

Untitled  
VH-1/Flavor Unit TV Series

"Pilot"

by  
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Writer's 3rd Draft  
May 21, 2009

ACT ONE

FADE IN:

EXT. THE BUCKHEAD SKYLINE - EVENING

An establishing shot of Buckhead, an uptown district within Atlanta, Georgia. The jewel of the city. The shopping mecca. Where old money lives and new money parties.

EXT. CORNER STOREFRONT - EVENING

It's dark inside but the streetlights illuminate the interior of a business that has closed down. However, the large windows post signs of hope: "OPENING SOON - VAL'S BOUTIQUE."

DARRYL (O.C.)

Pardon me. But someone needs to explain the difference between one man saying "when I get that feeling I want sexual healing" and another one saying "I wanna lick lick lick lick you from your head to your toes then move from the bed down to the floor."

The CAMERA PANS UP, taking us to a sophisticated, spacious TWO-BEDROOM APARTMENT that sits directly above the empty store and STOPS at a bay window. Inside, we see SEVERAL FRIENDS drinking, laughing, having a good time.

INT. VAL & KEISHA'S APARTMENT - EVENING

CLOSE-UP - VALERIE "VAL" STOKES

The CAMERA PULLS BACK to reveal a BEAUTIFUL 27-YEAR-OLD BLACK WOMAN dressed quite fashionably; a sense of accomplishment on her face. The vacant property downstairs belongs to her and will soon be transformed into her clothing boutique. The current gathering is a celebration of that milestone.

VAL

The difference is Marvin Gaye knew how to write a song and make a woman feel special, like she was the only woman in the world.

CLOSE-UP - KEISHA GREENE

WE PULL BACK to reveal a GORGEOUS, SAUCY, 27-YEAR-OLD BLACK WOMAN who makes sexy and confident look easy to pull off. She holds out her glass as Val fills it up.

KEISHA

That's right. Marvin? He could get it. And I mean *all* of it.

CLOSE-UP - DARRYL JENKINS, 37, BLACK, HANDSOME, would rather be discussing the state of the union or the necessity of having a diversified portfolio. AND HIS SMOKING HOT WIFE, APRIL GOLDBERG-JENKINS, 27, WHITE, JEWISH; one-part bougie, two-parts cool and very comfortable in her own skin.

APRIL

Sam Cooke and Teddy Pendergrass too, girl. *All* of it.

DARRYL

April, baby, we get it. You like dark meat. But fundamentally, there's no difference in their message. Men are men.

Woody, 23, DIM-WITTED, BUT SO PRETTY IT RARELY MATTERS, is Keisha's date for the night.

WOODY

Only difference is the way they're asking for the ass.

QUINN DAVIS, mid-20's, VAL'S NBA PLAYER BOYFRIEND, puts his hands around Val's waist.

QUINN

Marvin was a genius. He made women feel powerful, like they could heal him with their sex. Luda's honest, he just wants to hit it. Georgia Dome, fifty yard line, in the garden all in the dirt - whatever.

Quinn playfully smacks Val's ass. The guys pound fists.

VAL

One way is "acceptable nasty", the other way is "just nasty."

APRIL

Back in the day music was more seductive and romantic. Like Luther Vandross, or Babyface, or Prince. Now, Prince, he had an artful way to get a woman into bed.

DARRYL

Hold up one second. I know you're not saying Prince is romantic.

KEISHA

Hell yeah. "Adore", "The Most Beautiful Girl In The World", "Nothing Compares 2 U."

WOODY

"Darling Nikki", "Soft and Wet", "Do Me Baby." Sorry, but your boy is "just nasty."

VAL

No, he's "acceptable nasty." But R. Kelly?

APRIL/KEISHA/VAL

"Just nasty."

VAL

Yes, he can sing and write and I will always secretly buy his CD's. But I'm sorry, I do see something wrong with a little bump and grind.

The girls all clink glasses.

APRIL

The problem is, men don't want to date anymore. They don't even know how. I was watching my girl Oprah and she had one of those therapists on who came up with the "donut theory," which is, if there's a hole in the middle, men will take the path of least resistance.

KEISHA

That's why I give them a taste of their own medicine and keep it movin'.

WOODY

Excuse me?

KEISHA

Not with you, baby.

