men smiles at her. He has no teeth.

TONY

But, do you come here often? It doesn't seem like your crowd.

LINDY

No. I never come here. I just got nervous because I didn't want anyone to see us and then I'd be labelled as a home wrecker or something like that. I don't know. I was overthinking.

TONY

Oh.

LINDY

I almost didn't come here at all but my friends are always telling me I should put myself out there more... so.

TONY

Okay, well let's, let's leave this bar. It's terrifying. I think there's a man behind me.

There is. The man stands too close breathing down Tony's neck.

LINDY

Yeah, we need to leave.

TONY

(laughs)
Let's go.

The two walk out of the bar.

INT. KAYLA'S HOUSE - NIGHT

2.0 bursts in the door. Kayla follows after him to make sure he doesn't do anything stupid. He climbs up onto the island in the kitchen.

2.0
(sing song)
I can't be like Tony. I know that's
what you want, but I just can't.

KAYLA
Please get down.

2.0
No!

KAYLA
Now!

2.0
You can't make me.

Above the island hangs some pots, pans, and strainers. 2.0 reaches and grabs a strainer, putting it on his head.

Kayla groans.

KAYLA
(to herself, quietly)
Oh my god. You're literally five.

She sits down in a chair near the island, watching, waiting for him to come down. 2.0 is pretending to be a warrior, preparing for battle, shadow boxing, and everything crazy in between. He flails around thinking he looks cool. He does not. The suddenly, he stops.

2.0
Hey, you should do cocaine and then
we'll be on the same level.

KAYLA
I'm not doing cocaine.

2.0
Then I'll do your cocaine.

KAYLA
Uh huh. Sure, and where are you
getting this cocaine?

2.0 reaches into his pocket and pulls out a little bag of cocaine.

KAYLA (CONT'D)
 What the hell?

2.0
 Bryce gave it to me. He's such a nice guy.

KAYLA
 Give me that cocaine. Right now!

2.0
 No.

KAYLA
 Yes.

2.0
 No!

KAYLA
 Yes!

2.0
 No!

KAYLA
 (pleading)
 You can't handle this! Please, you're not ready. Come down now!

2.0 looks at Kayla. They hold eye contact. 2.0 gets down and gives her the cocaine.

KAYLA (CONT'D)
 Thank you.

2.0
 Why can't I handle it?

KAYLA
 You're still developing.

A moment of silence. This seems to bring 2.0 down even more from his high. He's sobered up and sad.

2.0
 I'm tired.

KAYLA
 I know.

Kayla offers him a hand and 2.0 takes it. She guides him upstairs to their bedroom and 2.0 plops down on the bed.

Kayla stands on her side of the bed as she feel something at her foot. It's the pick that 2.0 dropped and never picked up. The pick is right next to her night table. She looks at the drawer for a beat. She looks a little worried. She looks back at 2.0 who is comfortably snuggled up in bed now, crashing from the high.

She sits on the bed and scoots closer to 2.0. She rubs his back for a little while.

EXT. STREETS OF LA - NIGHT

Tony and Lindy walk the streets.

TONY
So why The Hot List?

LINDY
They called back?

Tony nods.

LINDY (CONT'D)
I don't know. I figured being on camera was a plus. I could grow a reel from it.

TONY
(sarcastically)
What? So it's not your dream job?

LINDY
Ha ha. Not all of us are living our dreams.

TONY
Don't I know it.

LINDY
Oh, please. You don't know it.

TONY
So what is the dream?

LINDY
I guess I always wanted to be a news anchor. Or something more journalistic. But I'm not sure the elusive "dream job" actually exists.

Tony nods.

TONY

Yeah, I don't think it does. My whole life, all I ever wanted was to make it big and I don't know now. It just doesn't feel right.

LINDY

So music isn't everything you dreamed it would be?

TONY

Not even close.

INT. KAYLA'S HOUSE - DAY

Kayla and 2.0 are in bed together.

KAYLA

How are you feeling?

2.0

I'm okay.

KAYLA

Good. Because if you ever do anything like that ever again-

2.0

I won't. I'm sorry.

KAYLA

You know I worry.

2.0

I know.

KAYLA

And you know I want what's best for you.

2.0

I know.

KAYLA

And I don't think you always know what's best for you.

2.0

I know.

KAYLA

But I'm trying to equip you with the skills that you need to know.

2.0
I know.

KAYLA
I love you, 2.0.

2.0
I know.

INT. BAR - NIGHT

Tony is at a small bar. It's an open mic event. Someone is at the front doing slam poetry.

Tony is talking with the MANAGER. He's worked out some sort of deal to play for pay to bring in more guests.

Lindy walks in to the bar, catching Tony's attention. He walks over to her.

TONY
You came!

LINDY
I came.

TONY
How have you been?

LINDY
I can't complain. Well, actually I can, but I won't.

TONY
You can complain, I don't mind.

LINDY
Just work stuff. But right now I'm more curious to know why you're playing this venue. It's tiny. You can't be making much.

TONY
I like to do small events. It reminds me of before the whole Tony 2.0 thing.

LINDY
And no momager tonight?

TONY
Nope. No Kayla. She's busy with my voodoo doll tonight.

Lindy laughs.

LINDY

I see.

Tony is beckoned over by the manager. It's his turn to go on. The manager comes up to the mic to introduce Tony.

MANAGER

And now, a special treat tonight.
We have Tony 2.0 here to perform.
Please give him a warm welcome.

Tony walks over to the mic with confidence.

