

BRITNEY SPEARS DREAM

BY
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Britney, Good Britney, Bad Britney.....Britney Spears
Laurie, Rocky.....Lindsay Lohan
The Sister of France, Priestess.....Paris Hilton
Younger Female Friend.....Jamie Lynn Spears
Dirty Old Man.....Robert DeNiro
Maitre de.....Bill Murray
Angel, Body Double, Gang Leader.....Daniel Craig
Dr. Tony DaVano.....Gandlfini-Lookalike

CONTINUED:

1st Britney

FADE IN:

SCENE 1: INT. GOING TO SLEEP EXT. COMPUTER GENERATED EXTERIOR OF HOTEL - NIGHT

BRITNEY'S head on pillow, SPECIAL FX for Dream/Sleepscape. Zoom up and over hotel's edifice and balcony arriving in penthouse to find BRITNEY in front of mirror (Similar to previous Britney video) trying to decide what she'll wear. Music video scenes have her returning to mug in the mirror to the last four lines.

BRITNEY (VO)

BACKGROUND MUSIC
AND VIDEO

Thoughts take me captive
ideas galore
rebel voice says i need to score
go sip and slip among the carnivore
excitement rules here
over what-a-bore
try bein' sensible,
and oh what for?

HOLDS UP A SKIRT
TO HER HIPS IN
MIRROR; SUDDENLY
IN A CLUB WITH
THAT SKIRT
DANCING

World says this cake
is really good for you;
you can have your cake
And eat it too...

Different outfit on.

SAME AS
ABOVEBRITNEY
(VO) (CONT'D)

world says
this cake is really good for you
when you have it
and you eat it too.

Different outfit.

AGAIN A SHOT OF

(CONTINUED)

CONTINUED:

BRITNEY DANCING
IN A CLUB
WEARING THE ITEM

BRITNEY (VO) (CONT'D)
when you have it
and you eat it too.

Satisfied, she walks away from mirror to leave penthouse in a fantastic outfit.

SCENE 2: INT. ELEVATOR - NIGHT

Britney standing alone as elevator descends. Elevator stops and PARIS HILTON enters with a female friend [**Lohan? NOTE: If not Paris, than character MARRIS MARRIOTT**]. Eye contact between Britney and Paris turns into quick cuts of Paris' eyes looking over Britney's earrings, belt, rings and shoes. Britney's clothes have changed to K-Mart tacky – and, as can happen in dreams – Britney is now unable to speak and only able to think out loud.

BRITNEY (VO)
(trying to speak but only
thinking)
I didn't dress like this! This is
not **me!**

INT - LOBBY - NITE

Paris and friend exit at lobby walking quickly away from Britney. Paris turns to her friend, whispering and giggling.

PARIS
Could you believe that? What a
Debbie...

Britney's clothes return to what they were, and she tries in vain to catch up to PARIS and friend. Her voice returns.

BRITNEY
Hey, wait, look at me, now...

SCENE 3: INT - ONYX LOUNGE ENTRANCE AND LOBBY - NITE

Paris and friend disappear into Onyx Lounge without turning around. Britney enters the lounge lobby, which features a poster with Paris Hilton's picture on it advertising live music. As she gets inside, she sees she is on line for a ticket and suddenly realizes she has no money on her. A suddenly appearing LEGENDARY ROCKER standing behind her says:

LEGENDARY ROCKER

If you don't have any money, you can
always get on the 'no-money' line.

Suddenly Britney is on another line a few feet from the ticket booth with others who also have no money. Their line shifts off to a different ticket-taker than the monied line.

BRITNEY

I didn't even know this was here.

LEGENDARY ROCKER

We never know it's here till it's
our turn to get on it.

With her back towards the Rocker, Britney rolls her eyes and sarcastically mouths the word "heavy", shaking her rear tauntingly to the music. We now see the ticket booth the Rocker was standing at has turned into a carnival type ticket counter. A circus fat lady and a dwarf share a 3 hosed-hookah with the Rocker, and they all look at someone sitting just ahead of Britney.

NO-MONEY LINE CASHIER - (DENIRO)

Next!

Britney looks down and is horrified to see the dirty-old-man holding a pair of her panties - which we saw her wearing in the opening scenes when she was trying on her clothes. He fingers the article perversely; licking his lips while staring up from her crotch and into her eyes. There is a suddenly-appearing box which has a handwritten sign saying "e-bay" on it. Sticking out the top of the box is a manequin's arm and a leg. He inhales the panty's crotch deeply, then tosses it in.

NO-MONEY LINE CASHIER

Yeah, sure. Bring it in. You can
come anytime.

(CONTINUED)

CONTINUED:

YOUNGER FEMALE FRIEND - BRITNEYS
SISTER

(Suddenly appearing to
guide Britney to her
table)

It's a good thing you didn't wear
those white pants!

(In opening scenes of trying on
clothes there were a pair of thin
white pants thru which her underwear
could be seen clearly)

SCENE 4: INT - ONYX LOUNGE, TABLE IN FRONT OF STAGE - NITE

BRITNEY

(arriving at her table but
still standing)

Let me speak to whoever's in charge!
What is the *meaning of this*?!

MAITRE DE

(instantly at her side)

Meaning? (long beat)

Meaning attractive women who want
things badly enough are often
violated in our society? What about
their need to smile and *be pretty*
all the time? What is the meaning of
that?

BRITNEY

(shaking her head,
wistfully)

I was home-schooled. I'm sure they
taught on that in school, but I was
trying to cut a record. All I wanted
then (wistfully raising her eyes)
was to hear my song... Just once!
...on the freakin' radio.

MAITRE DE

And *here* you sit... holding the
attention of the entire world.

(bending to take her hand
and kiss it as she sits)

This is a great honor for the
humanoid in all of us...

BRITNEY

"Y'all, that is so nice of you..."

(CONTINUED)

CONTINUED:

YOUNGER FEMALE FRIEND
 (interrupting)
 "Is she going to get her underwear
 back?"

MAITRE DE
 (surprised and defensive)
 Uhhh...

BRITNEY
 (shaking her head while
 maternally patting
 YOUNGER FRIEND'S hand)
 You never do.

MAITRE DE
 (wringing his hands)
 Perhaps, in the better world **we are**
all trying to make! (points off
 stage) Ah, the Press is here!
 (exits quickly in relief)

SHOUTS from off-stage: "*one more picture, here, please, Britney!*" Britney gives various facial poses as flashbulbs pop off camera. Britney abruptly puts up her hand and all shouts cease.

BRITNEY
 (turning now to Younger Female
 Friend)
 Well, that seemed to go okay.

YOUNGER FEMALE FRIEND
Okay? They all got what they
 wanted... and you lost your panties!

BRITNEY
 (confused, looks in camera)
 Maybe I do need help.

SCENE 5: INT. - DR. ELFIE DE CHASE - DAY

Britney sits opposite Dr. ELPHIE DE CHASE in an office setting exactly like the "Sopranos."

DR. ELPHI

Well, the obvious parallel here is you're calling out for help but are unable to express your real need.

BRITNEY

I'm kinda kissing up too. Like i want them all to like me 'n all, but then I sorta don't get what I want.

DR. ELPHI

You feel a need to please them?

BRITNEY

Well, no..maybe, but, kinda, sometimes... I don't want to NOT please them; except, I'm not sure... There's pressure

DR. ELPHI

(pacing with pencil raised to lips, as if thinking out loud)

But now when you say you wish to please I hear in your voice you're tired of these.

(CONTINUED)

CONTINUED:

BRITNEY
 (social interactions in
 background video; close-
 up agreeing)
 I'll kinda head them off
 at the pass
 they seem my destruction
 i fear with a gasp.
 I try to be nice
 i try to be pleasin'
 so in order to hurt me
 they'll have little reason.

(SILENT)BRITNEY
 AND ANOTHER
 TALKING, BRITNEY
 PLASTERED SMILE
 AND AGREEING. TO
 BRITNEYS SUDDEN
 CONSTERNATION,
 ANOTHER PERSON
 OBJECTS TO THAT
 AGREEMENT.

So i please to secure
 but it ain't the real cure
 and I'm only okay for a season.

BRITNEY LOOKING
 RELIEVED WHEN
 DISAGREEING
 PERSON TURNS
 AWAY FROM HER IN
 SOCIAL
 INTERACTION.

HINT OF
 BEGINNING TO
 STAND ON HER OWN
 AGAIN.

But this ship now
 cuts through new water
 i must grow strong now
 in a life filled with order.
 But I'm still soft and round
 too gladly lose ground,
 And I want to push out
 from this border.

(CONT'D)

(CONTINUED)

CONTINUED: (2)

DR. ELPHI

The will-less have dread
as the willful push ahead
so you hurry to please
the marauder.

BACK TO DR.
ELPHIE'S OFFICE.

What comes to mind
that you can find
to understand
this disorder?

CLOSE-UP OF
BRITNEY REACTING
TO THE QUESTION
(REPEATED AS
VOICEOVER
SPECIAL FX)
"WHAT COMES TO
MIND?"

SCENE 6_ INT. BEDROOM - NIGHT

Britney's eyes in close-up pull back to see her in front of makeup mirror in a luxurious bedroom. She and KYLE are getting dressed for evening party at their house. Britney is putting on makeup.

BRITNEY

Kyle, I don't have to remind you
about the trophy, OK? I'm going to
be giving birth and you'll be alone
with it in Vegas.

The trophy is a globe of the earth made out of glass-type energy; it can float when necessary, and wherever Britney touches the globe, a person comes on within that country within the glass either singing or dancing to a Britney song, or looking, talking or thinking about Britney Spears.

BRITNEY (CONT'D)

It's live, Kyle. It's not something electronic or manufactured, you know.

KYLE

(annoyed at this)
What are you, stoned or something?

(CONTINUED)

CONTINUED:

BRITNEY

Kyle, I've worked to create this since I've been eight-years-old, so just take care of it, OK?

KYLE

(muttering to himself) As long as you take care of me, Bitch... (In audible voice) I mean, please honey, really. This assumption I'm gonna cheat on you is so fuckin' aggravating. There's just so much of this I can take. I'll be in Vegas; so what? It's my music gig. It's my time as an artist. I can be something so my kids can respect *me* as well as you. Are you gonna be jealous? Hold me back? Now, believe me. I'm tellin' you, Its true; *we're awesome* together. You can take that to the world.

BRITNEY

(Low voice to camera)
Sometimes this seems so wrong I can't even begin to put it into words. Maybe it's cause I'm pregnant.

KYLE

(rolling eyes, reaches for his drink)

SCENE 7: INT. - LAS VEGAS HOTEL ROOM - NITE

The glass he was drinking from in the previous scene is lowered from Kyle's mouth as he watches Britney on TV saying "We're awesome!" to an interviewer's question on how her marriage is going.

A STRANGE GIRL brings Kyle a mirror with lines of white powder and a straw on it.

The same room with Britney now in it with Kyle, and no longer pregnant; another girl dressed identically to the first girl is leaving, and closes the door.

BRITNEY

You gave my world to whores for everyone to see. You made a total fool out of me.

(MORE)

(CONTINUED)

CONTINUED:

BRITNEY (CONT'D)

You convinced me my family and
management were all our enemies
trying to break us up when they told
me you were chatting with every skirt
in Vegas.

(lost in shock)

Where's my world now?

KYLE

I'll make some phone calls, bitch.
Listen up: My lawyer's going to be
talking to you about the kids. I'm
taking them.

SCENE 7: BLOOD LOOKS BLACK IN THE MOONLIGHT

Ext - Backyard = Nite

An almost black and white appearance creates an eerie view of the full moon-lit backyard. The fenced area holds a view into the rec room, whose sliding doors are open. The guests gone, the rec room is silent witness to a party that's over. A statuette of a large bird with a smaller one under its wing sits on the bird feeder. A tree heavy with summer foliage stands near the feeder.

From the vantage point of the bird feeder we see Kyle stumble drunkenly out into the backyard. Whenever the camera shows him from a certain angle from the foliage, it is filtered in night-vision-periscope-target-green. He is barely able to walk and his shirt hangs out. He is stumbling drunk and when he starts to unzip to relieve himself he knocks over the bird-feeder. The small statuette of the protecting bird now lies broken on the ground; urine splashes.

As Kyle relieves himself with a loud sigh, his face loses focus as the camera sharpens to reveal the almost black-and-white tree and its foliage. In a movement as if the foliage itself has come alive, we see Britney come out of the foliage area where she was standing nude covered only in thick camouflage paint, but the viewer should miss it the first time because of the precise camo job (or FX) that paints her into the tree. Her hair is greased down with the camo paint as well. A few strips of cloth covered with the same paint cover necessary areas.

As Kyle closes his eyes in smiling relief, we see him knocked hard on his back as his legs are kicked out from under him.

In the foreground we see Britney's left arm and knee pinning his right arm to the ground, so from that side perspective the viewer cannot see Britney's right arm clearly as it's plunging down into Kyle's chest.

Camera now in overhead CLOSEUP over Britney's right shoulder. This allows the CLOSEUP SPECIAL EFFECT as her hand is now seen plunging down into his chest; tearing and ripping out the heart, as the camera (now at foot level) follows his disbelieving glazed expression up seeing (Body Double) Britney's naked left foot planted on his chest, her leg slightly turned to show the thigh muscles melting into clenched buttocks, a naked breast silhouetted against the moonlight; carrying the heart now slowly upwards to the moon. She squeezes the heart to **near bursting with a primal scream up to the moonlit skies** - camera looking down on her upturned face, her exposed body draped in appropriate darkness.

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Scene 8_ Int - Dr. Elphie's Office - Night

LONG FADE in from upturned face in previous scene to Britney's face now opposite Dr. Elphie.

BRITNEY

Lately I've been getting
really cranky before my period.

DR. ELPHI

This threat you take so serious
is not as if you're delirious.
A nightmare is real
till we awake and feel
different...
about what's now mysterious.

BRITNEY

Britney calmly watching a guy introducing himself, speaking with her. Camera zooms out revealing Britney on a throne 6 steps up from the floor where the young man speaks to her from. The arms of Britney's throne-chair are sculpted male lions providing armrests. Female lions and cubs are sculptured into the stairs to the right and left of her throne. Calm appraisal of him is interrupted by his flirting look as their eyes meet.

Sometimes i think thoughts bizarre I
see things in people
both in-sight and far.
But just as this feeling
starts setting in,
I can't help but think
about sex again.

Dr. Elphi changes attitude upon hearing this and looks directly into Britney's eyes. The camera pulls back to reveal she is suddenly sitting much closer as the chairs and surrounding furniture also appear to have been moved into a close, intimate setting. Britney's couture has also changed into a slinky dress. Dr. Elphie reaches over, squeezes Britney's leg and starts to laugh strangely.

BRITNEY (V.O.) (CONT'D)

She touched me. This must
be part of the therapy...
to see how I'd handle it.
Maybe she's coming on to
me.. (long beat and looks
into camera) Do I want
her to? (beat) These
clothes.. Wait a minute.
I didn't dress like this!

(MORE)

(CONTINUED)

CONTINUED: (2)

BRITNEY (V.O.) (CONT'D)
*It's like I've been here -
 been through this -
 before!*)

ELEVATOR SCENE
 FROM SCENE 2
 WITH PARIS WHEN
 BRITNEY'S
 CLOTHES CHANGED.

(In an epiphany of sudden
 understanding, Britney
 raises her face in
 ecstatic illumination)
 Doctor Elphie, I am having... like
 total *manáge-a-vu!*

In FAST-FORWARD SPECIAL EFFECT, ELPHIE downs a shot of liquor
 in office alcove out of BRITNEY'S sight.

Britney looks up hopefully.

DR. ELPHI
 (returning from alcove)
 Well, time's up.. I'll be
 recommending you work with my
 colleague from now on, I have to
 leave the country, a sick relative
 in *Tejookistan*, but you'll be in
 good hands.

Office door opens as Dr. Elphie stands up. DR. TONY DAVANO
 sticks his face in, adding:

DR. TONY DEVANO
 Very good hands.

DR. ELPHI
 Ah, Dr. Davano. What did you think
 about my little trip to "Te-jook-a-
 stan"?

Dr. Elphie throws out her hip in an athlete's fake-out move
 as she accents the syllable "jook" in the word "Tejook-a-
 stan." Tony and Dr. Elphie laugh conspiratorially as Dr.
 Elphie puts out a protesting hand toward Britney between
 peels of laughter.

DR. ELPHI (CONT'D)
 Don't get paranoid. This is not
 about you.

This triggers a further burst of laughter from Tony and Dr.
 Elphie. As laughter subsides, she turns to Britney.

(CONTINUED)

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DR. ELPHI (CONT'D)

Seriously, Dr. Davano is a very direct person, and you always know where you stand with Anthony.