QUINN

Hey, it's not just men who are freaks. Women are freaks too.

VAL

Babe, just because a woman knows instantly whether or not she's ever going to have sex with a man, doesn't mean she doesn't want to be romanced for a while before she gives him the keys to the kingdom.

The girls clink glasses again. The guys exchange glances. They're not sure about this philosophy.

QUINN

So for the first three months you had me beggin' when you already knew you'd let me tap it?

VAL

Damn right. You gotta wait ninety days to tap this. I was raised a lady.

WOODY

Okay, that kinda makes sense because a man knows in the first fifteen minutes of spending time with a woman whether or not he'd ever marry her.

DARRYL

Now that's true.

(to April)

Even with all that hair spray and those ripped up fishnet stockings I knew I was gonna propose to you.

APRIL

I thought we agreed to never discuss my Madonna phase.

Darryl kisses April. She smiles.

WOODY

I met Keisha two weeks ago and I knew instantly we had something special. Something just... Nasty.

KEISHA

Glad you got it straight because you're too broke to marry me.

WOODY

That's okay because we both know when you dig in my pockets you're not looking for change.

Keisha can't deny that. Everyone laughs.

WOODY (CONT'D)

(to Quinn)

And what about you, Mr. Atlanta Hawks MVP? With all the honies around you, when did you know you'd marry Val?

The room gets uncomfortably quiet.

WOODY (CONT'D)

Oh, you guys aren't married? My bad. I thought you said you've been together for five years. What the hell are you waiting for, man?

(a beat)

I should stop talking, huh?

KEISHA

Ya think?

VAL

No, Keish, it's a valid question. Why not get a valid answer? Quinn?

APRIL

Uh, who needs another drink? Val?

VAL

In a minute, April. Quinn?

The tension is now palpable in the room. This is obviously a sore and all too familiar subject for the couple.

QUINN

Come on, baby, you just bought the building downstairs. Can we celebrate that it's about to be your very own clothing store?

(holding up glass)

To Val, everybody. Cheers!

Everyone toasts but Val remains distracted. She walks out onto the balcony, Quinn dutifully follows.

EXT. VAL & KEISHA'S APARTMENT - BALCONY - CONTINUOUS

QUINN

Val, don't do this right now.

VAL

Don't do what? Wonder about my future or where this is going?

QUINN

Where it's going? Live in the present. We're still together aren't we?

VAL

Yeah, but after five years I would think you'd want to take it to the next level. I'm so tired of making up excuses to my parents - and everyone else for that matter - as to why I'm not married yet. It's embarrassing, like right now.

QUINN

Damn embarrassment. Why do you keep trying to fix something that's not broken? We're good. You're career is poppin'. Ain't that a reason to be happy?

VAL

Yeah, but I didn't give up styling full-time, hand off all of my A-list clients and take out loans to open up the store just for me. I made that choice for both of us.

QUINN

Key words: You made that choice. You were living out of hotels and always on a world tour with Usher or Beyonce or somebody. I just suggested you open up your own spot right here at home so you could be more stable. You agreed.

VAL

I compromised. My traveling bothered you, not me. Remember? You wanted me home when you weren't on the road, next to you every night. You know, like a wife.

VAL(CONT'D)

I assumed being more stable meant marriage. You're unbelievable.

QUINN

Are you done making a scene?

VAL

(sudden epiphany)

Oh my God. Wow... Wow.

QUINN

Wow what, Val?

VAL

I am such a fool. I don't know how it took me this long to realize it.

QUINN

Here we go with the dramatics. Can't we just have a good time?

The balcony doors are open so everyone hears Val and Quinn.

VAL

Just have a good time, Val. Just go with the flow, Val. If it ain't broke don't fix it, Val. You always have an answer for me but it's never the right one.

QUINN

Look, if you ain't happy then --

He stops himself.

VAL

Then what?

QUINN

(you asked for it)

Then leave, go. I'm not holding you prisoner. You're a grown ass woman.

VAL

That would let you off the hook, wouldn't it? Then it would be all on me. I don't think so. But I'll tell you what. How about I throw you the ball and you can choose to run with it or drop it.

QUINN

What are you talking about now?



VAL  
I'm saying if you like it then put  
a ring on it. If not, let's stop  
wasting each other's time. Life is  
too short.