TONY

Thank you for having me tonight.
Before I start, I have just one
request. Let's put down our phone.
Let's forego pictures and videos.
Let's just be in the moment.

Tony smiles at the crowd. He looks happy and sincere. The crowd is eating it up. Tony makes eye contact with Lindy. She smiles. It's a perfect night. Everything is good.

INT. KAYLA'S HOUSE - NIGHT

Kayla sits on the couch watching something on TV. She waits for 2.0 to come home.

A car pulls up from outside and Kayla hears 2.0 being dropped off by some label people.

2.0 opens the front door and comes in.

KAYLA

Where were you?

2.0

I'm good, Kayla. Thanks for asking.
How are you?

Silence.

2.0 (CONT'D)

After we finished at the studio,
the guys wanted to go out and get
drinks. I didn't drink or anything
so you don't have to worry about
that.

KAYLA
Why didn't you tell me?

2.0
I just did.

KAYLA
You know what I mean.

2.0
I really don't. You always say that I need to be socializing and improving and learning, but how am I ever going to do that if I never leave this house? And you tell me to play the label's game, that it's politics, and they have to like me. So I go to drinks with them so that they like me.

KAYLA
I know I said that but I don't mean hang out with the Bryce and those assholes.

2.0
They're not assholes.

KAYLA
Really?

2.0
I like them.

KAYLA
God, didn't we like just have this argument.

2.0
You're just angry because you can't control me when I'm with them.

KAYLA
Don't tell me why I'm angry! Do you know how infuriating it is for someone else to try to explain your own feelings to you?

2.0
Yeah I think I have a pretty good idea.

KAYLA

Don't you see that they're
controlling you too. You're just
under someone else's thumb with
Bryce.

2.0

At least Bryce treats me like a
person.

2.0 storms off upstairs. Kayla has a defeated look on her
face.

INT. DINING ROOM IN KAYLA'S HOUSE - LATE MORNING

Tony and 2.0 stand by a table. They have a slew of takeout
containers full of brunch foods spread across the table. Both
their plates are empty and they look ready to start eating.

TONY

Should we dig in?

2.0

Yes please.

Tony and 2.0 start to serve themselves. A little here, a
little there. They fill their plates. When they look down,
they realize they have made virtually identical plates. They
awkwardly smile and sit down across from each other. They eat
in silence for a while.

TONY

This is weird. I mean like how many
people get to eat a meal with their
clone? It's all so bizarre.

2.0 nods. He seems quiet.

TONY (CONT'D)

I can't imagine how you feel. Do
you even like me? I wouldn't like
me if I were you. I barely like me
as it stands now.

2.0

I like you.

TONY

Really? Because if you were
plotting to kill me, I'd totally
get it. Like, I wouldn't even be
mad.

2.0
I'm not plotting to kill you.

A moment of silence.

2.0 (CONT'D)
Wait, are you trying to kill me?

TONY
(laughs)
No.

Another awkward silence.

2.0
You know, I'm not stupid. I know
Kayla forced you to sit down with
me.

TONY
Yeah... but this doesn't have to be
awkward. We can just talk.

2.0 nods in agreement. They return back to silence.

2.0
I feel like I know you, but I
don't.

TONY
What do you mean?

2.0
I know your life. The lessons and
all. But I don't know you.

TONY
What lessons?

2.0
Kayla didn't tell you?

TONY
She never does.

2.0 lets out a small laugh and nods in agreement.

2.0
Kayla programs these lessons for
me. Things that happened to you.
Pieces of your life. To teach me to
be you.

TONY

How is that even possible? Kayla doesn't know my whole life.

2.0

She knows a good amount. She made me do your dad's funeral. When you broke your arm. That time the dentist left the X-ray things in your mouth too long and you almost choked on them.

TONY

Anything good?

2.0

Here and there.

TONY

God, I'm really sorry.

2.0

It's not your fault. It's just your life.

TONY

Yeah, but I wouldn't want to relive my life.

2.0

It's not reliving for me though. It's just watching. I can't relate. I don't know the people on screen.

Silence for a little.

2.0 (CONT'D)

It makes it a lot worse, being reminded it's not my own.

Tony reacts to this. His eyes widen with empathy. He never thought about what this might be like for 2.0.

2.0 (CONT'D)

I have a question.

Tony nods.

2.0 (CONT'D)

Why did you and Kayla break up?

TONY

She didn't tell you? Or put it in a lesson?

2.0

No.

TONY

Well, Kayla was offered a job here in LA. Some high up position in the lab.

2.0

Genetics stuff, right?

TONY

Yeah. Anyway, she wanted me to come with her, but I didn't want to go.

2.0

Why not?

TONY

I don't know. Reasons?

(beat)

It's not like there weren't issues. There were a lot of issues. It didn't seem worth it to uproot my life when all we did was argue. And god, I hate LA.

2.0

So why'd you move here?

TONY

Turns out I didn't really have much of a life back in Sacramento. I feel bad that she didn't clone you from someone else. I don't have a lot going for me.

2.0

Sure you do. You're a great musician.

TONY

No, you are.

2.0

Well, I think you're cool.

TONY

Thanks.

(beat)

It's just hard to confront a better version of myself.

2.0

If it's any consolation, it's hard to be compared to you, too.

TONY

This whole thing is pretty fucked up, isn't it.

2.0

Yeah.

Tony kind of shrugs like what can you do.

2.0 (CONT'D)

I have one more question.

TONY

Sure.

2.0

Do you love Kayla?