DR. TONY DEVANO

It's like this. Women can control men by giving them approval and pleasure. A woman gets satisfaction and security when a man needs her that way. By pleasing a man like this the woman hopes to gain some safety and interpersonal security, but her inability to deal with any kind of rebuff makes her a slave to an evil bully who takes advantage of her in that manner. The bully only gets satisfaction by making her his vassal in this manner.

That's where we'll begin, Britney, and that's probably where we'll end, but, y'know, give it your best shot, and who knows? One step at a time, right?

BRITNEY (VO)

(thinking to herself)

Keep smiling, Brit, you're never coming back here again.

DR. TONY DEVANO

(smiling directly back at her as if able to hear her thoughts)

Oh yeah... You'll be back. I'll be seeing you next week, and the week after and on and on. Don't worry, Britney, you'll be here.

BRITNEY (VO)

(looking into the camera)

Can he really make me do that?

SCENE 9_ INT - BRITNEY'S BEDROOM - NITE

Tony shoulders past a terrified Britney bodyguard. A startled Britney laying on her bed in lingerie turns to see Tony come into the bedroom and close the door.

BRITNEY

Tony! I mean *doctor*. (sensual beat)
(seductive) Is there something I can
do for you?

DR. TONY DAVANO

(Placing his pistol under
the cushion of his chair
and walking around)

I never like to carry it among
clients or friends.

Yeah Britney, y'see it's time we
really talked. And it's gonna be
painful. For you. I'm wondering if
you can handle it.

BRITNEY

(Tense eyes narrowing)

Pain? Can I handle **pain?** (pause) Did
you know I came in **SECOND** in Star
Search?

BRITNEY ON STAR
SEARCH AS A
YOUNG GIRL
HITTING THE
NOTES THAT MADE
THE AUDIENCE
START CHEERING

Britney looking horrified re-lives the injustice of not
winning.

Lip-synchs. "*What did they want?*"

DR. TONY DAVANO

(Walking around talking)

The pain you're going to experience
now is the worst sort. It's facing
up to what you refuse to admit about
things deep inside you.

For example, we could start talking
about why you have the taste you
have... **in men.**

(CONTINUED)

CONTINUED:

BRITNEY

I'm *always* open to talking. (Laughs
brittle)

(MORE)

(CONTINUED)

CONTINUED: (2)

BRITNEY (CONT'D)

BRITNEY walks to the chair he was sitting in and grabs the gun from under the cushion.

BRITNEY (CONT'D)

Where's a fuckin' umbrella when you need one?

In a series of FAST-FORWARD, SLO-MO SPECIAL EFFECTS, she pulls back the breach to send a round into the chamber, thumb flicking off the safety expertly, goes into a military-style shooting posture along with appropriate costume change. Fires repeatedly at Davano, who watches with bemused nonchalance as lamps, pictures and other fixtures blow apart and fall around him from the multiple explosions.

DR. TONY DAVANO

I'm not only going to charge you for the use of my gun and the ammunition, but now I'm going charge you double for all this damage.

BRITNEY

Charge *me* for the damage? It's **MY room!**

DR. TONY DAVANO

(walks forward challenging)
I'm charging you anyway, and I'm really going to enjoy straightening you out.

Tony wins the stare-down, and he looks at her with possessive satisfaction.

You can start right now by picking some of this stuff up.

BRITNEY

(In a fantasy-maid's costume, pouts and postures seductively; slowly bending over in her tiny maid's skirt to pick up some debris)

And if I don't, what are going to do next? **Spank me?**

SCENE 10_ INT - BRITNEY'S TABLE IN THE LOUNGE - NITE.

Britney's face fades in from the previous scene with her pouting taunt becoming out of place back at her table sitting in her chair in the lounge. All the people around her have their cell-phone cameras out pointing them at her.

PEOPLE WITH CAMERAS

Has she lost her mind?

Her eyes shift left and right in self-conscious awareness of her new surroundings and the look that had been on her face.

YOUNGER FEMALE FRIEND

Hello!?! The show's about to begin.
Get your shit together, Niggah!

SCENE 11_ INT - PARIS ON STAGE - NIGHT

Stage fades to black. Lights come on to reveal Paris Hilton as lead singer with two male band members.

PARIS/MARRIS MARRIOT

(lip synching and/or
singing)

You hung like a donkey
don't mean nothin' to me.
(Closeup of Paris' ass)
Your brain's reacting
to it -
Yes I see.

My words to you
They're like hurdles to get by
you're just tryin'
to get some panties to fly.

Y'think I don't know
your cooz-driven mind?
You simple-minded animal...
(beat, beat, beat)
That I control with my behind.
(Girl's asses dancing)

(Gospel scene with dancers
clapping/background
vocals: "Control with my
behind, yeah, control
with my behind.")

You sniff the girls
like some dog on the street.

(MORE)

(CONTINUED)

CONTINUED:

PARIS/MARRIS MARRIOT (CONT'D)
Like I be hot and happy
That the two of us should meet.
You don't sound
all that good to me
right now,
I've been thinkin's time
To dump you anyhow.

SCENE 11_INT. ONYX LOUNGE - BRITNEY, PARIS AND... - NIGHT

HIGH NOON

Lounge is empty. Only BRITNEY at the table as PARIS comes offstage, walking up to her with two male band members walking behind.

PARIS

(to Britney)

So what are ya doin' girl? You want to chill upstairs? Y'know, just sumptin' casual... hang out...

Sergio Leone's "*Good, Bad and the Ugly*" MUSIC starts up. Both men now have video cams slung over their shoulders, and they finger the leather straps that carry them. Beads of perspiration show on one's upper lip. A long look between Paris and Britney turns into quick cuts (like the last gun duel scene in *The Good, Bad and Ugly*) of BRITNEY, PARIS, MALE 1, MALE 2 between female face(s), abbs, female breasts, male eyes, female hips, etc. The men's costume changes abound, now changing into a spandex type body suit (Zentai?). A closeup of a very large male bulge pressing against the thin spandex-like material. Every contour of it's thick, cut shape is apparent.

Cut to Britney's eyes gazing past it - then looking straight into the camera with wide-eyes; shocked, dazed look, then back to the bulging brief, Then back to Britney's smile. Britney looking down shakes her head and starts to speak as she looks up

BRITNEY

No Paris, thanks anyway, but...

SCENE 16_ INT - ONYX LOUNGE - NIGHT

Paris and males are frozen in still-frame (as in the beginning of *X-Men2*), and the camera pulls back to reveal a new Britanic alter ego. This leaves Paris and the two men on a movie screen in the Lounge. Britney who started to say "no" (GOOD BRITNEY) - is looking up at another version of herself standing where Paris was. BAD BRITNEY (BB) interacts with GOOD BRITNEY (GB) as both a real-time character using blue-screen, body doubles, etc. (as in "*Lucky*"), as well as through the "movie-screen" that Paris and the two males were frozen in. She can also surround GB thru TV screens (as used in "*Me Against The Music*"), etc.

(CONTINUED)

CONTINUED:

GB
 (music starts up)
 Not my kinda guy
 you know that's true

BB

Walking past the still-frame image of the well-grown man, she
 glances admiringly at the bulge
 world says
 this cake
 is really good for you
 when you have it 'n
 (looks up into GB)
 you eat it too.

The two *Britnii* have their backs to the camera, BB putting
 her arm around GB's shoulders in a sisterly fashion, silently
 urging her to reflect on a memory/fantasy. BB glances at the
 still frame of Paris and males on the large screen, and as
 she points with her finger behind GB's back, they magically
 fade into images of a past love tryst in the memory of GB.

Video of couple kissing passionately, fingers undoing a
 button - shoes on floor next to bed joined by skirt, blouse.

BB (CONT'D)
 Remember last year
 you broke through that fear
 lost all your life-long restraint?
 Heartpound excitement
 dizzy delightment
 and this guy here
 don't look like no saint.
 For knowing his way aroun'
 between the sheets goin down
 a little naive he aint.

Scene 16_ Beginning of Music-video ADD A LITTLE SWEET.

GB
 (smiling at the memory,
 breaks into a music
 video)
 He doesn't smile
 when he's supposed to.
 he looks
 my heart skips half a beat.
 Feelin weak in places m'not supposed
 to
 But he's got style -
 got some package -
 got some heat.

(MORE)

(CONTINUED)

CONTINUED: (2)

GB (CONT'D)

He's comin close
 he's really not supposed to.
 mom would say this is all wrong.
 He's comin close
 and he's really not supposed to
 but he's here
 and he's hot
 and he seems real strong.
 He's cool -
 and he's hot
 and he could be wrong.

I'm in the mood now
 for a bad boy
 don't want some grateful toy.
 Who's a bad boy
 exciting to enjoy.
 What can I really want
 when i make my taunt?
 Put me in my place
 but here's the rule now ace
 I won't play the fool
 I'm not your little tool
 So you must add a little sweet
 Yeah, you add a little sweet. yeah,
 you must add a little sweet
 to the cool.

Here I go now
 and I'm divin' in
 exploring all this newfound skin
 I know many want to call it sin
 all this pleasure flesh
 I'm just diggin in.

It's so easy
 to lose track right now,
 common sense no longer anyhow
 his lips so hungry
 they are piercing me
 oh will my body
 be set free?

Pleasure waves are floodin' in
 this rush of feel-good oblivion.
 Are you the man
 to take me all the way?
 Don't fail me now
 z'all I've got to say.

(MORE)

(CONTINUED)

CONTINUED: (3)

GB (CONT'D)

Show me now
that you deserve what's yours
and we'll dance tonight
on many shores.

I've gone so far now
I'm beyond choice
moans and whimpers
in my voice
don't want to stop now...
(voiceover SPECIAL AUDIO EFFECT)
so hot and moist...
been made *slave* by your persistence
It's my *gift* to your insistence
givin' up now my *satin resistance*.

For this above voiceover part: Britney and lover in bed. Her arms are crossed above her head with the male's left hand holding Britney's wrists at the point where they cross. Although covered by a gauzy material, we can see his right hand starting to move down towards her hips as she lifts them up to aid in the removal of this last item.

Various cameras and angles including floor level amongst Britney's recently flung clothing. A stiletto heel stands while another lies on its side. Britney's clothes lie in small pools on the floor as part of a garment falls super-slow into view. Shot in midair from different angles, it not only takes seconds to reach the floor, but it is never seen clearly in its entirety. Pictures of ecstatic face and first gasp of contact, fingers gripping side of the bed in ecstasy (not unlike Britney's perfume commercial) are interspersed in the garment's journey to the floor. A fraction before it comes to rest on the floor in SPECIAL EFFECT, cut to frighteningly LOUD full-face closeup of a raging black stallion, eyes bulging, nostrils flaring. A leather halter boasts a distinctive emblem on it.

To be interjected with these next (and last) verses, cut to Britney in dominant position dressed in quasi-gangster suit ala "Me Against the Music." As she straddles the male and takes off her jacket the shirt of her 'shirt and tie' is revealed to be a satin business shirt cut off right below the breasts. BODY DOUBLE reveals the lower realm of two perfect breasts all below the nipple showing. (Nipple is NOT shown)

The male who she is straddling looks up in surprise. Britney looks back at him now wearing only a few leather straps, and she is holding a riding crop in her right hand showing the same emblem on the top few inches that was on the stallion's halter. The male morphs into a female body-double in the same position underneath Britney.

(CONTINUED)

CONTINUED: (4)

The girl is in the same position Britney was in when her hands were first crossed over her head and held by the male's left hand. Now Britney holds the girl's wrists with her left hand, and a few inches of the top of the riding crop shows in her right hand. Britney starts to touch the girl's left cheek with her right hand as the top of the riding crop disappears inches from the girl's face (as Madonna disappeared at the end of "Me Against The Music") and it becomes only Britney's fingers left to gently stroke the face of the girl who morphs back into the original male who looks up at Britney bewildered.

GB (CONT'D)

(rap-like finale)

Sure you'd like me dreamy
and you know
you want it steamy
so listen now
don't be like some fool.
You want it
like I want it
then you listen
and get on it.. And
you must add a little sweet
- you heard me -
add a little sweet -
- that is right -
add a little sweet to the cool.

(CONTINUED)

CONTINUED: (5)

2nd Britney

SCENE 17_INT. GB'S BEDROOM- NIGHT

Hot color turns to dull grey as night turns to first light. GB waves an impatient and gloomy goodbye to a male figure leaving her room. A room suffering from hungover graytones, the lipstick smudged cigarette butt floats in a half-empty champagne glass. Sitting on edge of bed depressed, she looks into the mirror unhappily. All doors in the room look dark and uninviting save one. It radiates a glowing excitement of bright color amidst the grey depression. It has three signs over the entrance which blink on and off. Show them **glowing more in opacity** as time is shown passing unhappily (Use animations to show seasons changing, boredom, betrayal, sporadic and fleeting emotional attachments):

Signs in Grey Room:

"Escape the Pain"**"By Doing It All Again"****"Guaranteed Until You Die"**

Britney hesitates, thinks, walks around in great pain and finally walks through the door and is immediately in bondage. She is transformed into a bondage outfit under the domination of Bad Britney. Costume changes abound in following scenes.

SCENE 18_INT - BB'S DUNGEONESQUE LIVING QUARTERS - NIGHT

Walls are covered with paintings of BB, some large portraits of her dominating men, women, as well as in postures of kittenish submission to both. She is seen in outrageous fantasy outfits lying in various states of undress with various fantasy creatures - reclining as slave-girl on the belly of a demon-dragon with SPECIAL EFFECTS. In protesting, masochistic ecstasy being mounted from behind as breasts and thighs show the thin blood-lined claw marks of the monster's claws used in mounting her. On the walls hang satin blindfolds and bindings, fur covered handcuffs, bondage-type restraint leathers.

GB
(whimpering)
No, don't...

(CONTINUED)

CONTINUED:

BB

(holding up a bondage-mouth-
ball in warning)

Here *I* use the "no" word.
You don't say the "don't" word.
I say "*do this*" in words
you say "*yes miss*" in words.
Let's take this "*Won't*"
n'make sure you "*Don't*"
be expressin' treason.
You're mine here now
you asked anyhow...
you'll be my slave
for the season.

(Performing)

Now kiss this hand
that holds the glove.
Trust and give me all your love.
Come up to me
and give me a little whimper.
I won't accept a hesitate
and I don't ingratiate
and you're gonna give me more
than just some simper.

i know i promised happiness

(WALKING HAND-IN-
HAND WITH A BOY
W/BIRDS SINGING)

but sex is probably all you'll get.

(GRUNTING BODIES
AMONGST SWEATY
SHEETS;
OVERFLOWING
ASHTRAY GETS
KNOCKED OVER;
SPILLING ON
BOTH)

we compensate for happiness
with pleasure.
Before you wonder
if that's true -
excitement,
- I will tell you -
will keep you lookin'
for truth
which you can't measure.

(CONTINUED)

CONTINUED: (2)

GB

(sober contemplation)
 I drank the promise
 of a glorious night,
 his hands
 they felt so right,
 our bodies touching
 seemed so full of pleasure.
 But I got a different take
 in the morn when I awaked,
 that it was me
 that got robbed
 of my treasure.

BONDAGE GEAR
 SNAPS OFF HER

You're left the more alone
 worse than before you boned.
 What the witches
 promised Macbeth
 becomes your own.

MORE GEAR
 DISAPPEARS

The lyin' voices sold me
 logic to control me
 But I watched the promise melt
 and turn to stone.

TOTALLY FREE OF
 BONDAGE COSTUME

BB

(Dismissive)

Circumstance this:
 he was that.
 The next one
 will be better.
 (Looks critically)
 You could be looser too
 take him down
 right to his shoe
 Let what's in me
 Rise up and be in you

(CLOSEUP OF
 GASPING MALE
 FACE PRESUMABLY
 RECEIVING ORAL
 SEX)

(CONTINUED)

CONTINUED: (3)

Scene 19 (**R-Rated or PG13 Version**)MusicVideo_Where do You Go?

BB looks off dreamily, away from GB and into a host of different males and male images which she interacts with in a sexual-sorceress/vampire motiff in the music video of WHERE DO YOU GO? She sings to a variety of men. Some are more masculine, others more effeminate. Some appear to change from male to female (to a quasi-lesbian/transexual look). Morphing from one to the other - faces are changing as some experience release in the heights of sexual excitement.

BB (CONT'D)

(music video)

Where do you go
when the lights go out?
where do you go
when your body pours it out?
Is it within your courage
to find and not discourage
a look into your little fantasy?

Do you have the insight
are you naked
or too uptight
and pretend its something
You don't want to see?
and pretend its something
You don't want to be?

Don't you worry now my honey
I'll be gentle with you sugar
Don't deny it's there
Come let your Britney see.
(VIDEO of nude male protesting)

Don't be silly now my sweetie
or go hidin' from me baby,
you got some fancies
share them now with me.
Yes come and give them all to me
- prissy -
- or walkin' tall with me -
yes pour them out
for your very own Britney.