QUINN  
You're seriously giving me an  
ultimatum? Right here, right now?

Val hadn't planned to, but the train was moving so she got on  
it. Now they have everyone's full attention.

VAL  
(unconvincingly bold)  
Yeah. Right here, right now.

KEISHA  
Okay, guys. Let's not get stupid.  
We've all had a lot to drink and  
we're not thinking clearly.

APRIL  
Yeah, let's all say good night so  
these two can *work it out*.

DARRYL  
Yeah, you guys just need to calm  
down before this gets blown even  
more out of proportion.

They all begin to gather their things.

QUINN  
You guys can stay here. I'm out.

Quinn WALKS BACK INSIDE, to the front door.

DARRYL  
Come on, man. Think. Don't do  
something you might regret.

Quinn STOPS with his hand on the doorknob then turns to Val.

QUINN  
Too late.

He WALKS OUT. Everyone is stunned into silence.

KEISHA  
Okay, what the hell just happened?

VAL  
(feigning dignity)  
I just became a single woman.

Another few beats of silence as it all sinks in.

WOODY  
Damn... I guess he didn't like it.

The FRONT DOOR OPENS; it's Quinn. A wave of relief goes over everyone, especially Val, but she plays it cool. Quinn HEADS TOWARD Val but stops when he reaches a table where he left his KEYS. He turns and LEAVES again - this time for good.

KEISHA  
You okay, Val?

VAL  
I'd say I'm pretty freakin' far from okay.

KEISHA  
Is there anything we can do?

VAL  
Not right now. I just really need to be alone.

Val gets her purse and walks out. April moves to follow her but Keisha pulls her back, respecting Val's request.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. VAL & KEISHA'S APARTMENT - KEISHA'S ROOM - LATER THAT NIGHT (DAY 1)

Keisha and Woody are in bed at the TAIL END of raunchy SEX. They climax, COLLAPSE in bliss. Keisha LIGHTS A CIGARETTE. Woody gets cozy, closes his eyes to sleep.

KEISHA  
(tapping him hard)  
Hello? What are you doing?

WOODY  
Going to sleep.

KEISHA  
No baby, not here you're not. I told you I don't like--

WOODY  
(by rote)  
Yeah yeah. You don't like to wake up with someone next to you. I remember. But it's four in the morning and I just put in work.

He closes his eyes again. She stares at him. He can feel her glare. He opens his eyes, sits up.

WOODY (CONT'D)  
Is this about me starting that drama with Val and Quinn tonight? Because I already apologized.

KEISHA  
Bye, Woody. I'll call you.

She politely starts to gather his things for him.

WOODY  
You do remember I don't have a car.

KEISHA  
Please don't remind me of that after I just gave you some. Cabs are easy to find over here.

WOODY  
Keisha, I live thirty minutes away. Come on, ma, stop trippin' and let's go to sleep.

She's not moved, hands him his underwear, smiles sweetly.

WOODY (CONT'D)  
Boy, you're a cold piece.

He angrily gets up, puts on his clothes, calls a cab.

INT. VAL & KEISHA'S APARTMENT - FRONT DOOR - CONTINUOUS

Almost feels bad, but not quite enough, Keisha holds the door open for Woody. One step outside and he realizes:

WOODY  
Uh, I'm a little short on paper.

KEISHA  
(slides her hand down the  
front of his pants)  
You're lucky you got all this.

She puts money in his pocket with her free hand, plants a sexy kiss on his neck, then his lips, closes the door on him.

INT. VAL & KEISHA'S APARTMENT - KEISHA'S ROOM - MOMENTS LATER

Back on her bed, her cell RINGS. Peeved, she ANSWERS.

KEISHA  
Okay, now you're starting to work  
my nerves. No means no.

INT. MALCOLM'S LIVING ROOM - SIMULTANEOUS

CLOSE-UP - MALCOLM BANKS

WE PULL BACK to see MALCOLM, early 30's, DEVASTATINGLY ATTRACTIVE; possessing the appeal women adore, the swagger fellas envy. He FLASHES his KILLER smile, flips through TV channels with his high-tech remote in his high-tech mansion.

MALCOLM (O.S.)  
Well damn, is that what I get for  
not calling for three days?