Tony looks at 2.0 for a second, trying to figure out his reason for asking. What's the right answer here? Does he love Kayla? Tony pauses.

TONY

I mean, sure, despite everything, a part of me will always have love for her because of our history and all. But I'm not in love with her.

2.0

There's a difference?

TONY

Yeah.

2.0 realizes the difference. He sees it in his own life. Kayla loves him, but she's not in love with him. The revelation hurts.

2.0

Oh.

INT. KAYLA'S HOUSE - DAY

Tony is at the sink, washing off the dishes from brunch. Kayla walks in through the front door.

KAYLA

How'd it go?

TONY

Fine.

KAYLA

Where is he?

Tony stops washing the dishes.

TONY

He went on a walk.

KAYLA

Why?

TONY

I don't know. I can't read his mind. Maybe on your next model you can try that.

Kayla stares daggers, not pleased. She walks over to the kitchen area by the island. The two stand on either side of it.

KAYLA

I asked you to talk to him.

TONY

You asked me to scold him.

KAYLA

I asked you for one thing, Tony. Literally one thing.

TONY

That "one thing" is never just one thing. You think I don't know that by now? What I'm not going to do is come in here and yell at a hotter me for making a few mistakes.

KAYLA

Substance abuse is not a small thing.

TONY

He did cocaine once.

KAYLA

You are such a fucking idiot.

TONY

Then why'd you clone me?

It's quiet. Kayla sits at the island.

TONY (CONT'D)
Seriously, Kayla, why did you do
it?

Tony sits down next to her.

KAYLA
Love?

TONY
That's not enough. Love is not a
good enough reason to ruin my
entire life.

They hold an uncomfortable but familiar eye contact.

TONY (CONT'D)
And what're you doing making him
watch my memories? First of all
how? But why?

KAYLA
(meekly)
I reconstructed memories out of
stories you've told me. They were
the kind of moments that seemed
important for 2.0 to have too.

TONY
Okay, so let me see if I have this
right, you made him watch my
memories, but not my actual
memories, your memory of my
memories? Kayla what the hell?

KAYLA
Well how else could he be you?

TONY
He can't. Isn't that the point? And
you don't know my whole life. It is
so arrogant to think that you do.

KAYLA
(stammering)
Tony, I, I-

TONY
You can't just make him watch my
life like a movie. It's completely
passive.

KAYLA
He's learning.

TONY

Not really. Kayla, there's no substitute for living.

Kayla turns her head as if confused.

TONY (CONT'D)

There are things that make us who we are, sure. But you don't get to pick and choose which ones matter—which ones you'll screen. You can't decide which aspects of me you'll keep and which you'll throw away. Why did you think that was okay? Why was I not good enough for you?

Tony puts his head in his hands.

KAYLA

Tony, you are.

Kayla puts a hand on Tony's back. She holds it there for a little. Tony looks up at her, then straight ahead. Kayla moves in slightly closer. Tony doesn't seem to notice.

TONY

You know I have a girlfriend now?

Kayla retreats.

TONY (CONT'D)

And I really like her. But I know it's not going to work out. She thinks I'm famous, go figure.

Kayla faces forward. She looks down at the island. She's too ashamed to face Tony.

Just then, 2.0 bursts through the door, back from his walk. Both Tony and Kayla turn around to see him. It's tense.

2.0

I'm going upstairs.

KAYLA

Okay.

She puts on a fake smile. 2.0 crosses from the door and goes upstairs. Tony and Kayla are silent.

TONY

(quietly)

Any semblance of a normal life is gone for me. And that's because of you.

Tears start to well up in Kayla's eyes. She blinks them away to hide it. Both Tony and Kayla sit facing forward; neither looking at the other.

KAYLA

Tony, I never meant for this.

TONY

Yeah.

The two sit at the island silent. Kayla tries not to start crying, but after a little bit, excuses herself and walks up the stairs.

She goes into the first door on the right, a bathroom. She enters, shuts the door, and stands in the corner. Kayla sobs. She is finally dealing with the consequences of her actions. She is taking accountability. She is ugly crying.

2.0 gently knocks on the door.

2.0

Kayla? Are you okay?

She cries harder.

2.0 (CONT'D)

What's wrong?

She continues to cry.

2.0 (CONT'D)

Okay, I'm going to come in.

2.0 enters. He's never seen Kayla like this. He looks surprised, but feels needed. Like he can be of value.

He takes Kayla into a hug. She has her head in her hands.

2.0 (CONT'D)

It's okay.

Kayla continues to cry and 2.0 tries to soothe her. He rubs her back. Eventually, she buries her head in him and hugs back.

After a few moments, Kayla raises her head slightly. 2.0 continues to comfort her, but his presence isn't a comfort, just a reminder of what she's done. Kayla's face is loaded with guilt.

INT. LINDY'S APARTMENT - NIGHT

Lindy and Tony are sitting on the couch together mindlessly watching TV. Lindy's angled at Tony, her feet on his lap.

LINDY
So... aren't you excited?

TONY
For what?

LINDY
Really?

Tony makes a questioning face and shakes his head.

LINDY (CONT'D)
Your first album-

TONY
Right. Of course.

LINDY
And, aren't you excited?

TONY
Yeah.

LINDY
You don't have to downplay around me. This is big. It's okay to be excited.

TONY
I know. I am. But...

Tony trails off.

LINDY
But what?

TONY
But it doesn't feel like mine.

LINDY
The album?

TONY

Any of it.

LINDY

Just because some people helped
doesn't mean it isn't yours.