The choice is yours its true,
but let me tell you
(me-to-you)
i like it hot;
and i like it a little bolder.

(MORE)

(CONTINUED)

CONTINUED: (4)

BB (CONT'D)

If indeed that frightens you
 take from me a little clue:
 it's ok -
 it's only between
 me and you.

A little lace will do...
 and something really *nasty* too...
 (Britney in lingerie morphs; then
 the lingerie outfit on dressing room
 chair with hesitatnt male) we'll see
 if you can service
 just for me.

Offer yourself to me
 with patient training through me
 I'll turn you into
 just what you want to be.
 Oh the places we'll go alone
 Just you and me.

We'll see just what you're made of
 - and just what you're afraid of -
 Don't worry now;
 your secret's safe with me.
 We'll just look inside
 and set what's hidden free.

Now give it to me slowly
 and if you have to
 make it real lowly...
 just understand
 you give it all to me.
 Just give it to
 your very own Britney.

**THE ABOVE SCENE WOULD BE TRANSPOSED REGARDING LAMAR 1, LILO
 1, LAMAR 2, LILO 2 WHERE IT WOULD BE EXCHANGED INSTEAD WITHIN
 ONE OF THE SCENES BELOW.**

(CONTINUED)

CONTINUED:

3rd BRITNEY

SCENE 20_INT - XXXX DUNGEONESQUE XXXX - NIGHT

BB

I know a lil girl
 Who wants some action
 ... just a normal girl,
 A lil satisfaction...
 (turns to camera / GB)
 Are you trying to create...
 Or simply just insinuate
 That i needn't try to get
 a sex reaction?

Because, c'mon now sis
 Get loose;
 c'mon into my
CHUBBY CABOOSE.

CHUBBY CABOOSE 1
XXXX

CHUBBY CABOOSE 1- THE VERSION

SCENE 1 - INT - SHOT OF BB ENTERING DOOR OF CABOOSE - NITE

The area for the physical set should be a semi-fantastic astral plane FX. A reclining face with hazy image of a girls hand slipping into an auto erotic posture. That morphs into an animated landscape made up of reflected emotions of all kinds reflecting from trauma to sexual fantasy in characteristics come to life with animation.

This slightly sway-backed Caboose with more than a hint of phallic-on-its-side appearance, has a definite pornographic allure. EYES EMERGE FROM THE CABOOSE SND MORPH INTO a carnival barker trying to entice the viewer to enter the Chubby Caboose. Once catching your eyes, asks in a hypnotic voice

SCENE 2 CHUBBY CABOOSE CARNIVAL BARKER VO

You mean NONE of this works? C'mon,
 what works for you while we take the
 ride into release.?.. Oh that feels
 good, doesn't it? (INDICATING THE
 PHYSICAL SENSATIONS RESULTING FROM
 THE AUTO-EROTIC BEHAVIOR). What can
 I interest you in? Let me show you
 what I got (laughs)... Oh yeah...

(CONTINUED)

CONTINUED:

The area inside the Chubby Caboose is like being inside a small railway car/travelling Carnival Magician's trailer but becomes a dreamlike video parlor of X-Rated nature. It is very narrow and claustrophobic. There's an aisle with some booths on each side, with the upper portion of the door having a glass-like reflection which can offer a VIDEO montage representing the sexual fantasy which lies within.

SCENE ? IT ENTER **LAMAR I.**

LAMAR I

SCENE I - INT - COLLEGE DORM - NIGHT

BB moving to music in narrow Chubby Caboose corridor stops to look in door. BB morphs into walking in halls of COLLEGE DORM.

BRITNEY is in the hall about to knock / enter the room when she hears loud conversation.

VOICE 1

I'm tellin you man, it was like a week before the bitch's wedding!

VOICE 2

No shit!

VOICE 1

Like she gets it in the mail, and like... *Surprise!!!* Remember me?

VOICE 2

Laughs. Hi, I'm from Candid Camera!

VOICE 1

Niggah from the Twilight Zone's more like it;and then she does herself..

VOICE 1 (CONT'D)

Well, fuck, I didn't want that! She shows up with \$300 - she says that's all the cash from wedding gifts she's got, but she'll have more on the weddin' day. I said 'girl, you want that kind of extension, get on your knees now, and my camera's on, y'know what I'm talkin' about?... or I send copies of the first time to the whole muthafuckin' weddin party... Y'know what I'm sayin?'

(MORE)

(CONTINUED)

CONTINUED:

VOICE 1 (CONT'D)

Then it was few hours later, I heard
about it...

SCENE 2 - INT - IN HALL OUTSIDE DORM ROOM- NIGHT

BRITNEY rolls her eyes in impatient incomprehension and
enters the dorm room.

LAMAR'S FRIEND

Woah! I'd say three's a crowd.
See'ya man

He smiles and exits.

BRITNEY

What was that, LAMAR? Sounded kinda
crazy when I came in; weddings,
cameras?

LAMAR

(shrugging it off)
Oh, that guy's weird, man. He's like
into that... does that wedding
photography and shit. And when he be
like not gettin paid; he act all
flipped out and shit, but he just
talkin...

He takes her in his arms. The young black man is very laid-
back and cool. He immediately begins to caress her body in a
familiar manner. They kiss deeply.

But I ain't about talkin'

BRITNEY

I'll say, (giggles.) I can't believe
the things we did last time.
Sexually I've done more with you in
3 weeks than I did with my old
boyfriend in two years!

LAMAR picks up a satin blindfold.

LAMAR

Like with this here?

BRITNEY

(shriek of excitement)
That was so crazy last time... being
blindfolded.

(CONTINUED)

CONTINUED:

LAMAR

This time I'm going to blindfold you first; then (CLOSEUP, slow) I'm gonna slowly strip you

BRITNEY

(Shrieks? Or slow breathy)
You devil...

He places the blindfold on her. He proceeds to guide her to a massage table/bondage set-up. He starts to guide her hands into a fur-covered handcuff that attaches by chain-link to a bar that has rails on it above the message table; allowing the person flexibility of movement.

BRITNEY (CONT'D)

What are you doing?

LAMAR

Fur covered handcuffs.

BRITNEY

Woah! (serious tone) Can i trust you?

LAMAR

Running his hands over her body.
Trust is my middle name, baby.

(Lowlit set; Hint of Stage play). BRITNEY whimpers in sex kitten submission. Handcuffs click. BRITNEY tests out her restraints, tugging and then undulating in her chains blindfolded. He silently tiptoes with great care to adjust a hidden video camera from behind a bookshelf. LAMAR smiles as he watches BRITNEY, his eyes widening, licks lips as Britney begins to make her writhings and moans more sexual. He kicks back relishing his position and lights a cigarete. Takes a drink, puts his feet up.

LAMAR (CONT'D)

Here it is. Here you are. You must've been drugged. You just woke up. You're alone, blindfolded and chained. You don't know where you are.

He gets up and walks slowly to her as she whimpers in fear. He whispers mysteriously.

A strange hand comes to your body, starts to take off the rest of your clothes.

(CONTINUED)

CONTINUED: (2)

As he approaches her, takes off parts of her clothing (Tracy Fragments-like split screens) and she MORPHS to BRITNEY undressed into sexy thin black lace bra, panties, hose

BRITNEY

(trying to twist away while hanging in the restraints)
Ohh no! Who is this!? What are you going to do to me?

LAMAR

Who is this? (beat) Heheheh.

(Closeup of his face at her ear;
BODY DOUBLE showing hand hungrily exploring perfect hindquarters)

Just a hungry niggah who's gonna take a nice piece of your sweet white ass... And that be just for starters.

BRITNEY is still in bra and panties. Lamar indulges himself as she whimpers in distress. **Loud knock at the door.**

MAN'S VOICE

Hey spider-man, Open up!

LAMAR

Distressed, LAMAR reluctantly opens the door enough so as to lean inside the doorjam to talk to the shadow of a large scowling black man.

OK, I don't have it yet.

SHADOW

That's not good for you.

LAMAR

Y'know I called Shiranda and told her I didn't have it yet, but I will have next week.

SHADOW

Are you fuckin' with me, man? Do you think I'm your nigga...? 'n you just call me'n tell me what's what? Dumb motherfucka...

(CONTINUED)

CONTINUED: (3)

LAMAR

LAMAR is scared, and starts to exhibit an effeminate anima.
 No, no... Don't be angry. Maybe...
 I got... somethin else.. you'd like.

SHADOW

(sensing that LAMAR may be offering him gay sex, does a slow
 burn, and becomes menacing; body tense)
 Whatchoo think you got I would want?

LAMAR

LAMAR becomes more effeminate in voice and body-language.
 A very pretty fly... (SHADOW appears
 ready to launch punch) caught in my
 web... you might enjoy...

(Lets door swing open to reveal Britney-in-chains) LAMAR
 licks his lips looking at SHADOW)

BRITNEY bent over in lingerie undulates slowly as we see the
 shadow of the stranger entering the room, and the door is
 closed.

SHADOW

Yeah, dis here buy you some time...

BRITNEY whimpers helplessly

BRITNEY

Oh! What are you boys going to do?

SHADOW

Don't worry, baby... I don't know
 what any **boys** are gonna do,
 but you're gonna find out right now
 what **I'm gonna to do...**

SCENE ? - INT - BB IN CABOOSE HALLWAY _ NIGHT

Camera shows BB in hallway of The Caboose watching through
 the top portion of the door. Multiple-split-screen (ala TRACY
 FRAGMENTS) shows MULTISCREEN screen showing mouth crying out
 to match spank and music; half-a-second of knife from SHADOW,
 startled eyes of LAMAR, then the slicing of BRITNEY'S thin
 bra off from the back; two sets of black hands pulling down
 the panties; spanking a perfect white buttock; BRITNEY'S hips
 undulating while on another screen her face cries out from
 being spanked blindfolded in chains.

(CONTINUED)

CONTINUED:

LAMAR'S face fascinated with watching the sexual going's on. His breath is coming quickly and we sense he is in an autoerotic behavior below the camera's angle.

We don't see what BB sees standing in the hall, but as she watches, a small smile plays on her lips as we hear BRITNEY'S exclamations. Standing in the hall, BB catches the panties as they come flying out the top portion of the door.

BB smiles, turns to walk towards another video booth

NEXT SCENE IS "LINDSAY-IN-DORM ROOM; THEN SCENE WITH "PARIS"
AND THEN LAMAR II

(CONTINUED)

CONTINUED:

SCENE - WALKING DOWN AISLE ON WAY TO LILO 1.

BB (in the CABOOSE HALLWAY) looks into the next door's window to see LINDSAY walking across her dorm room getting dressed when a song comes on that captures LINDSAY'S spirit and she starts rocking to it, dancing alone while half-dressed. BB grabs hold of a magical doorknob and pushes the door in.

SCENE 2 - INT - THE DORM ROOM FANTASY - LATE AFTERNOON

FADE IN - BB enters her college dorm room. It is a room for two people. BB enters the dorm room out of her side of the room. Her costume transforms into a casual short satin robe over a camisole; Lindsay is also in lingerie and beginning to dance to the music. As LINDSAY spins around, their eyes meet. BB holds her eyes and grooves into the music, and the two dance freaky enough to foreshadow what's to come. At one point in the dancing they have their backs to each other with butts bent back shaking.

THE TRACY FRAGMENTS MULTIPLE SPLIT-SCREEN FX THROUGHOUT SPECIAL EFFECTS SUPER SLO-MO have the two girls' rears in a whisper of satin hissing as the two derrieres slide onto each other briefly WHILE DANCING BACK-TO-BACK. The music ends with a sense of charged sensuality and eye contact foreshadowing.

BB

Wine! I just got this new bottle.
Hey, your last final today, right?
We got to celebrate.

LINDSAY

I'm down for that, sister.

SCENE 3 -INT - THE WINE DRINKING - NIGHT

The first bottle starts out with the sun going down, as the music rises and we see BB pouring.

BB

So you're like a seasoned Freshman
now. Congrats.

LINDSAY

Thanks. It feels good. (reflecting)
My grades are good, and... like I
know I can make the four years now.

(CONTINUED)

CONTINUED:

BB

(raises glass in toast)
Cool. Whew! Three weeks off! Time to relax. Here's to undergrad degrees and makin' it happen.

LINDSAY

To makin' it happen.

Eyes flicker.

BB

Well, I can't talk about 'makin it happen' without it suddenly puts my head into this guy who ... Well, kinda dumped me... Well, maybe worse than dumped me, he split town! Just gone... like that! This is what I got:
(makes face to mimic him talking into a telephone leaving a message)

"*Thanx luv, I'll always remember you*" on freakin voicemail! And that word "thanks." I'm not sure how I feel about being thanked, y'know?

LINDSAY

I know! The first time a guy told me that I wanted to slap him!

BRITNEY

Exactly! I dont know exactly why, either...

LINDSAY LOHAN

Is it kinda like... I'm this other person, the guy is sayin,' who - if you knew what I was like you would never be near me, so thanks so much for sucking my cock...

BRITNEY

...and letting me fuck you. I know, exactly. It's like... I really enjoyed fucking you. I'm even grateful that... you let me use you like that while I was kind-of-in-between things.

(CONTINUED)

CONTINUED: (2)

LINDSAY LOHAN

I know! It's like, (posturing in charaiculture) "now that I realize I had my head up my ass even being with you, I guess I have to say "Thanks" for swallowing my cum and letting me fuck you all day long."

BRITNEY

You got it exact! You're my kinda girl, roomie... My caucasion

LINDSAY LOHAN

And you mine. True dat (Both laugh, drinking)
Well, y'know, getting back to this voice-mail guy, Well, that's not worse than gettin dumped. That's better, actually. I mean he might have had some emergency, "ooooohh" maybe he's on the run!... What did he do for a living?

BB

He was some kind of agent.

LINDSAY LOHAN

Like entertainment agent.. or insurance agent?

BB

Y'know, I never thought to ask. I don't know... But before I tell you about him... the latest in my so-called sex-life... Can I tell you what kind of led-up-to-him? In order to understand the full tragedy here.... Should i just pour my guts out?

LINDSAY LOHAN

(Filling Britney's glass) I expect nothing less.

BB

This guy I had been seeing... But we hadn't done it yet... was like whining all the time for it... He was really kind of sweet and nice, but (makes face)... So finally, one night I was kinda in the mood and had enough...(beat)

(CONTINUED)

CONTINUED: (3)

BB AND LINDSAY

To drink

Both laugh

BB

And I say OK already...

Britney pantomimes *inviting* body-language.

And his thing – which had been at
extremely rapt attention for months
– suddenly went... **Bloop**.

Makes sign of upward finger falling limp. (Laughter)

LINDSAY

I've had similar situations; Young
guys, inexperienced... Some guys
take longer to mature. Or sometimes
they stay at attention all right,
but they, uh... finish **saluting** way
too quickly.

Montage shows mouths laughing, talking as glasses are filled
and re-filled. Now candles light the table littered with
melted candles, an empty wine bottle, chips, nuts.

BRITNEY

The guy who had issues? The 'bloop'
guy? Y'know, I've never told anybody
about this, and it leads into the
next guy... back when we were tryin'-
to-have-sometimes-good-sex, the
blooper wants me to give him...
(awkward moment) some oral...

LINDSAY

Woah, did **he** at first go uhh ...
down in that direction for you?

BRITNEY

No, ...(contemplating the meaning of
that) and y'know you're right... He
should have...

Looks appreciatively at LINDSAY.

So anyway, he wants that, and I have
to admit (pause)... Well, I wasn't
so averse (giggle) to getting into
it a bit... I'm not really very
experienced with that... So I said:

Poses seductively in a kittenish pout

SCENE 4 - INT - BLOOP BOYFRIEND'S APT - NIGHT

BRITNEY
(in underwear)
"make me."

SCENE 5 - INT - RETURN TO DORMROOM - NIGHT

LINDSAY

LINDSAY back in DORM ROOM REALITY.
(wide-eyed,) Oh!!! You are somethin!

BRITNEY
Well, I was looped at the time. But
he gets all awkward! He just can't
get into it at all.

SCENE 6 - I INT - BLOOP BOYFRIEND'S APT - NIGHT

BLOOP BOYFRIEND
(shocked out of his ardor)
What did you say? What do you mean?

SCENE 7 - INT - RETURN TO DORMROOM-NIGHT

BRITNEY
and so... We never talked about it,
but we kinda broke up soon after

LINDSAY
No sexual compatibility upstairs.

BRITNEY
Exactly... OK! Reality check! Earth-
to-Britney... Why did I bring that
up? (long pause)
I don't have ALL-zheimers, but I do
have SOME-timers.

The girls stare into each others eyes with amused tipsy-ness.

BRITNEY (CONT'D)

Oh, I remember! I met the agent.