Keisha SITS UP. It's not Woody. She smiles, caught.

KEISHA  
Malcolm Banks. Well well well.

INTERCUT BETWEEN KEISHA'S BEDROOM AND MALCOLM'S LIVING ROOM.

KEISHA (CONT'D)

And it's been two weeks, but who's counting?

MALCOLM

So, what's the lucky guy's name?

KEISHA

Woody. Real cute too. I can't wait around for your call.

MALCOLM

I have no doubt you stay busy. We have that in common.

KEISHA

Well, since we Skype more than we actually see each other in the six months since we met I have no other choice. Miss me yet?

MALCOLM

I want to see you tonight. Does that answer your question?

KEISHA

Malcolm, I will not be one of your booty-calls. I'm headed to bed.

MALCOLM

Then have dinner with me tomorrow.

KEISHA

You think you can just call out of the blue and I'll be available?

MALCOLM

I'll pick you up. Wear something sexy. Something red.

KEISHA

I like black and I'll be ready at eight.

MALCOLM

Let's make it nine.

KEISHA

Does it always have to be about you?

MALCOLM

If you always make it about me  
you'll never go wrong.

KEISHA

Good night, boy.

They both hang up. They both smile. This is their dance.

CARD OVER BLACK: 3 MONTHS LATER

INT. VAL'S BOUTIQUE - WOMEN'S SIDE - DAY (DAY 2)

It's a far cry from the empty space we saw earlier. With a few more nips and tucks it will be fully transformed into a hip and cool men and women's clothing boutique stocking the latest, greatest brands, plus one-of-a-kind designs, shoes and accessories. It's the kind of spot celebs and wannabees will surely frequent to find exclusive, original pieces.

MALE AND FEMALE MODELS lurk near a PHOTOGRAPHER. Some pose for pics, others just pose. Keisha lounges on a couch while OMAR, 23, COCKY and WITH STYLE somewhere between David Beckham and Kanye, effortlessly dresses a mannequin. God gave him two gifts: FASHION SENSE AND RUGGED GOOD LOOKS.

OMAR

Boss sees you, that's your ass.

KEISHA

Val knows I'm not cut out to work  
twenty hours a day like her.

OMAR

You're not cut out to work, period.

KEISHA

Thank you! I mean, been there done that with the whole job thing. Now I want a rich man to bring home the imported bacon and have our chef fry it up in a Neiman Marcus pan. Besides, if I get too good at all of this you'll be stuck like Chuck trying to replace me when I go.

OMAR

Oh, so you're being trifling is a gift to us? How thoughtful.

OMAR (CONT'D)

But don't you find it ironic that you can shoot videos for twelve hours, half-naked in five-inch stilettos, but you can't find the energy to fold jeans part-time?

KEISHA

A thousand dollars a day is a better motivator. Besides, it's more fun to shake my moneymaker.

OMAR

You can talk smack now because you're all over TV in every video. But the video game ain't what it used to be and in five years that booty won't be bouncing the same either. Then what? We both know you haven't saved a dime. So you better get used to real work or come up with one hell of a plan.

This harsh truth bothers Keisha but she masks it perfectly. WE SEE an exhausted Val in the b.g. doing it all: monitoring the photo shoot, dressing models, arranging racks, hanging pictures, signs, etc. She is definitely running the show. A woman on a mission to have the hottest boutique in the city.

VAL

These clothes aren't gonna hang themselves. Grand Opening is this week. Come on, guys. And when I say guys I mean Keisha. Move it!

Keisha reluctantly gets up. EVE, playing herself, ENTERS from the back with armsful of CLOTHING WRAPPED IN PLASTIC.

EVE

Is her highness ready to speak with her only investor yet? I've checked email, paid bills online and burned five cd's. What's up?

OMAR

Don't take it personal, Eve. Ever since the break up she's like the Energizer Bunny - don't stop for nothin'.

PHOTOGRAPHER

I heard he did it in front of a whole bunch of people too. After five years? Brutal.

KEISHA

Jacked my girl up. Buried herself in this boutique for three months to not think about him. Store wasn't even supposed to open for six. That's why I don't do love.

EVE

Thank you, T, M and Z. Remind me to never have anything personal happen around y'all. Sheesh.