Tony shrugs.

LINDY (CONT'D)

You shouldn't have to do it all on
your own. The fact that you had
other people on your team shouldn't
diminish your success.

TONY

Okay. I don't really want to talk
about it.

LINDY

(annoyed)

Yeah, you never do.

Tony looks at her with a "what's your problem" kind of face.
Lindy moves her feet off of him and into a criss cross
applesauce position.

LINDY (CONT'D)

You never want to talk about your
work or the studio or anything
about your daily life. I just think
that's weird.

TONY

It's not weird. Can't I have a
break from it?

LINDY

Yeah of course you can. But you're
so evasive.

TONY

And you're trying to tell me how I
should be reacting to this. But you
couldn't possibly understand.

LINDY

No, I'm trying to be empathetic.

TONY

Try harder.

LINDY
I don't understand why you're
lashing out.

TONY
I'm not.

A moment of silence.

LINDY
So I guess you aren't going to
invite me to the release party.

TONY
(quietly)
No.

LINDY
Honestly, you suck.

Another moment of silence.

TONY
You know they wouldn't let me.

LINDY
They don't know me. I'd blend in.
You're the only one who doesn't
want me there.

TONY
It's not for much longer. Kayla and
I are going to fake break up soon.

LINDY
Soon. Yeah, sure. And when is soon.

TONY
I don't know.

LINDY
Well until you can give me a date,
leave me alone.

TONY
What?

LINDY
Just go home Tony.

TONY
Lindy-

Lindy gets up and walks to her door. Tony reluctantly gets up. Lindy opens the door for him and he walks out. He turns around to say one more thing, but the door slams in his face.

INT. WAREHOUSE - NIGHT

It's Tony 2.0's release party. A warehouse is decked out with lights, bar seating, cages, the whole nine yards. People are buzzing around; it's the coolest party they've ever been to.

Kayla is sitting in the back looking sour. She's in a nice cocktail dress, hair done, makeup looking good. She's alone, staring daggers out at the crowd. All those people having fun-assholes.

2.0 is living it up on the dance floor. Kayla can't really see him, but she sees the horde of idiots flocking around him.

She puts her hands on her cheeks and her elbows on the table to prop herself up. Her face is all squished in this position. She's been drinking.

From the dance floor she sees Bryce making his way over to her, two drinks in his hands. She sits up straight.

KAYLA

And how can I help you Bryce?

BRYCE

I thought you might want another drink. Yours is looking a little empty.

Kayla gives him a fake smile. He offers her one of the drinks and takes a small sip from the other. She reaches up and grabs the one he just sipped from and downs it completely.

BRYCE (CONT'D)

Seriously? I'm not that bad.

KAYLA

(smiling sarcastically)
Yeah, you kinda are.

Bryce takes a sip from the other drink. Kayla grabs that one too after watching him sip first and downs it.

BRYCE

(impressed)
Alright. I like a girl who can handle her scotch.

Kayla gives a fake smile and nods her head. Her eyes are screaming though.

BRYCE (CONT'D)
I think you owe me a round.

KAYLA
I don't owe you anything.

BRYCE
All this back and forth, going at each other's throats. Can't we forget it for a night?

Kayla sighs. She considers the truce.

BRYCE (CONT'D)
Because, I have the Four Seasons Penthouse across the street booked and I think we could have some real fun.

Bryce raises an eyebrow. Kayla's face turns to disgust.

KAYLA
Just get away from me please.

Bryce turns on a dime here. To cover the rejection he immediately goes to gaslighting.

BRYCE
What? Oh, you didn't think I meant it like that, did you?

KAYLA
I know that you did.

BRYCE
Don't flatter yourself.

KAYLA
Your routine isn't novel, you know that, right. You're just like every other guy I've ever known.

Bryce stares at her for a beat. He backs down. Bryce stands up and begins to walk back to the bar.

BRYCE
(quiet, but loud enough
for Kayla to hear)
Crazy bitch.

KAYLA
(under her breath)
Asshole.

Kayla rests her forehead on her hand. She gets up and walks out of the back door of the warehouse. She pulls out her phone and calls Tony.

INT. TONY'S APARTMENT - NIGHT

Tony is laying supine on his bed with his laptop on his stomach, tilted forward so that he can see. He's eating popcorn out of a bowl on his bed. There are many loose pieces around his body. He's watching an old Survivor episode when his phone rings. It's Kayla. He pauses the video and picks up.

TONY
Kayla?

KAYLA
(over the phone)
Hey.

TONY
Hi. How's the release party? Why'd you call me?

CUT TO:

EXT. WAREHOUSE - NIGHT

Kayla's on the line with Tony.

KAYLA
Well, I, uh, I just wanted to-

TONY
(over the phone)
Oh, I see.

KAYLA
You do?

TONY
(over the phone)
You meant to call other Tony. What, did you lose him at the party? Is he doing coke off of some stripper's ass?

KAYLA
 (scolding)
 Tony.

TONY
 (over the phone)
 I'm right though, aren't I? You
 wanted 2.0.

Kayla is hurt. She just wanted to talk to Tony.

KAYLA
 (sincerely)
 No, I just wanted to talk to you.

Tony thinks Kayla's rare show of sincerity is just her being sarcastic. He scoffs at her.

TONY
 (over the phone)
 Good one, Kayla. You almost had me
 there. Have fun at the party.
 Seeya.

KAYLA
 (weakly)
 Bye.

Tony hangs up. Kayla leans against the wall of the warehouse, sad, guilty, and alone.