BRITNEY (CONT'D)
I started going out with him right
after the blooper; and he just swept
me up in a heartbeat.

(MORE)

(CONTINUED)

CONTINUED:

BRITNEY (CONT'D)
 Older, foreign accent, way
 confident, knew just the right
 moment to give a long 'look-into-the-
 eyes' that said "I'm going to do you
 and you're going to let me," and you
 can't even think about saying no(?)

LINDSAY LOHAN
 There's not many of those to go
 around. No wonder you're upset. Have
 another drink (both laugh).

BB
 So we get to "know" each other in a
 biblical way, anyway, very quickly,
 and the next night, he's watching me
 getting undressed... for the first
 time slowly in front of him

LINDSAY LOHAN
 Tell tell...

BRITNEY
 He asks me for the same thing the
 blooper wanted. So I do my...

SCENE 10 - INT - SCENE WITH AGENT - NIGHT
 (TRACY FRAGMENT]

BRITNEY
 (pouting in bra and panties)
make me.

B-ROLL VOICEOVER

BRITNEY
 VOICEOVER:
 and... he says like real cool,

SCENE 12 - INT - SCENE WITH DANIEL CRAIG - NIGHT
 (TRACY FRAGMENT]

AGENT DANIEL CRAIG
"C'mere love,"

Britney prances and pouts over to him. VOICEOVER
 (So I kinda prance over in
 my undies [TRACY
 FRAGMENT], and he pulls
 me over his knee!

(CONTINUED)

CONTINUED:

BRITNEY

(BODY DOUBLE) Face down over his knees) Oh, what are you doing!?!)

AGENT

I'm doing what **I** want to do, love.
(Squeezes a buttock and spanks it again, harder), soon *you'll be doing* what **I** want **you** to do as well.

Britney whimpers submissively. Squeezing turns to light spanking interspersed with fondling

DANIEL CRAIG

(Admiring buttocks while squeezing and fondling)
Oh these are beyond nice

Squeezing the buttock and notices the flinching/tightening of thigh and buttock muscle. Spanks her again

DANIEL CRAIG (CONT'D)

No! No tightening up. Give up the tightening... no defense.. No barriers
No flinching (resumes kneading and fondling of bottom) Just relax, all soft and relaxed.
Oooh, flinching again I see (spank).

Spanking becomes continuous.

BRITNEY

Yes, OK! I'll do what you want, James! [TRACY FRAGMENT MORPH from face crying out in pain to a head blurrily going up and down in the act of oral sex]

SCENE 13 INT- BACK IN DORMROOM,

BRITNEY with a bemused expression.

I spent half that night on my knees gettin to taste the weirdest stuff in the entire world..
(turns to LINDSAY)
You see what a pathetic sex object your roommate is? Do you wanna move out now?

(CONTINUED)

CONTINUED:

LINDSAY

Hey, don't you talk bad about my roommate. I think I'm really liking my roommate...

In a SPECIAL "High Fidelity" FX EDITTING, BRITNEY quickly approaches and takes LINDSAY into her arms and is just about to kiss her lips when scene returns immediately as it was, showing it was an imaginary moment in BRITNEY's mind.

BRITNEY

What about you? I've just bared my wanton soul. C'mon, tell, tell...

LINDSAY

Well, about a year ago... I was sent along by my Aunt to help my older cousin move from her college dorm on the West Coast to her new one in Chicago; so like she wouldn't be all alone with a suitcase, walking out of her old school all teary eyed. So I'm sent out to join her for her last weekend there.

SCENE 14 - INT - DIANE'S MOTHER - DAY

"Old Jewish-mother type" worrying about "little Diane" while talking to LINDSAY. A picture of Diane in the background shows a somewhat attractive but mousy young woman.

DIANE'S MOTHER

You know how shy and sensitive Diane is. I just don't want her being all alone walking out. If you can just, kind of, be there for her; y'know, like hold her hand... y'know what I mean...

LINDSAY LOHAN

Sure, Aunt Esther. It'll be fine.

SCENE 15 - INTERIOR - LINDSAY MEETS COUSIN IN DORM - NITE

Door opens to Dorm room as LINDSAY arrives. Reveal cousin wild-eyed and drinking, squealing happily:

(CONTINUED)

CONTINUED:

DIANNE

I'm so glad you're here! Listen, I know you were supposed to sleep here, but I'm doin' "X" tonight with two guys... [I know... can you believe it..?.] in this room!

I've found you a bed in my girlfriend's dormroom down the hall, OK? (giggles) I am so freakin' pumped!

Shows LINDSAY a lingerie outfit on a hanger.

DIANNE (CONT'D)

Victoria's Secret. What'ya think?

LINDSAY LOHAN

Lucky guys!

(Aside to Cam) It's always the quiet ones.

SCENE 16 - INT - BACK IN DORMROOM WITH BRITNEY - NIGHT

LINDSAY

That whole weekend there was nonstop partying. I mean, I was no virgin. I had had up till then two real boyfriend relationships, and I was always faithful to the guy I was with at the time... but... Well... I'm a thousand miles from home, and there are all kinds of people partying and drugs and booze and smoke and, most importantly, I knew I was **never** going back there again. I'd **never** be seeing these people again. I mean, I hadn't even considered being unfaithful before, but... well, I guess... (raises her eyes to BRITNEY), I'll try anything once.

BRITNEY

Spoken like a true roomie!

Both girls laugh, camera hangs on BRITNEY'S lingering gaze.

(CONTINUED)

CONTINUED:

LINDSAY

... what was so strange; and I'm glad I'm talking about it now, cause I didn't consider it before from this angle: the moment I even started to consider cheating on my boyfriend - as a real possibility - I became... like infatuated with the whole idea of it, kinda growing and overwhelming me...

BRITNEY

(sinister voice)
Seduced... by the spirit of adultery?

LINDSAY

Suddenly I'm packing my sexiest undies...

BRITNEY

Yeah! Who is that girl packing those unders? It can't be me, cause that wouyld mean... I'm planning to be an adulterous slut, and I'm certainly not...

BRITNEY AND LINDSAY

... one of those.

BRITNEY breaks into a rendition of Rolling Stones "House of the Rising Sun"

"It's been the ruin
Of many a poor girl...
And G-d... I know
I'm one.

LINDSAY LOHAN

The school of life is a painful school of life... (pause; both look each other in the eye, silently raise glasses to one another, and drink))
Anyhoose, I wind up talking with this guy -

SCENE 17 - INT - PARTY ROOM AT DIANE'S SORORITY - NITE

LINDSAY is sitting on a couch which has been shoved against other furniture to make room for the party. People sit and talk and move around her. We hear snippets of conversation: A well-dressed but ostentatious guy talks about *"Mom and dad share time on a jet."*

(CONTINUED)

CONTINUED:

We have property in the Islands." Another person speaking to someone else: *I sleep in a tent during the warm months, and use that gas station's toilet. The station is abandoned but the plumbing still works.* [another voice] *This meth is so pure,* [another voice] *good blow,* [another voice] *great weed,* [another voice] *this X is like the pure MDMA,* man...

She gets a text message from "Aunt Esther." "**So glad DIANE is in good hands.**" LINDSAY absent-mindedly presses "STOPWATCH" on cell and is suddenly startled out of her stoned mindset.

DONKEY DEE

(Young guy, relaxed, pleasant face)
You look brilliant... somewhat bewildered, but brilliant... Your Diane's cousin, right?

LINDSAY LOHAN

Right

DONKEY DEE

What a frightening world. When the most beautiful girl in the room seems alone. May I be of any assistance? Even until a more suitable man, I suppose, comes and takes my place?

Lindsay looks up to see his face sitting across and "up" from her and on a couch that faces the other way because it was moved for the party layout. He is friendly and attractive.

LINDSAY LOHAN

(stoned)
I'm not sure who that more suitable guy would look like...

They both laugh

DONKEY DEE

Great, you sound like you're there already. I mean the guy with the jet and daddy's property in the Islands, maybe.

LINDSAY LOHAN

Uhhh, mmm... did some smoke, some "X." Well, i don't think it's a sin to have property in the Islands, even if it's daddy's. It's not like guys with rich fathers have the market totally cornered on being jerks. I bet...

(MORE)

(CONTINUED)

CONTINUED: (2)

LINDSAY LOHAN (CONT'D)
 well, it's even possible...that some
 of us wish our daddy had some
 property in the islands; ya know
 what i mean? Like kinda 'green'
 maybe? but not Algore green.

DONKEY DEE

Princess, you have read my soul, and
 slayed the dragon of envy within my
 raging breast! (LINDSAY shrieks in
 laughter)

The thought of him stealing you from
 me drove me mad with jealousy! I
 admit it. But it is only because I
 am so longing to be yours...
 Completely. Is that over-the-top?
 (long look)

LINDSAY LOHAN

(laughter)Well, if it is I certainly
 can't have you apologizing for it,
 can I?
 You are made my knight, then; but as
 far as the islands, I'm leaving
 Monday with Diane back to Chicago.

DONKEY DEE

Well, if I'm your knight, I could
 fall to one knee in front of you,

(starts to RAP)
 If I'm your knight,
 then see my crib
 before you leave t'night...
 Show it to you now,
 ... If you like.
 Dont have to be heavy
 Dont have to jam
 Just like to get to know ya
 Show you a bit who I am.

Lindsay's eyes go saucer wide at the implication. She had
 started to look at her cellphone when their conversation had
 begun and she had pressed "STOPWATCH." It now reads 2:24

LINDSAY (VO)

[voiceover]This guy's been talkin'
 to me (looks at her cell stopwatch)
 for 2 minutes, 24 seconds, and is
 now basically asking me to go to his
 room and have sex with him.

(MORE)

(CONTINUED)

CONTINUED: (3)

LINDSAY (VO) (CONT'D)
 What kind of cheap, easy slut does
 he think I am?

LINDSAY LOHAN
 (thoughtful look) OK

TV screen nearby shouts out from the movie "The Mask":
 "**Somebody stop me!**"

Camera shows LINDSAY getting up to walk with DONKEE DEE.

LINDSAY (VO)
 (VOICEOVER) this is wrong...this is
 madness. OK, exciting as hell...

SCENE 18 - INT - BRITNEY AND LINDSAY'S DORMROOM - NITE

LINDSAY
 I mean he was cute and funny but
 when we both stood up; I was so
 stoned all night that I hadn't
 realized how short and skinny he
 was. He's like shorter than me, with
 a build like... a kid.

SCENE 19 INT - DONKEE DEE'S ROOM - NITE. (VO)

Camera behind LINDSAY so her head and shoulders block view of
 what she is describing.

We get to his room; I go into the
 bathroom. When I come out he's
 laying on his side naked on the bed,
 and this short skinny guy...
 his thing... (beat) is like -
 (showing BRITNEY'S face back in
 their Dorm), LINDSAY holds her hands
 a foot apart as her jaw drops in
 surprise.
 I said to him:
 (back in the BOY'S dormroom, we see
 closeup of LINDSAY'S face and eyes
 roving from left to right)
 "You're all... dick!"

SCENE 20 INT - BRITNEY AND LINDSAY'S DORM - NITE

Both girls laugh. LINDSAY gets up to go to the kitchen area.

BRITNEY
 And the jury's verdict on Mr.
 Donkey?

(CONTINUED)

CONTINUED:

LINDSAY
Too big in my book

BRITNEY
No no no, It's not too big *in your book*. I think it was too big...maybe somewhere else, I think. (laughter)

LINDSAY
(standing at the cutting board in kitchen)
Guys think girls want them to be hung like horses.

Standing at kitchen table, she picks up a salami next to a plate with cheese and crackers. Mimicking an imaginary sub-personality

Yeah, here I am, baby! Me and my foot-long!
What am I supposed to do with this frickin' thing? No, ((changes personality - putting out her hand in protest to an imaginary companion)
don't make any suggestions, please...

Laughter from both. LINDSAY returns to sit next to BB.

BRITNEY
(raises glass in toast)
To guys... and their things...

LINDSAY LOHAN
To their things...

LIGHTNING AND LOUD THUNDER. LINDSAY cries out, and looks frightened.

LINDSAY
I used to get so scared during storms like this... that I'd even get in bed with my younger sister... And I didn't even get along with Beckie.

BB jumps up and holds the curtain back that heretofore shielded her bed from the viewer. It is a sensual and cozy affair in the alcove with shelves above the bed lined with college girl's stuff. BB peels back the sheet in invitation

BB
C'mon, sister.

(CONTINUED)

CONTINUED: (2)

More loud thunder, lightning, lights blink on and off; and LINDSAY scurries in squealing under the covers.

SCENE 21 -INT - IN THE BED - NITE

The curtain falls behind her so the scene resembles a claustrophobic berth in a railway sleeping car, with the added effect of falling rain on-a-tent. LINDSAY sits up to look at something on the shelf above the bed alongside the wall while BB gets in next to her. LINDSAY'S top has two parts (front and back) held together by a tie on each side by her waist, and one tie around the back of her neck. While LINDSAY continues looking at something of interest on the shelf, BB lightly pulls the right side string, untying it

LINDSAY
(without turning around)
You like my top?

BB
It's been talking to me. It's interactive clothing.

LINDSAY
What is it saying?

BB
It's asking distinctly: (cocks her ear) "Will I like the touch of your hand?"

LINDSAY
(turning to face BRITNEY inches away)
What are you going to tell it?

BB
There's only one way to find out...

While the scene has to allow for the actors' chemistry to dictate the dance, the following **general guideline** may be envisioned. TRACY-in-FRAGMENTS Multiscreening:

Long looks into eyes

TRACY FRAGMENTS FX - The first kiss rides that point where the camera shots of the face and lips join with the hesitancy and expectancy of the actors as the lips come close fairly quickly to almost meet that first time, and then seem to slowly dance inches away, until a lip is lightly kissed; than again, tasted, a top lip is licked with just the small tip of a soft tongue, slowly, and then kisses and deeper kisses begin.

(CONTINUED)

CONTINUED:

A larger CENTER fragment should have the lips so close-up that the rest of the faces are out of the frame.

BB's left arm is around the back of LINDSAY'S neck. BB's right hand is on her lover's face and throat, moving to LINDSAY'S left breast. LINDSAY'S left hand gently pushes BB's right hand off her breast. BB's right hand again starts to descend onto LINDSAY'S left breast, and as LINDSAY'S left hand rises yet again up to push it away, [**SHOWN IN MANY ANGLES IN TRACY FRAGMENTS**] that hand momentarily finds only air, as BB has raised her own right hand up; then clamps down suddenly on LINDSAY'S left hand, pressing and squeezing it down onto LINDSAY'S own LEFT breast. [This last sequence should be shown using MULTI-SCREENS to build this as a 'subplot' around the kissing; which would be on the "main/larger/center" screen.

Lindsay whimpers as BB looks long into her eyes, slowly taking LINDSAY'S imprisoned left hand into BB's right and slowly delivering it by the wrist into the strong clutch of BB's left hand which is circled around LINDSAY'S neck.

BRITNEY

(looks directly into LINDSAY'S palm)
 ...What have we here?
 Open your hand, prisoner. (LINDSAY opens her palm wider) a love-prisoner. This bad-boy might need a lickin'.

LINDSAY LOHAN

Lick it.

BRITNEY

(looking at LINDSAY'S imprisoned left hand). Once an intruder, now a prisoner...

BRITNEY licks LINDSAY'S open palm.

(softly blow kisses on that part of LINDSAY'S palm, then looking at the just-licked hand)
 You stay in "bondage" (LINDSAY whimpers) and you... (kisses LINDSAY'S mouth)

BRITNEY'S right hand squeezes LINDSAY'S left breast atop her lingerie. BRITNEY'S hand slowly unties the left-side tie of LINDSAY'S top. LINDSAY whimpers and undulates, a captive in low distress.

(CONTINUED)

CONTINUED: (2)

BRITNEY (CONT'D)

(talking while kissing LINDSAY'S neck, etc)

It's time... to free ourselves... from this curtain, this wall between us. (Starts untying the neck string), its teased us long enough... (BRITNEY lightly licks the tops of LINDSAY'S lips... and continues to untie LINDSAY'S top while LINDSAY undulates a little in kittenish submission, a slight hint of protest mewed in a whimper/simper.

LINDSAY

May.. Maybe we shouldn't. It'll be awkward tommorrow, and... uh...

BRITNEY

BB allows the tension to build, having finished untying the string behind LINDSAY'S neck, gazes into LINDSAY'S eyes, nods in agreement

It won't be awkward cause we both know we're into guys. We'll both be raising kids and doin' PTA someday; but just every once in a while, (tone becomes slow, sensual again) we'll get to think back to that one moment in our structured, sensible lives, when we lost control

BRITNEY strips LINDSAY'S top off and FILLS WHOLE SCREEN revealing LINDSAY'S breasts completely.