Eve notices Omar, checks him out for the first time, likes what she sees, signals to Keisha. Keisha signals back, confused. Eve signals again. Keisha is still confused. Eve rolls her eyes at Keisha, gives up, decides to self-explore.

EVE (CONT'D)

(flirtatiously)

So, Omar, since Val is so busy, maybe you and I can talk, kind of have a pre-meeting, go over some... points. Here, put my number in your phone. Call me later.

OMAR

I'm gay. But if you have a brother...

KEISHA

Oh, that's what you wanted?

Eve looks Omar up and down again, can't believe it.

EVE

Damn. For real? Mmph. Just have Val call me so we can reschedule. And tell her I know she's just getting me back for all those times I made her wait when she was my stylist. Later, y'all.

Eve laughs and HEADS TOWARD THE DOOR. The photographer suddenly gets the nerve to talk to Omar.

PHOTOGRAPHER

Hey, maybe you and me could--

OMAR

Dude, I'm not *that* gay.

The photographer spins away. April WALKS IN as Eve EXITS, HEADS TO Keisha.



APRIL

We ready to take our friend back?

KEISHA

Let's get this party started.

April and Keisha conspiratorially WALK OVER to Val, each one grabs an arm, and they begin to STEER her back into the storage room as she puts up a strong but futile protest.

INT. VAL'S BOUTIQUE - STORAGE ROOM/OFFICE - LATER (DAY 2)

This is like any other storage room. Boxes, clothes, racks, etc. fill the space around a cluttered but functional desk. Everything's been pushed to the side to create a ghetto "spa" with candles, music, a massage table and chair, mani/pedi equipment and three VERY GOOD-LOOKING, TOPLESS MALE MASSEURS. Val enjoys the eye candy as she gets a foot massage. Keisha, face-up on a table with a magazine, gets her neck worked on. April is on her Blackberry getting a manicure. Each has a glass of wine, clearly not their first.

KEISHA

Okay, is it me or does somebody black need to get to little Zahara Jolie-Pitt and do her hair?

APRIL

Those first grade pictures are gonna need to be re-touched.

VAL

If I wrote the laws, any time white families adopt black babies, they'd be required to take home a starter kit of lotion and hair grease.

APRIL

And that's exactly why you're not writing the laws.

They share a laugh. There's a visible lightness to Val now.

KEISHA

Admit it. You needed this time-out like I need Barack to be single or to at least play around.

VAL

I guess I have been in my own world ever since... Well, ever since.

A moment...

APRIL

You also need a good cry or two.  
You're gonna burst holding it in.

VAL

I refuse to give Quinn any tears.

KEISHA

That's right. Man up and stay up!

VAL

You know what's so crazy? I had it all planned out. I was supposed to marry Quinn and start having babies in three years when I turn thirty. We'd raise our kids, grow old and later be buried in the same plot.

APRIL

Yeah, you can't get buried by yourself, that's pathetic.

VAL

I know! Now I have to start all over and fall in love with a whole new man. I'll be like Halle and Salma and have my baby at forty but without the benefit of a publicist to put a good spin on it.

KEISHA

Six billion people on the planet and women feel we have to find *one* guy. It's ridiculous. Val, do you use one supplier for your store? No. So, run your relationships like you run your business: use your head, not your heart.

APRIL

So, you're suggesting Val be a ho?

KEISHA

Am I talking too fast or are you just listening too slow? I'm saying there's a lot of power between your thighs, you just have to know when to... employ it. It's like having a triple A card. You don't use it everyday but it's good to have when you get stranded.

VAL

I don't know, that's just not me.  
I believe in soul mates, happily  
ever after and true love.

KEISHA

If you want true love get a puppy.  
If life has taught me anything it's  
not to look for everything in one  
man because one man will never have  
all the things I require. So I  
have one for sex, one for social  
functions, one to pay for treats  
like today, et cetera et cetera.

APRIL

So you used your head to pay for  
today?

KEISHA

Please. Malcolm's paying for today  
and he hasn't even smelled it yet.

APRIL

What amazes me is how often this  
strategy works for you.

VAL

Oh, Chocolate Trump. The new guy.