INT. HALLWAY OF LINDY'S APARTMENT BUILDING - DAY

Tony holds a sparse looking bouquet of flowers. He knocks on Lindy's door spastically.

Lindy opens it, sees it's him, and goes to close it. Before she can Tony speaks.

TONY
 November 28th.

Lindy catches herself throwing the door shut. She doesn't open it all the way yet though.

LINDY
 Really?

TONY
 Really.

LINDY
 That's soon.

TONY

I'm really sorry about snapping at you. I just- there's no excuse. I was stressed but I took it out on you and that's not fair. Especially since you're so amazing.

Lindy has a stupid grin on her face at Tony's apology. She opens the door and lets Tony in.

LINDY

Are these for me?

Tony looks down at the flowers.

TONY

Yeah.

Lindy takes them. She opens up a cabinet and gets a mason jar out. She fills it with water.

LINDY

(under her breath)
November 28th.

She puts the flowers in the jar and puts the jar on the table. She wraps her arms around Tony.

LINDY (CONT'D)

I can't wait.

Lindy and Tony kiss. When they part, they hug again. Tony's face is concerned and guilty. He knows he's in an impossible situation. He loves Lindy, but he knows they can't last.

Hold on Tony feeling these things.

INT. VINEYARD BATHROOM - DAY

Kayla stands in a one person bathroom, looking in the mirror. She takes a deep breath. She's practicing.

She gasps and puts her hand to her mouth, then moves it away.

KAYLA

Oh my god yes!

Her face falls flat. She tries another face.

KAYLA (CONT'D)

Yes, yes, a million times yes!

Her face falls again. She tries just crying this time. Her face falls again. She rolls her eyes, resigned. She'll find it in the moment, she decides. She leaves the bathroom.

EXT. VINEYARD - DAY

Kayla walks out of a small building and over to 2.0 waiting near a stretch of green, lined with trees and vines growing grapes.

2.0 and Kayla are at a wine vineyard. They are walking down the stretch of green. She keeps looking at him, at the bulge in his pocket, knowingly.

KAYLA

This is nice.

2.0

Yeah it is.

KAYLA

I've always wanted to come here.

2.0

I get why.

They are quiet as they keep walking. Kayla looks at 2.0, waiting, hoping maybe he'll say something.

KAYLA

Thanks for taking the day off.

2.0

Anything for you. I just want you to be happy.

They're approaching the end of the stretch of vineyard green. They stand close to another small building, the vineyard's restaurant. 2.0 stops walking and turns to face Kayla.

2.0 (CONT'D)

Look, I know that I haven't been the greatest to be around lately. I know I've been making a lot of mistakes. But you're right that we need to take the next step.

KAYLA

Really?

2.0

And when you said that you wanted to come here, I thought it would be the perfect place.

KAYLA

(playing dumb)

For what?

2.0

I love you. I'm in love with you. I will always love you.

2.0 pulls a box out of his pocket. He stares at her in silence for a moment before kneeling.

2.0 (CONT'D)

Kayla, will you marry me?

2.0 opens the box to show her a ring. Kayla acts surprised and excited. She does the whole stereotypical, mouth agape, hand to heart routine.

KAYLA

Oh my god. Yes. Yes!

She pulls 2.0 up and kisses him. Just then some photographers appear from behind some trees like they had been orchestrated, laying in wait, planned by someone. They take pictures of the couple kissing and 2.0 putting the ring onto her finger. 2.0 looks surprised by the photographers, but Kayla smiles, showing off all her best angles. The couple hugs.

INT. LINDY'S APARTMENT - NIGHT

Tony stands by the door of Lindy's apartment, like she's just let him in.

LINDY

(screaming)

WHAT THE FUCK?

Tony isn't reacting. His eyes look kind of glazed over. We hold on Tony as Lindy screams at him.

LINDY (CONT'D)

(screaming and crying)

What the fuck is wrong with you?
You're a fucking sociopath. I
trusted you! How could you lie to
me? You are so fucked up. How could
you say today is the day?

(MORE)

LINDY (CONT'D)

Why would you tell me November 28th? And then propose to your fucking girlfriend! I'm such an idiot. She was never a fake girlfriend was she? I was always your side piece wasn't I? Wasn't I? Fucking say something!

TONY

I'm sorry.

LINDY

I hate you! I never want to see you again!

Tony walks out of Lindy's apartment. We watch the door slam in his face.

CUT TO:

INT. KAYLA'S HOUSE - NIGHT

There's a knock at the door. Kayla opens it. Tony is standing outside.

TONY

Can I come in?

Kayla's surprised to see him. She opens the door wider to invite him in.

TONY (CONT'D)

Congrats, I guess.

KAYLA

On what? Oh, oh, yeah thank you.

She holds her hand out showing off the ring in a sort of poking fun, over the top way.

Tony holds his hand out and she puts her hand on his so that he can take a closer look at the ring.

TONY

Oh wow.

KAYLA

Yeah.

TONY

Nice.

Tony sounds jealous for a moment. The two cross to the couch and sit down.

TONY (CONT'D)
(jokingly)
Did 2.0 pick it out for you?

KAYLA
Do you even know me?

Tony laughs.

TONY
Yeah, I guess you planned out the whole thing, didn't you.

Kayla shrugs.

KAYLA
2.0's a little upset about that.

TONY
Where is he?

KAYLA
I don't know. He's hard to keep track of these days. He just kind of comes and goes.

TONY
But doesn't the tour start tomorrow?