"oh treasure of the gods (show top coming off in one FRAGMENT of the MULTISCREEN;) ; we are healed... (show top coming off in another ANGLE FRAGMENT of the MULTISCREEN;)yes, yes, yes..." another (show top coming off in another ANGLE FRAGMENT of the MULTISCREEN;)

BRITNEY'S mouth decending onto a nipple.

1.

(CONTINUED)

CONTINUED: (3)

The squeezing and fondling of the left breast finds its rhythm with their lips kissing, the breast with nipple area starts to be squeezed harder and almost/quasi-cruelly until LINDSAY starts to cry out, her tongue extended upward to lick BB's with a hint of supplication as her body arches up from the ecstasy of her pain. In **TRACY FRAGMENT MULTISCREEN** BB then turns to succor the aching nipple: licking, kissing, sucking; In **TRACY FRAGMENT MULTISCREEN**: first licking and then blowing on the nipple, nubbing it with just lips dragging over it, then blowing, In **TRACY FRAGMENT MULTISCREEN**: kissing lightly dragging across the tips of the nipples; some teeth showing grating as well. These latter behaviors should be interspersed with kissing, so they may act for a time as short savage implulses, interspersed in some impulsive gasping of primal interaction of pain and oral healing, so the licking sucking and biting has painful exchanges mixing with soft blowing and licking; the healing with the lusting.

The plateau of acceptance and sensuality has been achieved, and Lindsay starts to push BRITNEY'S head down, which **TRACY FRAGMENT MULTISCREEN**:disappears descending below LINDSAY'S breasts on its journey south. A fast-forward ripping off of LINDSAY'S bottoms takes place. SOUND OF HUNGRY LIONESS in FAST FORWARD SLOWING To SLO-MO (if possible) of BRITNEY holding LINDSAY'S panties in her hand, dropping the panties onto the camera lens allows the long fade to come in with BRITNEY'S hair spread out from LINDSAY'S crotch covering all. We FADE into LINDSAY'S face.

CLOSE-UP on LINDSAY'S face as it is registered that she is receiving great oral service which she knows will take her over the top. As she dissolves into her ride to climax, we dissolve into LINDSAY'S face and into her fantasy:

SCENE 22 - INT - LINDSAY'S FANTASY-NIGHT

Closeup of LINDSAY'S face peering intently at viewer. She is appearing firm in her convictions, speaking into the camera. The audience thinks LINDSAY is talking to them.

LINDSAY

I'm OK with nudity, I think we should all be secure in our own bodies being without clothing, but I'm not into group sex stuff.

Closeup face of NUDE GIRL #1 reacting.

NUDE GIRL #1

Oh, nobody here is. Don't you worry about that from us.

(CONTINUED)

CONTINUED:

Camera slowly pulls back revealing she is a nude black female. MAN #1- sits next to her is a nude white male.

NUDE MAN #1

Nothing to worry about, babe. We're just into being nudists. None of that sex stuff here...

The room is lavish, dark, hint-of-decadence with roaring fireplace. The bearskin-type rug appears like an alter before the fire, the dim light reflects the dancing shadows of the flames. Candles accompany sensual music. A debauched elegance is in the air; liquor, powders, smoking material, incense lie neatly in expensive custom made tables where modern materials are set against ancient redwood. A mirror/marble/pearl/wood Bar-like table holds everything in a elegant "bar" of drugs, with syringes, distilled water, cottons, bandaids, straws in containers like condiment tray. Coke, Meth, Heroin, Quaalude, Valium are in small expensive trays and containers, pipes, joints, bong. Various fantastic looking women as costumed slaves, doms, TV's B&D, etc, appear and disappear as if servers at this "bar."

Two more couples chime in similar sentiments. They are also nude/semi nude/undressing and are posing in proximity to one another with sexually-charged body language.

NUDE GIRL #2

Pretty blonde clad only in bra and panties walks slowly in front of a black man (NUDE MAN #2) lying on his side reading the inside "top" of a game box.

NUDE GIRL #2 (CONT'D)

I just like to go to the nudist colony to drink my coffee nude, read the paper, y'know. But (strikes a pose) oh, there's nothing to read here.

NUDE MAN #2

You can read with me, baby.

Closeup on the back of his Game-box cover that has the word RULES printed large.

NUDE GIRL #2

Oh thank you!

Bending over seductively, she slowly pulls down her panties directly in front of his face with an innocent pout.

You see how nice nude people are?

(CONTINUED)

CONTINUED: (2)

Camera is near his unseen penis as NUDE GIRL #2 scoots up beside him. Camera mis-direction should have viewer thinking she's relating to this body part when she says
Oh, where am I going to put this?

NUDE MAN #2
What do you need baby?

NUDE GIRL #2
I'm not sure where to put it.

She's holding her folded up bra and panty, and we see her breasts for the first time as she curls up next to him.

NUDE MAN #2
I can take care of that for you,
baby.

NUDE GIRL #2
I just knew you were the kind of man
who could.

NUDE MAN#3

Asian girl with waist-length sits astride the chest of nude man #3.

People are so open here; just so
friendly

Asian girl whips her hair across the chest of nude man #3.
He moans

BB is apart from the group as the hostess. The groups are about 20 feet from the fireplace and the rug where BB is.

BB
(when bb speaks, her voice
has a SPECIAL FX. As soon
as the others hear it,
they snap into a kind of
obedient silence.)
You have to strip to music. You're
the last one to undress.

LINDSAY
Huh?

NUDE MAN#2
(holding up a board-game
box-top that has "Game
Rules," he's looking down
at its small print with
satisfaction)

(MORE)

(CONTINUED)

CONTINUED: (3)

NUDE MAN#2 (CONT'D)
Here it is. It's right here in the
rules.

NUDE GIRL #2
(totally turned on by her man's
discovery)
YOU 'da man!

NUDEGIRL #3
(looking at LINDSAY) Strip for us.

LINDSAY
(distressed, nervous)
Well, I'll give it a try...

NUDEGIRL #3
(dominating commanding) You strip
for us now!

LINDSAY breaks into a sensual strip, which has wound up at its finale with the three couples advancing towards her on their hands and knees while she scoots backward, ending her dance by lying down on the bearskin rug, her head and shoulders coming to rest at BRITNEY's lap, who is on her knees at the head of the bearskin rug. She ends her striptease leaving only a thong-like cloth with two ties at the hips of the garment, so that the entire garment could come apart as the strings are untied. One couple kneels next to her on her upper left from shoulder to knee, another couple at upper right from shoulder to knee, and other couple at her feet.

BB appears behind LINDSAY's head. BB begins to gently stroke LINDSAYS face and massage her temples; looking over her face from behind her to gaze into her eyes.

BB
Nothing to be nervous about. You
still have your underwear on
(laughs). You're gonna love this.

The others start to glide into their massaging. It is not like a massage by a masseuse. It's stimulating, titillating, and constantly stimulates the receiver with seventy fingers roving her body into distraction; a tingling wanton excitement which disintegrates inhibitions. Many close their eyes, sending their sensual vibes through their fingers into LINDSAY as they gently, sensually glide their fingertips into the area of LINDSAY'S body they're working on. [maybe SPECIAL FX ANIMATION "INSIDE" LINDSAY'S HEAD]

(CONTINUED)

CONTINUED: (4)

The massage purpose - is to titillate and excite desire, not by exciting the erogenous zones per se - they are untouched except for the slightest grazing. A finger now and then lightly skips over a nipple, sometimes fingernails lightly graze across the upper thighs.

Not sure if the following scene is possible:

MORPH to this in LINDSAY's mind: She continues losing herself in this river of sensation caused at first by all these hands and fingers stroking, grazing, stimulating; all offering titillation and excitement..

LINDSAY opens her eyes as she hears these words.

BB (CONT'D)
(silky, sensual, whispering in her ear)
How d'ya feel now, LINDSAY?

LINDSAY
I'm ready for **anything**.

SPECIAL EFFECT ROAR_ All the others coil as if to jump as a wolf-pack on a downed sheep. BB immediately shouts that ELECTRIC VOICE FX and all the people turn to powder getting zapped as in **War of the Worlds**, leaving LINDSAY alone with BB. BB suddenly is like a sensual beast of some sort, dressed in black tights with a codpiece inside the groin area that allows for a wooden-like fixture, giving BB's suddenly "male" body an other-worldly, transgendered, vampirish, appearance. She has a mistress quality combined with an 18th century plantation overseer. The dildo appendage **does not** "flop outwards," but rides in an erect parralel to BB's stomach, pointing towards BB's chin. From midsection upwards BB wears a dark sheer top with no bra. BB's penis is only visible for the briefest of moments as BB (on her knees in between LINDSAY's legs) turns to face LINDSAY in order to mount her.

The movement from the head of LINDSAY to a changed BB coming into LINDSAY'S view should be SUPER SLO. LINDSAY looks up to see BB kneeling between her legs SPECIAL FX guy - a slim-masculine-boyish-looking biker-garb/black body-stocking with impressive male bulge MEETS Vampire-transgendered spirit. (momentarily only).

To LINDSAY it is unexpected but not unwelcome as BB mounts her. As the coitus settles into a rhythem,

LINDSAY (CONT'D)
Don't (whimpering)...
Stop (mewed protest)...

SCENE 22 INT - BB'S BED IN COLLEGE DORM ROOM - NITE

LINDSAY
(Fading in)
...fucking me.

SCENE ?? - INT - BRIT-LINDS MISSIONARY - NIGHT

The scene picks up again where it left off as BB is nestled nakedly engaged on top of LINDSAY in the traditional "missionary" position. The two couple and embrace.

(CONTINUED)

CONTINUED:

BB's face MORPHS out-of-the-FADE into the EXTERIOR of the "CABOOSE"

SCENE 23 - EXT - OUTSIDE CHUBBY CABOOSE / HOME BASE - DAY

BB
 (arrives satisfied, singing)
Oh, it's way beyond the physical...

GB is being inundated by hallucinatory accusations flashing dramatically around her head in 360 degrees; different voices accuse and mock from different hallucinatory points of view. Each accusation has its own animated story-line going thru her head.

Decent people, nice people... don't have thoughts like this.

BB (CONT'D)
 (Mimics a simp Scarlett Ohara while holding a hand in front of her throat in mock shame)
 Oh you are just scandalous!

GB turns anxiously to BB.

BB (CONT'D)
 Tense are we?

GB
 Shhh! They'll hear you!

BB
 Fuck me. (murmurs)
 Let me be blunt, my sister. I need you acting like this like I need a new hemmoroid.

GB (VO)
 Will you please tell the court...
 (VO)They've stolen your children!

GB is suddenly all alone.

GB (CONT'D)
 Why does everything seem different?
 Did someone just say? What? Did u hear that?

Turns to BB. I... I don't know any more...

(CONTINUED)

CONTINUED:

BB takes a long drink, pulls on a cig, tosses her hair and looks up.

BB

Y'know all those fucked up people who spend their time online hating you? And those other assholes who smash their cameras into your face to tell you how much they "love" you? They all pointed out how this guy was using you, and you stood up for **him**, and he stood up with **them**. It's like he and them became allies, just to fuck you in the ass and laugh in your face. There's something else he did, too, isn't there?

It's "*Ballad of the Sad Cafe*" comes to Britsterville. I'm not gonna deal with this shit. It's uncomfortable. I'm outa here.

Wait a minute. Where's the kids? What happened to the kids? You lost the kids? What kind of fucking asshole loses their own children?

GB holds head in hands looking down, moaning.

BB (CONT'D)

Yeah, you better cry, bitch! You stupid bitch! The biggest fucking fool in the entire fucking world. For R-E-A-L, niggah...

GB

What's going on?

Music from Trance's "Here it Comes"

I got real good at laying low,
I got the hang of breaking...
Today i feel like volcano
Today some thing is are changing...
Cant hold me down
Its breaking loose
I could try
But theres no use
In running running running
Here it comes

BB

Aw fuck!

CHUBBY CABOOSE XXXXSCENE XXX RETURN TO CHUBBY CABOOSE 3

BB crosses the astral plane SPECIAL FX animations in which the CABOOSE takes residence. BB enters CABOOSE. Saunters down the aisle; looks in with hint of a sneer as well as a submissive masochistic suggestion, a dark sparkle in her eyes indicate she is above any such categorizations. BB becomes enamored by the deep cartoon archetype of erotic humiliation and; upon entering, grabs a mystically morphing door handle and is into the scene

SCENE ? CHUBBY CABOOSE 3

BB
 (singing to GB)
"Ohhh, it's way beyond the physical"

GB has terrified, panicked look on her face; turns to BB.

BB (CONT'D)

Problems? Tense are we?

Senses the heavy-energy lines descending like a liquid rubber into the very atomic structure of all there is around them and through them as well.

BB (CONT'D)
 What is this?

GB
 It's like a living death. But I'm told we'll get used to it. Doctor prescribed meds.

BB
 (Becoming filled with this new atomic structure)
 It becomes a dieing. Are we still alive?

Get help now sis
 Get loose;
 I'm headin' for the
 CHUBBY CABOOSE.

BRITNEY in race against the effect of the drug as she closes the distance between her and the Caboose. The heavy energy lines of the anti-psychotic drug are slowing her. Closeup of BB eyes narrowing to focus on her run;

(CONTINUED)

CONTINUED:

reliving a 16 year-old BRITNEY counting out the last couple of hundred sit-ups when she was doing the 1,000 situp-a-day workout.

16YEAR-OLD BRIT
(Her abbs on fire as she hits 800,

(voiceover w/pic of teenage school-girl peer saying "Nobody does a thousand sit-ups a day, BRITNEY")
HER OWN CRITICAL, SARCASTIC,
MARINE SARGEANT-COACH (VO)
800, 850,
C'mon you little bitch, what'ya gonna give up now, ya little pussy?

Too much for ya, little girl? Wanna stop now, ya lil faggot? Huh? tooo much for the liittttle girrrlll...

BRITNEY VOICEOVER of "One Thousand" bursts into the air as the door slams closed behind BB as she collapses onto the floor of the CHUBBY CABOOSE. After a few moments she gets up and looks out the caboose window.

She looks out to see K-FED'S Attorney with a staple gun shooting staples into BRITNEY'S eyes as she screams "Kevin, help me; you said you would if I told you what MY LAWYER was gonna do!"

He laughs while standing behind his lawyer. His lawyer starts shooting staples into BRITNEY's hands, crucifying her to the courtroom door, ripping her children from her womb with money exploding from the cavity; the umbilical cord becomes a money machine, blowing bills into the air - both boys are carried away screaming; one from under each of KEVIN'S arms, amid BRITNEY's tears and whimpered protests.

BB slams the window-shutter closed. Stares at the latch handle and breaks it off violently.

BEGIN LAMAR PART 2

(CONTINUED)

CONTINUED: (2)

END LAMAR PART 2

CONTINUED: (3)

GB

Much of the following should be punctuated by animation plus video.

SCENE X - OBSERVATION/AWARENESS

Caboose is near this spiritual river. GB in meditative pose near river. BB walking near CABOOSE.

BB

I feel it. Get that light off me.

GB

...more aware of you. Just watching, z'all.

BB

Instant wisdom from Saint Britney. Yesterday taking it in the ass in the mens-room, and today (angelic face and makes quote marks with fingers): "***I've arrived.***" (mocking yoga pose and idyllic smile)

GB

I'm becoming aware of my thought separate from my emotions. You have a problem with that?

BB

Speaking of emotions, I could go for something exciting about now...

GB

What a surprise...

(MUSIC-VIDEO)

Yes exciting it is too
but inhibitions are not taboo.
We don't need to get bit twice
You know that's true.

These problems you create...
And even if the sex is great
I'm better off alone
than on this date.
I'm tired of this wild thrill...
'n not everything is cool
that brings a chill.

(MUSIC VIDEO ENDS)

(CONTINUED)

CONTINUED:

BB

Oh you're gonna make me happy!
 and you better make it snappy.
 Don't you dare consider
 to even linger!
 You have to come to see
 that my happiness is key
 when I'm in the mood
 or crook my little finger.

GB

You think excitement is your
 treasure
 To quench a thirst that knows no
 measure
 It's to drink salt water
 all night by the sea.

It ain't gonna get any better
 We just grow older...
 Just grow deader

(beat)

... I can feel the chains
 Already tightn'n on this fetter

I see what you bring me
 to worship this imagery
 but in the morn
 it don't look that good to me.

Your voice in my no-mans-land
 a sense that it's good to stand
 for the banner of good's enemy.

Allegiance is doubted here
 right's message less than clear
 emotion impossible to see.
 Cannot know what's behind
 all these thoughts in my mind
 but to the devil
 they're always kind to be.

You promise excitement and pleasure
 but destruction
 always seems my measure.

(beat)

and that's really what you are...
 come to get me from afar.