KEISHA

Correction, the new guy who owns  
the prestigious Banks Jewels. One  
of Atlanta's most eligible, wealthy  
bachelors. And I'm interviewing  
him again Friday night to see if he  
has what it takes to fill the  
position of my rich husband. I  
can't be a video girl forever.

VAL

He might have what it takes to make  
even a pimp like you fall in love.

KEISHA

Love is an illusion for the weak  
set up by greeting card companies  
to convince women it's something we  
need. But all we need is good sex  
and money in the bank.

APRIL

What do you really have under that skirt?

VAL

I think all women need is what April has. A solid relationship with a man who'd die for her. I'm jealous. Of all the cool, single black women I know who are looking for a good black man, it was my white friend who snagged one.

KEISHA

True. Darryl is the exception.

APRIL

Yeah, he's something special.

(then)

I'm having an affair.

VAL

Bitch what?!

KEISHA

Oh hell no!

APRIL

I know, I know. It's wrong, it's immoral, it's... So damn exciting.

VAL

How could you? And with who? Never mind. I don't want to know.

KEISHA

You just never know people, do you?

APRIL

I got married when I was twenty. I haven't lived yet. It sounds insane, but Darryl is almost too good. I love him but I'm bored.

VAL

Forget Darryl, I wanna whup your ass. It's women like you who turn good men bad, you know that, right?

The vibe is uncomfortable as they silently judge April.

APRIL

You guys act like I'm cheating on you! Gimme a break.

MASSEUR

Could I make a small suggestion?

VAL/KEISHA/APRIL

Hell no!

This cuts the tension and the girls share a laugh. No matter what, good, bad or ugly, they will always be friends.

INT. VAL & KEISHA'S APARTMENT - LATE NIGHT (DAY 2)

Val, in pajamas, sits on the couch with her laptop eating Doritos. Keisha enters in pajamas, looks for a snack.

KEISHA

As much as I enjoyed having your apartment all to myself for the past year, I'm glad you're back.

VAL

Me too. Because now you have to stop sitting on my couch naked.

They laugh.

VAL (CONT'D)

I thought you went out tonight.

KEISHA

I can't be available all the time. Mystique is part of the game, baby.

VAL

Well, the game sucks. I met five guys on Facebook but all we do is write on each other's walls, leave comments or chat. Have I been out of the loop that long? People don't talk on the phone anymore?

Keisha looks over Val's shoulder, reads her computer screen:

KEISHA

"I picked out my wedding colors, dress and location. All that's missing is you. LOL." How long have you been chatting with him?

VAL

Five, ten minutes. I put LOL!

Keisha takes the computer away from Val, closes the screen.

KEISHA

You can't give a man all that information too soon, you'll scare him away. You gotta know when to hold and when to fold.

VAL

I've only had two boyfriends my entire life. I never had to play all these stupid games. If I want something why can't I say it? Why can't I just be myself?

KEISHA

That's the problem. You're being yourself. You haven't been on a single date since you and Quinn broke up. If you don't play, you can't win. You need to try something different.

Keisha grabs a short, yellow dress lying on a nearby chair.

KEISHA (CONT'D)

Put this freakum dress on you just designed and go out and get you some. A break up means one door closes, now two legs can open.

VAL

I don't know about that.

(confessing)

It has been awhile. But I'm not like you. I can't just have random sex. It has to mean something.

KEISHA

Sometimes it just means you're horny. Sometimes it means rent. Sometimes it means new shoes and a bag. How much meaning do you need?

VAL

I can pay my own way and support myself. I don't want a man just for money. I want an emotional connection.

KEISHA

I don't know about you but I get very emotional about accessories.

VAL

In this day and age I'm probably not supposed to admit this, but I want the Cinderella story. I want the fairy tale. I want my prince to sweep me off my feet.

KEISHA

That's the difference between us. You want the prince - I want the castle. If one day I happen to fall in love with the owner of the castle I'm sure I'll be able to appreciate it. But right now, it's simply not a requirement. G'nite.

She grabs the Doritos from Val, disappears into the back.

VAL

(calling)

You need help!

INT. VAL'S BOUTIQUE - WOMEN'S SIDE - A FEW DAYS LATER (DAY 3)

Today is the Grand Opening. The boutique looks hot. Val, Keisha, Omar work the floor. There's a good flow of customers checking out the place. Val admires Shelly, 20's, who comes out of the dressing room and models a dress.