KAYLA
Yeah.

A beat.

KAYLA (CONT'D)
So why are you here? I'm not mad, I'm just wondering.

TONY
My girlfriend broke up with me.

KAYLA
(sympathetically)
Oh?

TONY
Yeah.

A small pause.

TONY (CONT'D)
It was actually Lindy from the Hot
List.

KAYLA
The interview girl?

Tony nods.

KAYLA (CONT'D)
(surprised and with a
tinge of jealousy)
Oh.

TONY
Yeah. I can't blame her. She thinks
I'm engaged. To you.

KAYLA
Why aren't you mad at me?

TONY
I know I should be, but I just
don't have the energy. I could
never commit to hating you. You're
kind of my only friend.

KAYLA
You're my only friend too.

TONY
What about 2.0? Does it count if
you made them?

KAYLA
Very funny.

TONY
I think we would've been better off
if you just Frankensteined us some
friends.

Kayla smiles.

KAYLA
Yeah, probably.

A silence.

KAYLA (CONT'D)
Oh, you know who texted me today?
Mike.

TONY
Mike Pullman?

Kayla nods.

TONY (CONT'D)
Wow what did he say?

KAYLA
Oh you know, how we should thank
him for setting us up and all. And
that he expects an invite to the
wedding.

TONY
Mike with that revisionist history.

KAYLA
I don't know. In a way, he kind of
did.

TONY
He was unconscious!

KAYLA
But if he never passed out, then
you would've never drawn on him,
and I would've never come up to you
and asked why you were acting like
a 14 year old.

TONY
I firmly believe you can't outgrow
drawing on your drunk friends.

KAYLA
You can't outgrow most things.

She smiles and shrugs. They are having a nice time together.

TONY
Anyway you-

Just then 2.0 bursts through the front door clumsily. He is
drunk and high, a mess.

2.0
Oh hello, friends.

KAYLA
Are you drunk?

2.0
 (mocking)
 Are you drunk? Yes, obviously I am
 drunk.

KAYLA
 Seriously? How many nights a week
 are you going to pull this shit?

2.0
 Kayla, we have company. Put your
 other personality on.

2.0 lifts his hand to his face like he's whispering.

2.0 (CONT'D)
 (to Tony)
 She lacks tact.

KAYLA
 What is wrong with you? Go
 upstairs.

2.0
 Wait, don't you want to ask Tony a
 question?

Kayla looks inquisitively and shakes her head.

2.0 (CONT'D)
 (slurring)
 Tony, are you down for a 3 way? You
 just know Kayla is. She'd prefer it
 if I weren't there, but I'm not
 really into getting cucked.

Kayla is red.

KAYLA
 Get upstairs! Now!

2.0 drags his feet but obliges.

2.0
 Yes, mom.

Kayla holds her face in her hands, embarrassed and angry.

KAYLA
 I'm going to go deal with that.

TONY
 I should go.

KAYLA

Yeah.

TONY

Bye.

Kayla doesn't respond, just walks to the stairs and marches up. Tony walks to the door, and leaves, shutting it with care.

INT. KAYLA'S BEDROOM - NIGHT

Kayla enters her bedroom to find 2.0 laying face down on the bed. He's singing a song, muffled, since his head is buried in a pillow.

KAYLA

I don't know why you make it your mission to embarrass me, but you need to stop.

2.0 continues his muffled singing.

KAYLA (CONT'D)

Why are you doing this?

2.0 rolls over.

2.0

Me? How about you?

Kayla stands over the bed on the opposite side of 2.0.

KAYLA

This isn't about me.

2.0

Isn't it always?

KAYLA

This is about your behavior and how it's out of control. You're hanging with the wrong crowd, you're doing god knows what, you-

2.0

(slurring)

Shut up. God, just shut up.

Kayla is taken aback.

KAYLA

Excuse m-

2.0

You suck. You're a selfish bitch.
You don't think about anyone other
than yourself. You don't give a
shit about me.

KAYLA

Yes I do.

2.0

No, you like me for the illusion.
It's not real. None of it is.

KAYLA

I'm real. You're real.

2.0

No. We're just an imitation.

Kayla doesn't quite know how to respond.

KAYLA

We should talk about this in the
morning.

2.0

(yelling)

NO! Everything is always on your
terms. Why would you even give me
autonomy if all you were going to
do was make choices for me?

Kayla sits on the bed and reaches her hand out to touch 2.0's
arm. He recoils.

2.0 (CONT'D)

Don't touch me. Why did you make
me? Why am I still not enough for
you?

2.0 gets up off the bed. He starts to leave the bedroom.

KAYLA

Where are you going?

2.0

I'm sleeping on the couch.

2.0 leaves the room and Kayla takes a deep breath. She lays
on the bed.

INT. KAYLA'S HOUSE - DAY

The next morning Kayla wakes up and slowly gets out of bed. She brushes her teeth and washes her face. She walks downstairs, expecting to see 2.0 on the couch, but he isn't there. The couch doesn't look like it's been slept on at all.

Kayla takes out her phone and makes a call.

KAYLA

Hey, where are you? I know things
got a little heated last night.
Please call me back.

Kayla hangs up.

INT. CONCERT VENUE - AFTERNOON

Kayla pulls up to the concert venue. She looks stressed and frazzled. She gets out of her car and throws open the door to the back entrance that performers use.

There are a bunch of people milling about, preparing for the concert tonight. None of them pay much attention to Kayla. She's annoyed by this.

She walks up to one of the people, an INTERN.