(CONTINUED)

CONTINUED: (2)

BB

BB's eyes fixed on GB's, she walks towards GB with the confidence of the spirit-in-charge, her dominating, all-confident body movement punctuating her prose in this quasi-rap)

I'll take you
and use you
hurt squeeze
and abuse you
suck the soul
from your crippled life's plan,
and when i am finished
you'll be so diminished...
you won't know
if you're woman or man.

Walking around a seated BRITNEY

Don't think to say "no" now
don't think to say "no" now
don't think to say "no"
while you can.

Back in front walking towards her

For i'm comin'
to you dear
i see you now so clear
and you can't run out of this jam.
You played with the fire
now you're in the pyre
tryin' to out
and you haven't a plan.

GB

GB, whose face was down with body shaking, suddenly swirls up with hope and fire.

Yes you are right
and I'm not gonna' fight...
that only puts me more
in your hand.
My struggle must stop here
for to get where I go dear
I'd try to walk
but I can't hardly stand.

It's the One who came under
and arose with much thunder,
He rose-
it was all in His plan.
He won't hide in mystery
'n my goal's gettin' clear to see

(MORE)

(CONTINUED)

CONTINUED: (3)

GB (CONT'D)
 cause now I'm ready
 for the touch of His hand.

BB
 (Scornful, sarcastic Rap)
 Go into church
 Please the pastor
 Get patted on the head.
 You go - **I won't!**
 Cause it ain't real
 Yeah you heard
 just what I said.

GB

SCENE 25_ EXT- CHURCH COURTYARD - DAY

Video of churchgoers entering parking lot, exiting cars, getting kids, eyeing others, walking towards building we hear the thoughts of people. Interspersed within the thoughts are different voices: Guy looking angrily at his wife as they get out of their car: "...like to just smash her..., bitch talkin' like that to me in front of the kids;" Camera on wife: Woman's voice: "I hate his guts! Now there's a nice guy, (looking at another woman's man); Guy looks at the other man's wife, 'what an ass on that gal, and she's always so pleasant.' Churchgoers - suddenly all smiling at the entrance, all faces freezing into smiling masks

Scene 26 GB returns to INT - PREVIOUS SCENE

I know what you're sayin'
 I feel the same way, 'n
 I'm lookin' inside, in
 my own way 'n...
 prayin'

SCENE 26_ INT - POOL ROOM - NIGHT

Pool room with BB in hat and pool shark clothes - POSSIBLE CAMEOS from other singers DIGITALLY PLACED IN PICTURE FRAMES ON WALLS AROUND POOL TABLE where BB sneers at GB. So their pictures "come alive " with them singing:

BB/ALL CAMEO PEOPLE
 What do you know
 'bout G-d, right and wrong?
 lil' Miss Holy?
 Ya'dance 'n sing a song!
 Now these people
 schooled in religion

(CONTINUED)

CONTINUED:

BACKGROUND GROUP
 PHOTO OF
 HOMOGENOUS
 SMILING CLERGY

Got diplomas
 to keep us from sinnin.'
 Our souls
 they all surely be winnin'...
 (Sinister look into camera, the
 light from the lamp over the pool
 table giving BB a satanic shadow)
 Why else
 would they always be grinnin'?

GB

He said He'd put
 the laws within us
 On our hearts He would subscribe
 Shouldn't need no wooden building
 to ritual-up inside.
 A fish don't need a compass
 (B-Roll Dolphins jumping)
 an eagle don't need a map
 (B-roll eagle flying)
 I don't need no special religion,
 'pocrisy 'n all that crap.

Of myself I can do nothing
 Said He who saves my soul
 The Father in me
 He does all the work.
 (turns to BB)
 Or is our ego greater
 Than the Son of our Creator?
 Cause we'll pay for that mistake
 sooner or later.

SCENE 27_ EXT - SMALL RISE WITH SCRUBBY BRUSH - DAY

JESUS in plain robe and sandals standing on top of a small rise facing a group of disciples.

JESUS

Who do you say that I am?

BRITNEY (IN OFF-CAMERA V.O.)

The Savior
asked the man known as Stone.

Face of LEGENDARY ROCKER comes up as Peter beneath hood of his robe to look up to Jesus

LEGENDARY ROCKER

You're the Hebrew appointed
the Messiah Anointed

BRITNEY (IN OFF-CAMERA V.O.)

said the apostle in reverent tone.

JESUS

Neither flesh nor blood
did reveal this to you.

BRITNEY (IN OFF-CAMERA V.O.)

He who would rise said true.

JESUS

My Father's Spirit above
gave you this love, by
putting this faith into you.

SCENE 28_ INT- DARKENED MODERN ROOM SEEN FROM CEILING - NIGHT

BRITNEY (in Off-camera V.O.) Video from ceiling shows Britney on knees face down, sincerity, tears...

BRITNEY

I have that faith in me
just as Hebrew Peter did
The Father's given it t'me
don't need no referee
to know He rose from the dead.

SCENE 29_ EXT - AREA WHERE JESUS SPOKE EARLIER - DAY

Some disciples - their backs to camera - stand near Jesus as He begins to lay hands on a blind child being guided before him by the child's parents. As camera slowly zooms towards scene, LEGENDARY ROCKER with hooded robe whirls around to face camera.

LEGENDARY ROCKER

Didn't come to bring religion
rituals 'n stuff to renown
Who are you building these buildings
for?
When they're all about you?
Tear'm down.

As above lyrics are being sung, background shows mother lifting up the now-seeing and pointing child with tears of joy, the father - suddenly sobbing - falls on his knees to kiss the hand of Jesus. Zooming in, the face of the crying father turns to the camera and FADES into that of a crying and frightened young boy in a church confessional as JESUS fades into a PRIEST raising his robe in preparation for the boy to service him sexually. The ROCKER'S face fills screen

LEGENDARY ROCKER (CONT'D)

You've lost the tie you had,
not many now wear the crown.
(Background changes to modern-day)
You better get it straight my
friends, cause -
the **shit is comin down...**

A GOSPEL-SET
WITH BRITNEY,
PARIS AND
LINDSAY IN CHOIR
ROBES ON CHURCH
STAGE, HAND-
CLAPPING, SNGNG:

BRITNEY, PARIS AND LINDSAY

"Oh, the *shit is comin down*,
yeah..."
the shit is comin down!"

SCENE 30_ INT - DUNGEONESQUE BB AND GB ALONE- NIGHT

GB
 (raps to BB)
 We're all failin'
 in the same way.
 Different sins
 is all we play.
 Y'gonna run your game?
 Is that what y'say?
 (starts walking to BB)
 None of us
 good enough
 't stand before Him
 made us from the dust.
 We say we be tryin'
 Like we ain't goin fryin'
 With our pride and our lyin'.
 You think you'll fool'm
 when you're dyin?

BB
 (wide eyed)
 Jesus...

POOF! SPECIAL FX

SCENE 31_ INT - ONYX LOUNGE- NIGHT

POOF! SPECIAL EFFECT dissipates. GB sitting at table with strange-looking plate about to be served to her by a luminescent glowing waiter. Background changes to sky, sun planets and clouds. BB sits opposite with a large tureen that has the words "My Gusto Forever" running around on it. SPECIAL EFFECTS have small DIGITAL sin-filled elements animating into up and over the tureen reminiscent of a witches cauldron.

BRITNEY
 (to waiter)
 What do you have for me?

WAITER
 Order of conscience with a lil
 understanding on the side.

This scene is a very short moment. GB begins (SPECIAL FX) to get a central Eye in her forehead - accompanied by a sudden growth of eyes all over her body, until BRITNEY is covered 100% with eyes - an all seeing-spirit that exists only for a fraction of a moment. Bad Britney cowers in fright.

SCENE 32_ INT. WAKE UP - OPENING SCENE BEDROOM - DAY

Light glows in the same bedroom as in Scene 1. BRITNEY in the real-world waking up.

ASSISTANT-FRIEND

Oh, you're awake. You hungry?

BRITNEY

Yeah, and I think I know just what I could go for.

Britney sits up in bed, looks into the camera.

BRITNEY (CONT'D)

A great songwriter once wrote,
You can fool some of the people
All of the time,
And you can fool all of the people
Some of the time,
But you can't fool
All the people all the time.
I think Abraham Lincoln said that.

I'll let you be in my dream
If I can be in yours...

I said that.

FADE OUT.

(CONTINUED)

CONTINUED:

DVD EXTRA SCENE

SCENE **XXXX** - INT - TEN YEAR HS REUNION - NIGHT

TV set of Homer Simpson's face and head with overlay of monkey clanking two cymbals together indicating Homer's mental state.

Camera backs out to reveal BRITNEY watching and thinking

BRITNEY

(voiceover)

Why do I feel like I'm like that
sometimes?

BB

(suddenly arriving)

That's why I'm here, ding-a-ling; To
help you. (plops down in a chair)
Hey...

GB

Whatd'ya want?

BB

Ten year high-school reunion

GB

Oh, no. I don't think so...

BB

What are you kidding? There'll be
all those porkers and losers. I
wanna see what some of the guys look
like, too!

GB

A lot of those hefty girls are now
lawyers and professionals.

BB

Your point being what?

GB

(rolling her eyes)

Well, I'm not going to drink there.
I don't care what nonsense you're
thinking of getting into.

(CONTINUED)

CONTINUED:

BB

Y'know, you're pathetic. This is the ten year reunion! I mean, even Jesus turned water into wine at a party! Do it once every ten years for His sake!

GB

Beer. I'll have one beer. Maybe two, but that's it.

BB

Thank you, scout mother. Now, what to wear!?! Aaaahh!

Runs shrieking to the closet

GB

All I know is we're not going looking like the class slut.

Eyes of girls at re-union widen in amazement. Camera reveals BRITNEY walking into hotel wearing an outrageous outfit that shows off much of her classic figure. Good Britney/Bad Britney filming will be done using both characters walking together in a technique similar to the movie "The Golden Compass" or Britney's "Lucky" video.

A girl with a man in tow calls out to BRITNEY.

CLARA

Hey, how ya been?

GB

Great! It's good to see you Clara. What's going on?

CLARA

You won't believe it. Boris just proposed to me! Today! This afternoon! We're getting married!

GB

Fantastic...

BORIS

You must have drink with us. It is custom.

GB

I'm sticking to just one beer tonight...

(CONTINUED)

CONTINUED: (2)

BORIS

No! Vodka. One drink only... Please.
It is insult...

BB

(knocking GB out of the way)
.. wouldn't dream of insulting you.
Of course we'll have one drink.
(BB to GB)
This woman is getting MARRIED! Don't
be so damn selfish.

THEY WALK TO THE
BAR AND A TOAST
IS MADE WITH
SHOT GLASSES OF
VODKA. LAUGHTER,
WITH ONE MORE
DRINK AND GB
WALKS UNSTEADILY
UPSTAIRS W/BB.

Large room below bustling with twenty-somethings; people setting out finger-food, etc. on tables. Couches face each other in the foreground below separated by a huge coffee tables beginning to be filled with food items. Staircase to upper floor in background.

Good looking young man sitting on a couch looks up to see BRITNEY. She turns away.

GB

That's Jacob Bender!

BB

Who kissed us in the seventh grade?

Scene of two twelve year-olds in library aisle. BRITNEY is wearing glasses. Guy is dorky, also with glasses. Their glasses clack as he leans in to kiss her and his hand is raised to her ribcage.

GB

He tried to cop some tit.

BB

He leaned against me when we kissed.
I could feel his thing pressing
against my leg. Maybe it's grown
since then.

(CONTINUED)

CONTINUED: (3)

GB

(pause) A girl can hope. (giggles) I wouldn't mind hearin' him moan a little tonight.

BB

My my my... and this from "Miss White-Cotton-Panty" herself!
(muttering)
It's always the quiet ones...

GB

(suddenly horrified)
I shouldn't have had that vodka!

(BB) standing nearby. Long eye-to-eye contact with Jacob. BB starts to look towards the stair case.

GB (CONT'D)

What are you doing!?! We're not actually going to meet him! I was just rambling cause I think I'm a little drunk...

Walking down stairs towards the young man, BRITNEY feigns nonchallance and looks away. Speaks to GB

BB

What is it he says in *Natural Born Killers*? One moment of realization is worth more than a lifetime of...

GB

Ah... We are now being motivated by the quotes of a serial killer!
What's wrong with this picture?

BB

Luke, I'm goin in.

Britney turns casually to meet Jacob's gaze,

BB (CONT'D)

Jacob? Jacob Bender?

(CONTINUED)

CONTINUED: (4)

JACOB

BRITNEY? Hi.. I was... Hoping it was you... You... You look even more beautiful... Really; absolutely stunning. As always, I guess...

BB

SloMo of her hand touching his arm.

You're so sweet. You always were. And who can forget how.. let me ask you, are you still kissing girls in the library, you devil? Did you know... there's one upstairs?

Giggles, and turns to walk upstairs, allowing her eyes to flirt just long enough for even the most dim-witted of males to pick up the scent.

GB

(walking up the stairs)
That look you gave him... that was shameless! Why didn't you just take your clothes off right there?

BB

Cause it's much more fun *this* way.

GB

(walking upstairs a little drunkenly)
Well, forget about whether he's grown or not... If he doesn't come upstairs after that look you gave him, he doesn't even *have* a dick.
(guffaws to herself)

BB

(small smile)
You should drink more often.

SCENE 33 - INT - UPSTAIRS HALLWAY - NIGHT

GB is very nervous.

GB

Oh, I don't know about this at all. Is this the time to ask about safe sex? (pointing) There's an EXIT sign down the hall! Can't we just run out of here and go home... please? Just you and me? HMMMMM?

(MORE)

(CONTINUED)

CONTINUED:

GB (CONT'D)

We can take care of ourselves
 "ourselves." I'll even let you take
 me into one of those unspeakable
 situations you lust after. Fresh
 sheets, flannel jammies, a movie in
 bed with a bowl of ice cream?

BB

MUSIC-Video

(checking her makeup in
 mirror)

I sure hope you're done now
 Cause I'm ready and how.
 This boy's got somethin'
 I can't wait to see.
 Your words?: Nice sounds and noise;
 And I'll agree to hear your ploys
 But I ain't goin' home to watch TV.

I'm gonna let this dream boy
 have me for his royal toy
 And everything I give'm'll
 spell ecstasy.
 (pause as MUSIC ENDS)

Turns dead-eyed at GB; Normal voice:

Let's be straight...**blunt**. I'm going
 to have sex with this guy. **Period**. I
 cannot have you all critical and
 commenting and nagging and shit,
 cause I'm not going to get the big
 "O" with you runnin' your mouth like
 that!

So shut up and get onboard. **You**
 drank the vodka! (switches rythem,
 keeping the rhyme)
 Come in for the ride (in vampirish
 temptation)

GB

(comes closer and is about
 to be "absorbed" into BB)
 I know I'm going to regret this.
 (absorbed)

BB is filled with a new and more energetic dark sensuality.
 Her eyes take on an other-worldly quality.

(CONTINUED)

CONTINUED: (2)

BB

(eyes widening in genuine awe)
Oh my sister! Ohh... You do bring
something to the party, oh yes you
do... How come you see all this and
I don't?

(twisting her face to 'listen' to GB's voice inside her head)
No, I don't want to hear about Jesus
and Meditation! Ooooh!

Narrows eyes, takes a drink and a puffs hard on a cigarette,
and relishing her words to come, says with evil delight

BB (CONT'D)

B-Bu-Buuh-Buhh Bye

SCENE INT - JACOB COMING UP STAIRS - NIGHT

Living room amidst tables laden with food; shows many people,
shoes moving, some dancing, mouths talking loudly, but
BRITNEY'S eyes narrow as a single pair of shoes amongst the
commotion make their way softly up the thickly carpeted
stairs. We see JACOB coming up thinking deeply.

JACOB

(voice over)

I'll tell her I'm almost engaged.
Wait till she hears I'm a Phd!

JACOB comes up to the landing; gulping nervously as he eyes
BRITNEY posing seductively by the door.

JACOB (CONT'D)

I...thought I should tell you...I,
uh...uh

BB closes the short distance between them with a confident
sensuality as she keeps her eyes fixed on his. As she makes
only the slightest hint that he needn't speak, his words go
INTO SPECIAL FX with his SLURRING BECOMING INTELLIGBLE: "I
SHOooooDN'T SPEEEEEEEK" His voice loses audio clarity,
becoming twisted and incoherent as his eyes glaze over as one
being hypnotized by BB's look). She raises a soft finger to
his cheek and moves it to his lips.

BB

Sometimes words just get in the
way...

Moving the both of them one step back to a door in the hall,
BB reaches for the doorknob.

SCENE 3 - INT - BEDROOM SCENE - NIGHT

ROLLER COASTER
 SHOT FROM POINT
 OF SITTING IN
 THE FIRST CAR.
 SLOW ROLL OVER
 THE FIRST CREST
 AND THEN GOING
 OVER THE EDGE...