KAYLA

Is Bryce here?

INTERN

I don't know. I'm just an intern.

KAYLA

(louder directed at the
people working)
Well who here knows things?

No one answers, they just kind of look up apathetically at her. Again, she's annoyed by their lack of help.

KAYLA (CONT'D)

(under her breath)
Fuck it.

She looks around one more time.

KAYLA (CONT'D)

(screaming)
BRYCE!

A door is thrown open down the hall. Bryce comes out. He's annoyed.

BRYCE
What do you want, banshee.

Kayla walks down the hall closer to Bryce.

KAYLA
Is 2.0 here?

BRYCE
Tony?

KAYLA
Yes, obviously.

BRYCE
No.

KAYLA
Do you know where he is?

BRYCE
No.

KAYLA
You have no idea?

BRYCE
(sarcastically)
What, you didn't implant a tracker
in him?

Kayla's face narrows. Bryce seems to understand they need 2.0 for the concert so he relents.

BRYCE (CONT'D)
I haven't seen him since last
night.

KAYLA
Where was he last night?

BRYCE
With me.

Kayla inhales sharply.

BRYCE (CONT'D)
We were at the Four Seasons. In the
Penthouse.

A moment of silence so Bryce offers some more.

BRYCE (CONT'D)

He said you guys had a fight and that he was nervous about the tour, so I gave him a little something to calm his nerves.

KAYLA

What did you give him?

BRYCE

Who cares? All that matters is that he was as cool as a cucumber and I'm sure he's going to walk through that door any minute now.

Bryce stares at the door like he really believes 2.0 will walk through at that moment.

BRYCE (CONT'D)

Guess not. Either way, last I saw him he was at the penthouse. So why don't you go collect him.

Kayla is too worried about 2.0 to retort. She pivots and speed walks down the hallway, out the venue door, and to her car.

INT. TONY'S APARTMENT - DAY

Tony is out of bed. Dance Moms is playing in the background. He is eating soup out of the pot he cooked it in. His phone rings.

TONY

Hey.

KAYLA

(over the phone)

I'm really worried about 2.0.

TONY

Oh?

KAYLA

(over the phone)

He stormed out last night and Bryce told me they were partying and just left him there. I have a bad feeling. And I can't get over how irresponsible it all is.

TONY

Irresponsible.

KAYLA
(over the phone)
Is that a jab at me? Do you really
think that's appropriate right now?

TONY
Sorry.

KAYLA
(over the phone)
Will you come with me?

TONY
For what?

KAYLA
(over the phone)
To get 2.0. To make sure he's okay.

TONY
Why me?

KAYLA
(over the phone)
Who else?

They are both quiet for a moment.

KAYLA (CONT'D)
(over the phone)
What's your address? I'm coming to
you.

TONY
Oh, you don't have to-

CUT TO:

INT. TONY'S APARTMENT - DAY

Kayla is inside Tony's apartment looking around. It's tight
and there isn't much room. They stand close to each other.

KAYLA
You live like this?

TONY
(sarcastically)
I thought you said now's not the
time for jabs.

KAYLA
Yeah. Okay. Let's go.

TONY
I have to get dressed.

KAYLA
It's 4 p.m.

Tony shoots her a look. She catches herself.

KAYLA (CONT'D)
Not the time, right.

Tony quickly changes offscreen as Kayla looks around his apartment waiting.

TONY
Okay, let's go.

The two leave Tony's apartment.

INT. KAYLA'S CAR - DAY

Kayla drives on a congested LA street.

TONY
Where are we going?

KAYLA
The Four Seasons.

TONY
(impressed)
Shit.

They are quiet for a moment.

KAYLA
So why'd you agree to come? To help me?

TONY
Why wouldn't I?

Kayla glances over at him. Tony is a bit surprised that he said that. He follows up.

TONY (CONT'D)
Can't I be worried about my clone too?

Kayla inhales. She nods.

KAYLA

Of course. I was just... I was just wondering.

They both stare ahead at the unmoving LA traffic.

TONY

God, I hate LA.

EXT. FOUR SEASONS - EVENING

Kayla and Tony pull up to the hotel. The two get out of the car and go into the lobby. The RECEPTIONIST recognizes Tony. Kayla notices this. They walk up to the counter and the receptionist looks eager to speak to Tony.

RECEPTIONIST

Hello, Mr. Muriel. How are you enjoying your stay?

Tony opens his mouth to answer. Before he can, Kayla cuts in.

KAYLA

It's been wonderful, thank you. It seems like Mr. Muriel, here, has misplaced his room key. Could we have another?

RECEPTIONIST

Absolutely. Just a moment, please.

The receptionist magnetizes a new key. When he finishes and hands it towards Tony, Kayla grabs it.

Kayla storms off towards the elevator and Tony follows. They insert the key to the elevator so it takes them directly up to the penthouse. Kayla is tapping the floor with her foot the whole time anxiously. Tony just watches Kayla, unnerved by her being freaked out.

The elevator doors finally open to reveal a large but trashed hotel room. It's rockstar big. There are multiple rooms. This one looks like the living room. It looks like a crazy party bomb has gone off, but no 2.0 in sight. There are remnants of a crazy drug fueled night. Kayla scans the room, not finding 2.0 and walks towards an opening leading to the bedroom.

She inhales loudly as she sees 2.0 laying on the bed, passed out, looking unresponsive.

KAYLA

2.0!

Kayla runs to the bed and touches 2.0. She puts her hands on his face, lightly trying to tap him awake.