Both are nude and on a strange bed. BRITNEY's back is to the camera. BB very aggressively throws Jacob on the bed and mounts him. Jacob is under the sheet, BRITNEY sits astride him, the sheet is adequate for the nudity and Camera is behind BRITNEY. The bed is built as a "T." Purplish-black satin sheets with silver satin pillow-cases brings a sensual eroticism to the bedouir. There is a dark other-worldly-ness to the set.

As she and he start to make love, in a series of slo-mo SPECIAL FX shots, she becomes more masculine and he appears to become more feminine.

Camera focusses on her strong hands holding down his wrists, as she pins his wrists and grinds into him from on top while she is still underneath the thin sheet. Camera re-focusses on BB's right hand as she slowly withdraws her hand as it is morphed/replaced by a large right male black hand. It is this other hand that pins JACOB'S left hand down now.

Camera from behind BB and The Black Man: The black man is standing at the right inner part of the "T," his hips level with the man's left armpit. He is clad only in a gladiator-type weight belt.

BB is now slightly more astride Jacob with her right-hand free. Jacob looks up in shock not sure what to do. Britney cuffs him on his left cheek in a short bitch-slap. He's surprised but flows into the notion of submission to her. She raises her right hand and snaps her finger.

Camera shot from behind:

The black man's gladiator-weight belt falls off by the magic of her finger-snap, leaving him totally nude seen from behind. BB's hand is seen swooping down in front of the man's hips as if to bring the man's 'manhood' to Jacob's face.

SCENE X INT - RETURN TO THE LIVING ROOM - NIGHT

LONG SLOW FADE into the couch downstairs where JACOB was seated at the beginning. He is facing the camera;

(CONTINUED)

CONTINUED:

BRITNEY has her back to it. The coffee table is filled with food. We see Britney's hand (from point of view of his eyes) seen swooping up to the his own face (out of the fade from previous hand-motion in previous scene) as she holds up a large turkey leg to his mouth.

BB

Chicken? I thought you'd like some dark meat.

JACOB stares in speechless shock. BRITNEY gets up and walks away, the camera follows her shapely legs as they pass a large TV console on the floor. An announcer on the TV is doing the lead in:

ANNOUNCER

An oldie but goodie here at Movies-'till-Dawn; Britney Spears in "*The Paizley Pill*"

JACOB is hypnotized by the set. Movie starts.

AD ON TV

(Also TEXT-ONSCREEN) Ask your doctor about the Paizley Pill! Revolutionary!

SCENE 5 - INT- THE MOVIE THE PAISLEY PILL -NIGHT

A doctor's office. The receptionist and 3 patients in the waiting room are all BRITNEY in different costumes and demeanor.

PATIENT BRITNEY

(enters office and approaches receptionist)

RECEPTIONIST BRITNEY

Yes?

PATIENT BRITNEY

I'd like to see the doctor.

RECEPTIONIST BRITNEY

And what is it you wish to see the doctor for today?

PATIENT BRITNEY

(uncomfortable, in a whisper)

I'd, uh, like to ask him...uh, for; his opinion;

(MORE)

(CONTINUED)

CONTINUED:

PATIENT BRITNEY (CONT'D)
or what he thinks, like, maybe about
prescribing... Uh, the Paisley Pill.

RECEPTIONIST BRITNEY
Have you ever taken a Paisley Pill?

PATIENT BRITNEY
Once.

RECEPTIONIST BRITNEY
Did you have a bad reaction?
(PATIENT BRITNEY thinks)
Would you describe your reaction as
negative?

PATIENT BRITNEY
I don't know if it was "bad," but I
... became very... naughty...
(leaning closer to the receptionist)
But... (whispering) I'm getting so
tired of *men*.

RECEPTIONIST BRITNEY
Just have a seat. When i call you,
I'll take you back to your room
myself.

PATIENT BRITNEY
(demurely, then with pout)
I can't wait.

Instantly PATIENT BRITNEY is in the exam room looking wide-eyed and vulnerable at the hungry RECEPTIONIST BRITNEY. She is dressed only in panties and a kind of camisole with a shoestring pattern that's holding the flimsy top together in the front.

PATIENT BRITNEY (CONT'D)
Do I have to take all of this off?

RECEPTIONIST BRITNEY
Take it all off for me, but in order
to get the most benefit from...
the... uh... treatment, you must do
it as slowly as possible.

PATIENT BRITNEY
I put myself... in your hands, of
course...

PATIENT BRITNEY leans back and very slowly pulls the shoestring holding the two pieces of her lingerie top together.

(CONTINUED)

CONTINUED: (2)

As the fabric starts to separate and come off in SUPER SLO-MO, a JANITOR [back at the HOTEL LIVING ROOM] pulls the plug out of the TV back in the Living Room, popping the set off.

SCENE X HOTEL LIVING ROOM

JANITOR
(holding TV plug in his hands)
Hey man, time to clean up... Party's over.

JACOB looks around at the empty room, and realizing he's lost BRITNEY, runs to the door.

SCENE 6 - IN THE STREET - NIGHT

He runs out the door to see BRITNEY near the end of the block getting into a limo surrounded by entourage.

JACOB
(standing on the steps of
the house, he yells
towards her)
Bri...SPECIAL EFFECTS CUTS OFF HIS
VOICE.

All motion stops in the scene except for BRITNEY. Her entourage is in STILLFRAME, as is JACOB. She turns to look at him, and a "copy" of himself is "brought through the air" to her in SPECIAL EFFECTS as his normal self is still transfixed standing outside by the door.

He "arrives" in front of her as she gets very close to him; inserting something of herself into him that appears to come out his mouth even as she somehow entered it into him from somewhere "underneath" the camera angle and within the viewer's imagination.

The hazy, monofilament-like ghostly strands come out of his mouth like live smoke, form a finger, making a U-turn and now beckoning to him to come closer to it and BRITNEY. He does.

BB
I like the way you taste.

The surrounding scene (everything NOT BRITNEY or JACOB) starts to become "fractalized" in animation. Each fractal is a replica of BRITNEY'S face and/or mouth saying "*I like the way you taste.*" The repetition of her voice begins to overwhelm the character's mind as we see him back on the doorstep becoming an animated reaction to being defined as something that "tastes good." The animation becomes very impressionistic and totally takes over the scene.

(CONTINUED)

CONTINUED:

It "shows him becoming" figures in hinting, hazy, impressionistic detail. A large dark torso rises up behind his now flowing more feminine anima, seeming to pierce it from behind as the flow continues through the "animated idea" of the JACOB. Orally active at the same time he appears to be violated from the rear, his head appears to be pulled up by the person violating him from the rear, and his throat is cut. As red flows out, (SEE OPENING credits of CASINO ROYALE for ideas on animation) the "chest" is also ripped open, allowing a small demon to come out, sauntering away with beautiful round buttocks. He wiggle/sha-shays like a transexual-on-the-stroll, as if tempting the viewer to sodomize him. His right buttock, however, starts to spin 360 degrees in a west-to-east direction, as his left buttock starts to spin 360 degrees in an east to west direction, causing his hole in his ass to be torn out as a horrifyingly hateful demon roars out of the now-ripping-apart orifice. This larger demon stands showing briefly through the ether with only his hateful eyes showing. The smaller demon (that came out of the ripped-open chest) bounds skipping into this larger demon with the most horribly hateful eyes situated above this gaping demonic maw.

JACOB'S "animated body" is "chopped" into small parts and fed into this large demonic maw and placed on a spittle, which turns horribly into an eternity of spinning torment for the one chopped up.

Within the maelstrom sits GB, calmly observing, peaceful, humble.

GB

He is risen.

SCENE 7 - IN THE STREET - NIGHT

JACOB

(the scene returns to live
action, the man finishing
the yell he started
earlier with "Bri...")

"...tney!"

Scene returns to LIVE ACTION as BRITNEY is about to get into the limo surrounded by a now-moving "live" entourage. Her eyes meet those of the JACOB in a penetrating gaze.

FADE OUT

Return to Credits.

EASTER EGG - HE'S HERE

SCENE 1 EXT - LAWNSHOT- DAY

GB hangs sheets up to dry in soft wind and sun, steps over to look at her vegetable garden outside a beautiful modern/hobby-farm house setup. SPECIAL FX Streams flow thru gentle rolling hills with little wooden bridges and SPECIAL FX ANIMATED Shetland ponies romp freely. Birds are animated and they turn and sing. Children run happily. Flowers are a little too large and colors appear saturated dream-like. As GB looks up from planting in the garden in overalls she sees RED LIGHT BEEPING over a rising giant screen coming up out of the flower garden showing an Aston Martin DB9 roaring around a nearby country road. She enters house in dirty clothes and transforms in)in SUPER FAST FORWARD into the next scene as if she just stepped out of hours in a salon w/ hair & makeup, wearing a flowing satin gown.

SCENE 2 - INT - KITCHEN AREA - DAY

Man entering house. Possibly we do not (ever?) see his face. GB is overjoyed.

HUSBAND

(Coming to hold her)

Now my day begins (starts to kiss her neck), I'm free to devour you... and kiss you (moves more gently to kiss her on the mouth), did I mention kissing you? I'm not sure I did (kisses her again)... and maybe I'll just hold you, too. Hmmm...

GB

(after hugging)

Tell me sumpthin about your day.

HUSBAND

These award presentations are embarrassing. Everybody has to come up to congratulate you or they think you'll be slighted cause they didn't, but actually it's kind of awkward, all these accolades.

GB

Poor lamb...

(CONTINUED)

CONTINUED:

HUSBAND

Actually, in between the speeches and the toasts, I was thinking, 'I'd rather be home doing stuff with her.' Uh, you're the "her" I'm referring to in case you're...

GB

I better be.

HUSBAND

I can't help it, I'm smitten like a highschooler. Go ahead, I know you hold me in secret contempt cause I've admitted how shamelessly in love with you I am.

They kiss

BRITNEY

How's that for contempt? We could go upstairs..... (hand goes down out of camera angle) and I could *hold you* in a little more .. (licks lips) *contempt...*

HUSBAND

Later on I could give you a massage in the jacuzzi -I've been studying that new massage technique; let me try it out - and maybe afterwards brush your hair for a while?

BB (VO)

(voiceover in sarcasm)

Brush your hair? What am I? The Little Princess? C'mon, where's your shame? Oh, this is just embarrassing.

HUSBAND

Now, before you answer, consider this: I know we have tickets to the show tonight and dinner reservations, but I can call the Maitre-de at the restaurant; give'm a few hundred... they'll send someone out to deliver the food... But whatever you want to do is fine.

BRITNEY

(furrows brow in mock deep thought)
Hmmm... (Smiles and kisses him)

(CONTINUED)

CONTINUED: (2)

HUSBAND

Y'know I wrote a new song for you.

BB VO

(voiceover)

Caucasian, please...

HUSBAND

For you... about you..

(Sound of wretching and farting that only GB hears)

CAMERA pulls back to reveal HUSBAND AND BRITNEY as a physical couple; but GB 'ascends' (leaving them below in stillframe) up (through the ceiling) into the Astral Plane.

SCENE 3 - ASTRAL PLANE FOR GB AND BB

BB

Straightening up after having been on her hands and knees, wipes her mouth with the back of her hand

When I puke now I also fart. At the same time... I'm afraid I could have an accident. Y'know what I mean?

GB

What are you doing here?

BB

I was just wondering, in between the hairbrush and the serenade does this guy ever, uh, bang some bush, like, get out the high-hard-one?

GB

I'm staying here now. Y'don't like it? Don't come in.
(turns to go)

BB

He's here.

GB

(Stops; Eyes in shock)
What do you mean?

BB

Just what I said. He's here. Right now...me, you, him; happinin'...
(sings) **Ree-uh-la-zay-tion...**

(CONTINUED)

CONTINUED:

GB

I am NOT going into one of those booths with you!

BB

No, no booths. It's him. Y'know he takes the whole thing.

They turn into the CABOOSE-LAND; BAD BRITNEY pushing a reluctant GB into the CABOOSE, the door swinging shut with a loud bang, signalling the beginning of the next Scene, and the audience now sees what the *Britnii* see in the Caboose.

SCENE 4 EXT. CAR ACCIDENT - NIGHT

A couple is lost on a back-road in homage to Rocky Horror Show. Annoying, nerdy guy on date with BRITNEY. He makes one wrong turn after another. GB looks worriedly at a map.

GB

(frustrated)

No, no, Arnold. This is the wrong direction... I think we're gettin' kinda turned around the wrong way again.

ARNOLD

(defensive, rude)

Woah! Just relax! I'll get us out of here! Y'know, we've only been on a couple of dates, but there's this real critical part of you I'm beginning to see now. Have you ever heard of the term "critical spirit?"
(begins to become neurotic)

Sees JAY and 2 girls at points in the road going by a blur.

ARNOLD (CONT'D)

Look at these rednecks. Trailer-trash...

BRITNEY

Woah! You don't know these people at all. And really that's the same as using the "n" word, isn't it?

ARNOLD

What is?

(CONTINUED)

CONTINUED:

BRITNEY

Calling those people "trailer trash." That's the same thing as using the "n" word.

ARNOLD

Oh, I see your game. You are first off, crazy. Second off, you've got what I think my pastor once called a "critical spirit."
 ...one of those chicks whose got to be in charge, always tellin' the guy where he's wrong, cause I tell you, you're with a guy who tells it like it is, man. I'm a no BS kind of guy. See, if you want a guy who plays games, well, you'll have to find someone else...

Suddenly starts as he sees a turn coming up.

ARNOLD (CONT'D)

AH! Here's our road! This'll get us back to the highway.

Wheels suddenly down a dark road that turns into a narrow country dirt road which turns into a dead-end. BRITNEY bites her lip to keep from saying anything. Looking to turn around, his front wheels spin in the loose dirt as he attempts to back up at the dead-end. The wheels suddenly get traction and the car lurches backwards into a parked RV that seemed to appear from nowhere.

SCENE 5 - INT - INSIDE CAR - NIGHT

GB

(sitting in passenger seat next to the harried driver, BRITNEY speaks with a forgiving smile)

I think we better see if there's any damage.

SCENE 6 - EXT - OUTSIDE CAR - NIGHT

As they get out of their car in this lonely rural dirt-road dead-end, the scene becomes illuminated by pick-up screeching up into the middle of the closed off farm road, effectively blocking any exit.

(CONTINUED)

CONTINUED:

As the doors of this vehicle open, the camera is shot from behind these individuals: we see male legs coming out of the driver's side, while two sets of female sillhouttes emerge from the passenger side.

The van's headlights shine into the eyes of BRITNEY and ARNOLD as they emerge out of their vehicle. Jay looms up threateningly out of the headlights (in Shadow/silhouette). The two female forms with him appear likewise aggressive:

ARNOLD

(Squinting into the
headlights and raising
his hand to shield eyes
and in greeting)

I WAS going to see what the damage
was. I wasn't gonna...

The camera should be "riding" the back of JAY'S shoulder as a jerky hand-held cam. We see the back of Jay with shoulder and extended fist with BRASS KNUCKLES as it comes away from the viewer and slams into the side of ARNOLD'S face. Kicks and vicious punches follow. A tooth is knocked out, glasses smashed, nose obviously broken, face cut, a rib is cracked with an X-RAY SPECIAL FX, SOUND OF BONES CRACKING, GENUINE CRIES OF PAIN

JAY

What the fuck were you saying?
You're telling **ME** what **you're** gonna
do?

GIRL 1

(jumping up and down
screaming)

Make him scream... again... make him
scream again!

GIRL 2

(hissing, eyes narrowing)

Fuck him up, Jay! Beat his ass!

He kicks the MAN in the groin, who screams hysterically; and groaning in shock, whimpers on the ground grovelling helplessly in a fetal position.

ARNOLD

(cowering on the ground in shock)
shrieks

(CONTINUED)

CONTINUED: (2)

GIRL 2
 (Looking BRITNEY up and
 down)
 Oh, what have we here?

GIRL 1
 (Crazed eyes drilling into
 BRITNEYS, approaches
 aggressively with a
 riding crop in hand)
 You eyeballin' me, *bitch*?

BRITNEY
 (lowers her eyes shakily,
 leaving her hand
 pathetically still half-
 raised at about shoulder
 height)
 No

GIRL 1
 (now inches from BRITNEY'S
 face)
 Then you better put that hand
 down... Now, *bitch*.

As BRITNEY lowers her hand, GIRL 1 looks her over with hungry interest. GIRL 2 has come around behind BRITNEY and is freely feeling her buttocks and grinding into her with complete abandon.

GIRL 2
 Oh you are fuckin' hot!