It's a long moment of Tony being paralyzed and Kayla apologizing and crying to an unconscious 2.0. She holds him, rocks him, cradles him tenderly.

KAYLA (CONT'D)

(crying)

2.0, please. Please wake up.

Finally Tony snaps back to semi-reality. He takes his phone out of his pocket and dials a short number. A PHONE OPERATOR answers.

PHONE OPERATOR

911, what's your emergency?

TONY

Hi, we're going to need an ambulance.

Tony stands in place for a while, eyes glazed over. He puts his phone down, realizing that he has to disappear now that the paramedics are coming for 2.0. Slowly, he backs up.

Kayla is still crouched by 2.0. She doesn't notice.

Tony turns and walks out of the room.

Kayla notices him going now. She wonders why he's leaving for a split second, but then she understands. As she watches him go hide himself, Kayla sees exactly how what she's done impacts the people she loves. This moment is impactful for Kayla.

CUT TO:

INT. HOTEL - NIGHT

Tony exits the elevator just as the paramedics arrive. They have a gurney and hustle up to the elevator he just got off of. He turns the other way so that they can't see his face. He tries to walk normally and turns a corner so that no one sees him.

EXT. HOTEL - NIGHT

Kayla and Tony stand out back behind the hotel. Tony's arms are crossed. Kayla is crouching down in a squat position.

TONY
So... what now?

Kayla looks up at Tony. She stands up.

KAYLA
I don't know.

TONY
You don't know?

KAYLA
Not really.

They stand in silence for a moment.

KAYLA (CONT'D)
I mean he's stable. They said he's
stable.

She takes a deep breath.

KAYLA (CONT'D)
But he's, he was really messed up.

TONY
High?

Kayla nods.

KAYLA
Before they took him away, he
apologized for using.

TONY
Oh.

KAYLA
Like, he's been using.

Kayla raises an arm and puts her forehead on her hand. She
breaks eye contact with Tony.

KAYLA (CONT'D)
Apparently, he's been using for a
while now. And, I was just too dumb
to do anything about it.

TONY
You're not dumb.

KAYLA
Too oblivious then. That's worse.

A long moment.

KAYLA (CONT'D)
I didn't plan for this. It just
kind of snowballed.

TONY
Which part?

Kayla shoots a look at Tony. Then she looks down at her feet.
She doesn't look at Tony when she speaks.

KAYLA
I'm sorry.

Tony looks at Kayla looking at her feet.

TONY
Me too.

They hold a silence.

TONY (CONT'D)
So what are they going to do with
him?

Kayla looks up at Tony.

KAYLA
I think rehab.

TONY
Aren't people going to know?

KAYLA
No, nobody's going to know.

TONY
But people saw him in the hospital.

KAYLA
It's going to be kept quiet.

TONY
What about the tour?

KAYLA
The tour.

TONY
Yeah.

Kayla looks down. She thinks to herself for a beat.

KAYLA
I was thinking-

TONY
Yeah?

KAYLA
You take his place.

She looks at him.

TONY
What?

KAYLA
You do the tour.

TONY
I can't.

KAYLA
You can. You know all the songs.

TONY
But-

KAYLA
Please.

Tony considers this proposal for a while. But not too long.

TONY
What are you going to do?

KAYLA
I want to come... But I can't. I
have to stay here with 2.0.

Tony nods.

KAYLA (CONT'D)
You should probably go now.

TONY
To the concert?

Kayla nods.

KAYLA
You can take my car.

Kayla hands Tony the keys and turns away from him. He holds the keys for a moment. Then he starts walking to Kayla's car.

Once Tony starts walking away, Kayla turns and watches him leave. She squats back down against the wall. She looks distraught. She wants to be with Tony, but she knows her duty lies with 2.0.

INT. CONCERT VENUE - NIGHT

Tony is in a hallway. It's all black and empty. A MAKEUP PERSON peaks her head out of a door and sees him.

MAKEUP PERSON

He's here!

And with that a swarm of people gather around Tony, trying to get him ready for the concert.

PERSON 1

Where have you been?

PERSON 2

You're late.

PERSON 3

Get Ryan over here.

A cacophony of workers buzz, talk, yell, pull at Tony, but the camera stays on Tony as he struggles to get his bearings.

Bryce walks over to Tony.

BRYCE

You really had us there Tony, I wasn't sure you were gonna make it. Very rock and roll.

Bryce grabs Tony by the shoulders and begins to steer him, walking down the hallway, and bringing him to the stage.

TONY

Sorry.

BRYCE

Never apologize. You're a man.

Tony grimaces at Bryce. Tony hasn't ever met Bryce, but this has to be the guy Kayla hates so much.

TONY

Bryce?

BRYCE

What?

They stop walking. They're in the wings of the stage now.

TONY

Nothing.

BRYCE

Knock em dead.

Bryce gives Tony a bit of a shove and Tony walks out a few paces on stage.

There's a horde of people that starts screaming. The light is blinding. Tony doesn't move for a moment trying to adjust. The crowd chants his name.

The accompanying band is on stage. One beckons him, giving him the "come here" hand gesture. The band members look at him inquisitively.

Tony starts walking towards a microphone in the middle of the stage. He arrives. Stands, looks at the crowd for a second.

The lighting changes to a spotlight on Tony. He's taken aback, but soon adjusts again.

He's excited and disappointed at the same time. This is his dream, only it's not his accomplishment. With that bittersweet energy, he speaks.

TONY

I'm sorry it's taken me so long to get here.

FIN.