GIRL 1 reaches up to very slowly feel BRITNEY's left breast while maintaining eye contact inches from BRITNEY's face. BRITNEY stiffens, frozen. GIRL 1 shifts her position so she can continue squeezing while leaning forward. Her lips travel from in front of BRITNEY's face to her ear.

They're real. (pause)
 (looks into GIRL 2' eyes across
 BRITNEY'S shoulder; girl hungrily
 reaches around to squeeze Britney's
 other breast)
 O baby, baby...
 How was I supposed to know?
 She and GIRL 2 laugh at the triple
 entendre

(CONTINUED)

CONTINUED: (3)

GIRL 2 (CONT'D)
 (groping BRITNEY's behind
 leans her face over
 BRITNEY's shoulder, and
 kisses GIRL 1, while the
 two grind into a BRITNEY
 sandwich. Whispers into
 BRITNEY'S ear)
 You like French food, baby?

GIRL 1
 (leans in to speak into
 BRITNEY'S other ear)
 You may be eatin it all night long,
 right Paris?
 (Laughter from GIRL 1 and
 GIRL 2..)

GIRL 2
 Loves it

Having dispatched ARNOLD into a cowering heap, JAY now takes time to notice BRITNEY.

JAY
 Leave her be! Tie this guy up with
 duct tape. Take everything... leave
 him five bucks. Put it all in a
 pile. I'll look at it later.
 (looking at BRITNEY)

YOU! Follow me.

GIRL 1
 (Staring at BRITNEY, uses thick
 southern accent,)
 Y'all come back and see us again
 real soon, hear?

BRITNEY walks up to the RV entrance. There is a small vestibule separating the entrance of the RV from its inner room. Jay looks at the sweat and blood on his arms and clothes.

JAY
 I'm going to shower. I'll come get
 you when I'm ready. You stay here.
 Don't open this door to leave or
 you'll join your friend.

BRITNEY glances and shudders after looking at ARNOLD.stands in the vestibule.

(CONTINUED)

CONTINUED: (4)

She looks outside at the girls with ARNOLD as Jay leaves her alone in a vestibule compartment surrounded by thick glass windows overlooking the scene. The girls turn to kick the whimpering man.

ARNOLD
 (arms and legs already
 bound in duct tape)
 Please, please don't hurt me any
 more.

GIRL 1 swigs from a liquor bottle while staring at him.

GIRL 1
 There's something about a man
 beggin' like this that's strangely
 stimulating. I feel like I be
 mobilatin' in my liquivator.

She kicks the man and he screams and sobs.

ARNOLD
 That hurt! Please, oh please...

GIRL 1
 Oooh, keep me **damp, bitch!** (Turning
 to GIRL 2) This might be a long
 night!

GIRL 2
 Mmmm, I'm startin' to mobilate a
 little myself.

GIRL 1
 Let's use this asshole.

ARNOLD
 Oh, no... Please

GIRL 2
 (Shrieks excitedly.)
 Like whip him bare-assed, or
 somethin? Hehehe

GIRL 1
 How much duct-tape would we have to
 undo? (Looking at GIRL 2)
 He-hee.. I bet if you did spank him,
 (hissing) he'd get hard. (Turns to
 ARNOLD and shrieks)
 I bet you would, wouldn't you,
 bitch?

(MORE)

(CONTINUED)

CONTINUED: (5)

GIRL 1 (CONT'D)
 (kicks ARNOLD) If we take to
 whippin' your ass, you'll be gettin'
 a hard-on. I know you will. I knowed
 it the first time I heard you shriek
 like a little girl...
 (kicks him and he shrieks like a
 little girl)
 Shit, now I'm gettin' hard...
 and I don't even **have** a dick!

GIRL 2
 G-d knows you should have one,
 baby...

GIRL 1
 (Beckons to GIRL 2)
 Sweetie. You're the only one who
 really understands the LiLo.

As they come towards each other, they meet over the prostrate ARNOLD. As they start to make-out GIRL 1 kicks ARNOLD without looking at him; staying totally into GIRL 2. As GIRL 2 and GIRL 1 stand over him making out, GIRL 1 kicks ARNOLD again, her leg swinging forward so her crotch rides easily onto GIRL 2' thigh as her foot makes contact with ARNOLD. As he howls in pain, GIRL 1 experiences a growing rush of sexual energy with each kick; sometimes grinding her stiletto heel into ARNOLD's crotch as her own face reflects ecstasy. GIRL 2 is into it and silently the three act out the tableau, with ARNOLD crying out to give voice to GIRL 1'S own silent erotic climb to climax. After climax, GIRL 2 helps GIRL 1 to a nearby lounge chair, placing a pillow behind GIRL 1'S head and taking care to cover her with a soft blanket; then hands GIRL 1 the bottle.

GIRL 2
 Let me get you some smoke from the
 van, baby, and (becoming excited) *I
 could get a couple of short branches
 right there!* (pointing to the wooded
 area) There's plenty.

Sensually moving as if to music with a nod towards their prisoner, starts the rhyme holding and tipping back an imaginary bottle in one hand and a stick in the other. Lifting the stick in ARNOLD'S direction,
*Hmm, beat'm and drink?
 what d'ya think?*

GIRL 1
 I think... I think this is why I
 love you so fucking much.

(CONTINUED)

CONTINUED: (6)

GIRL 2

Breaks into wild grin and gushes like a schoolgirl as she turns to skip towards the van, looks up at the moon,
This is like... so *romantic!*

The camera (we're seeing what BRITNEY sees from the vestibule) pans back to ARNOLD, whose back is to GIRL 1. ARNOLD, whose glasses are smashed, nose broken, teeth missing, face bloody, slowly takes his hand away from his crotch in his fetal position. His hand leaves that area to reveal the swollen outline of an erection, with a large dark, sticky stain at the very top. He surrepticiously rolls his eyes back in his head in ecstasy, re-living what had just transpired, smiling in utter relief and satisfaction.

Camera on BRITNEY in shock seeing all of this.

SCENE 5 - INT - BRITNEY AND JAY - NIGHT

The vestibule door opens and JAY signals her to enter. He is only wearing shorts. The bedroom has all the unreal opportunities for a changing (dreamlike) boudier. A four-poster bed, thick carpet, mirrored walls. There is little congruence to reality between the small, outer shell of the RV and the much larger interior. BRITNEY shuts the door behind her. Jay appears to be finding music CDs and adjusting lights from a console. He half turns towards her and speaks in an offhand manner.

JAY

Lose the dress.

BRITNEY

Ohh, ok.

Jay pauses, shakes his head as if bothered to hear her voice.

JAY

When i snap my fingers once, you
come to me and get on your knees.

Snaps finger, BRITNEY comes tentatively to him wearing very plain white bra and granma-type white cotton panties. She gets nervously to her knees. Jay continues to look at CDs with his back to her. He turns to face her.

JAY (CONT'D)

His back is to camera, so audience doesn't know what he is referring to.

(CONTINUED)

CONTINUED:

Here, put this in your mouth, and
make a noise deep in your throat.
(We HEAR THE NOISE "Hmmmmm")

Now we see he had given her a Tootsie Roll pop. Jay withdraws
it, throws it into a waste basket as a doctor would a tongue-
depressor and returns to his music choices.

JAY (CONT'D)

When you need to say something...
indicating you understand me, use
that "Hmmmmm" sound you just made.
Understand?

BRITNEY

Hmmmmm

JAY

Important: **Always** be movin to the
music when you're in here.

BRITNEY

Moving unsteadily and mechanically to the beat.

Hmmmmm

JAY

Now listen to me good. I don't lay
with a woman just...like right off.
(GB smiles in premature relief)
Know what I'm sayin' here: All the
troubles in this world... all the
trouble in this entire fuckin'
world... is caused by what comes
outa the mouths of women. From the
Garden where it all began to what
comes out of these bitches' mouths
today, all the fuckin' problems of
the world are generated by the shit
these bitches' pour outa their
mouths. You take the Garden of Eden
shit, y'know? Adam hears this deep
shit in his head,
"Hast thou eaten of the fruit I told
you not to?"
Fuckin' Adam says to him: "I got
somethin new goin on now since I
know all about good 'n evil and
right and wrong. Check out my Jew
lawyer: "Didn't you create this
woman from out of my rib? Did I have
anything to do with that? **The woman
THAT THOU hast given to me....**

(MORE)

(CONTINUED)

CONTINUED: (2)

JAY (CONT'D)

She gave me the fruit! (his voice trails off) and i did eat...

Obviously, this bee-yatch is defective.... She gave it to me! I'm not gonna take the fall for this....

He looks at BRITNEY: " Y'see, you cant write checks with your ego that your body cant cash. But Grandpa Adam, he tried. So the Big Man hears Adam's excuse, and we all know what he says, right?

Britney nods faintly with a vacant smile pasted on her face, realizing the kind of man she's with.

JAY (CONT'D)

Because thou hast hearkened unto the voice of THY WIFE (!!!... Pause)

CURSED is the ground for your sake, and you will bust your nuts on it till you die, and return to the ground you will, for you are dirt!"

So, how does a woman give a man shit?

BRITNEY remains wide-eyed and silent, shocked With her mouth.

This is why I do not lay with a woman before she first learns how to service me with that mouth. You're gonna be trained how to please me... starting now, lucky pink.

BRITNEY's face in utter shock. Makes mewling sound.

I be givin you feedback; zero to ten as you're doin' it, y'know, like that's a "six," or a "that's ten." After you hear a few tens, you can rest assured you'll soon have your reward... to swallow.

BRITNEY shocked and wide-eyed. JAY zeroes in on her eyes, demanding with his intensity... BRITNEY'S body-language tries unsuccessfully to change into being more alluring. Gulps nervously.

BRITNEY

Hmmm

(CONTINUED)

CONTINUED: (3)

JAY

See, you have to earn the right to be mounted by me. Then, after you've swallowed your reward... for a job well done... Well, sweetie... THEN (looking her over slowly)

I am going to fuck you in every way it's possible for a man to fuck a woman;

BRITNEY'S eyes grow large.

BRITNEY

(a "gulp" sounding like)
eek

jay

Jay talks to her while looking at a box full of powders, pills and paraphrenalia.

...and we'll be doin' it all night long. Ya got it now, honey? Cause if you need time to consider your options, you can always re-visit with my droogies. Take a look. (points to the window in a manner indicating she should go look)... Go ahead, dance your granny-pants ass over there.

BRITNEY starts to slowly dance towards the window to look out and see the girls when (SPECIAL FX) LARGE "GOOD BRITNEY" (from the opening scene which had her entering the Chubby Caboose) concerned face forms in the ceiling's corner watching BRITNEY dance towards the window below. BB's arm comes from behind and begins to haul this original GB back into the Astral Plane, saying in VOICEOVER: " I can't take you anywhere!"

As GB is being pulled back by BB, her arms fly forward and her hands release magic dust (like confetti) into the room. Then both Britnii disappear back into the ceiling.

Gb VOICEOVER

(Cries out softly as she's being dragged back into the astral plane)

BRITNEY seems to cock her ear back as if she's heard GB's soft cry somehow. As BRITNEY gets to the window she flinches to see the girls' brutality. Part of GB's magic dust is filtering slowly down from the ceiling.

(CONTINUED)

CONTINUED: (4)

VIEW out the window: ARNOLD is hung by his wrists to an overhead tree branch. His butt is exposed while the rest of him is trussed up in duct tape. GIRL 2 is whipping his butt with a tree branch while GIRL 1 stands to the side pointing and yelling at what we cannot see. BRITNEY is shocked.

GIRL 1

(strikes ARNOLD'S front with a tree branch and ARNOLD screams and his body convulses in orgasm)

Woah... Shit, he be lovin' it!
This guy can't stop!
I'll make you lick my girl clean...
Yeah, that's right; her feet, her butt after she shits... How would you like that? Oh, man!
(continues to strike him) C'mon, give it up now bitch. Give us more!

BRITNEY'S jaw falls open to see the window she's looking through cloud up with the arrival of the MAGIC PIXIE DUST as it touches the window and clouds it as if being breathed upon. A message is being written by an invisible finger on the now fogged-up window pane:

"If you can't beat 'em, join 'em"

Realizing what she has to do, she turns to the **NEW MUSIC** with a new boldness.

BRITNEY

(Dancing with a growing sensuality, her lingerie is now silver satin with a different cut; her 'sounds' more sexually charged)

Uuhmmm

JAY

He is speaking slowly, with his back to her while she dances toward him;

When I snap my fingers once, come to me and get on your knees;

This should be a TRACY FRAGMENTS type split screen of action moving through this scene in smoky, hazy, montage of sexual positions, etc. Moving thru the split-screens with music. As JAY looks up, he is momentarily stunned at the change in her;

(CONTINUED)

CONTINUED: (5)

pretends not to notice, but we see his eyes move over her in a new way as the MAGIC PIXIE DUST starts to settle closer upon the actors in its slow descent. Montage TRACY FRAGMENTS here.

when I snap them twice you stop
dancing and sit in front of me

Montage TRACY FRAGMENTS here.

and if I snap three times I'm laying
back on the bed; you come to me and
lay your head down here (nods
towards his lower regions). It's not
complicated...

As a blurry montage of BRITNEY dancing, Jay snapping his fingers and BRITNEY reacting, the scene changes to a nude JAY snapping three times on his bed watching BRITNEY dance towards him. Camera is behind and over his shoulder so we see what he sees.

The pixie dust has been slowly falling during all this time SPECIAL FX animates birds which were in pictures and in small statues. JAY shudders suddenly as if awakening himself. BRITNEY is suddenly in a golden floor length gown/kimono similar in luxury to one in "Lucky."

GB's outfit has a drawstring that these animated birds pull and the entire gown slides (SUPER SLO-MO; ANGLES TRACY FRAGMENTS) off her shoulders as she approaches JAY with full upper frontal nudity. The walls surrounding the bed have mirrors, so as BRITNEY approaches the bed and gets on it she is portrayed in almost 360 degree total nudity. She starts to slide towards JAY's lower body.

As more pixie dust reaches both ACTORS, his eyes begin to soften. His demeanor changes. As BRITNEY starts to go near his waist he reaches out to prevent her going in that direction. He gently takes her hand; meeting her eyes with his now-softening gaze.

BRITNEY gasps, losing her fear, her eyes now filling and softening.

CAMERA remains only on their faces and upper body.

Total PG-13 from now on.

BRITNEY
(gasping in hope)
Justin

(CONTINUED)

CONTINUED: (6)

JAY

(He covers her with the sheet and
takes her protectively in his arms)
Britney

They embrace as long-lost lovers

BRITNEY

I've been such a fool.

JAY

It's all right. You're home now.

SCENE 7- EXT - LEAVING CHUBBY CABOOSE - DAY

Sharp cut to door slamming shut behind GB as she walks slowly away from the Chubby Caboose. She is happy to be alive and secure; confident. She heads into the surrounding ASTRAL PLANE SPECIAL FX OF trees and animated river flowing thru the "garden."

The CABOOSE exit door is immediately kicked open by a furious, pursuing BB. Outraged, she comes storming out.

BB

What did you just **DO** in there?!

GB walks over to a tree-lined river bank to sit up against a tree and gazes smiling into a river full of magical metaphors (SPECIAL FX). BB comes up right behind.

BB (CONT'D)

(stunned in temporary disbelief)
And how the hell did you do that,
anyway?!? I'll tell ya one thing,
I'm **never** taking you in there again!

GB

(sitting on the river bank with her
back leaning against a tree, closes
her eyes)
Promises, promises

GB looks out philosophically as the water flows by. She sees an image IN THE RIVER (SPEC ANIMATION FX) of she and her husband back in the kitchen. He's saying "*you looked like you were a million miles away.*" She, turning to him: "*I'm back now.*" They turn into animated characters, have children, grow old, pass on lying in bed surrounded by weepy children, buried, their children grow up and have their own children surrounding them in cartoon animation. Their children's children at Thanksgiving Day table, raising their glasses:

(CONTINUED)

CONTINUED:

CHILDREN AND GRANDCHILDREN
To Granma and Grandpa!

SCENE is returned now to the *Britnii* by the riverbank:

GB
(affectionate, sentimental)
Ohhh...

BB
(butting in sarcastically)
Oh, I'm sorry. I didn't recognize
you... Ms. Instant Holiness, isn't
it? Yes, yes, yes...

I remember you like it was
yesterday... taking-it-in-the-ass-on-
Sunset... in a men's room, wasn't
it?... and today, just look at you:
Instant Wisdom...

(moves arms slowly out in sarcastic
religious awe) the great '**Buddha**' -
(turns to camera) with **boobs** - (back
towards GB) merging into the
infinite, eternal consciousness. Is
that it?

GB
No... (long pause) just giving the
eternal... credit...

GB STARTS TO
FADE AWAY INTO
THE LAST OF THE
CREDITS

BB
I hate it when she does that...
(turns to camera) **and you come back
here...**

FADE OUT