SHELLY

I look incredible. And I never say that. I couldn't picture it on me.

VAL

You gotta trust me. I know my *ish*.

SHELLY

Well keep doing you because my fiancé is following me from store to store with his black card.

VAL

You know that dress comes in three colors, right?

April ENTERS the boutique FOLLOWED BY hip hop artist GULLY MACK who has a very thuggish, ruggish, hard look.

OMAR  
Is this him now?

SHELLY  
No, he's taller than that guy.

April aggressively clears her throat to quiet them.

OMAR  
What can I help you find today,  
sir?

APRIL  
Hey guys, this is Gully Mack. Just  
signed with us over at LaFace  
Records and as her image consultant  
I decided she needs to fem things  
up a bit. So, I thought I'd bring  
her to the hottest spot in town.

Shock and awe as everyone slowly figures out "he's" a she.

APRIL (CONT'D)  
Hello? Is this thing on?

VAL  
Omar, can you start pulling some  
items while I finish with Shelly?

OMAR  
I've been known to work magic, but  
y'all are pushing it. Come on, if  
there's a girl in there somewhere,  
I'll find her.

Omar takes Gully Mack through the store. Val sends Shelly  
back into the dressing room to try on a different dress.

VAL  
So, when's the wedding?

SHELLY (O.C.)  
Next year. I just moved here from  
L.A., gotta get situated first.  
You know, get to know the area.

VAL  
Eve is having a party here Saturday  
night to launch some new pieces  
from her Fetish line. If you and  
your fiancé are looking for stuff  
to do, come by.



KEISHA

Oh that reminds me, Val. Can I have Saturday off?

VAL

Can you kiss my ass?

KEISHA

It's good to see you smiling again.

VAL

Good to be smiling for a change.

Shelly comes out of the dressing room looking stunning as a MAN walks into the boutique. The sun is behind him so his face is darkened, but his silhouette looks familiar.

SHELLY

Hi, baby. You like my dress?

He walks into the light and Val sees it's Quinn. He boldly stares at Val. Seething, Val stares back. Shelly has no clue what's up. April, Keisha and Omar freeze. Oh no he didn't send his fiancée on a shopping spree in Val's boutique! And oh no he doesn't have a fiancée!

SHELLY (CONT'D)

Did I miss something?

The walls are closing in on Val who can't do anything but head toward the exit. As she does, she violently pushes past Quinn as we watch her body become a silhouette outside.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. VAL'S BOUTIQUE - MEN'S SIDE - LATER (DAY 3)

Val is back at work, she's professional but it's obvious something is bothering her. A MAN stands in front of a mirror trying on fedoras. ANOTHER MAN, K.C., 20-something, handsome, flirts with Val as she fits a jacket on him.

VAL  
What do you think?

K.C.  
(not about his jacket)  
Beautiful.

VAL  
Great. Would you like me to ring  
it up?

K.C.  
Yes. A smile would be nice too.

Val forces a smile, heads to the register, K.C. stops her.

K.C. (CONT'D)  
But first tell me something. Which  
one of these hats makes me look  
cool enough to ask you on a date?

He grabs a fedora, puts it on.

MAN  
Hey man, I'm still trying to decide  
if I want that.

K.C.  
(ignoring him)  
I'll try them on, you say the first  
thing that comes to your mind.

He puts another hat on.

VAL  
Would you marry me?

MAN  
Damn. Never mind. That's all you,  
dawg. Keep it.

The man crosses over to the belts.

K.C.

Marriage? I'm K.C. and you are?

VAL

Val. And calm down K.C., it's just a theoretical question. I heard once that men know within the first fifteen minutes of meeting a woman if they'd ever marry her.

DION (O.S.)

That's the most ridiculous thing I've ever heard.

DION, 27, HANDSOME, BLACK, emerges from the dressing room where Keisha is waiting. She helps him with his pants.

DION (CONT'D)

A man don't know whether he'd marry a woman until he sleeps with her.

(re: Keisha)

That takes at least twenty-four hours.

K.C.

That's Dion. When his knuckles start dragging on the ground like that you just gotta ignore him.

KEISHA

(adjusting Dion's pants at the waistline)

You're just an itty-bitty little ole thing, aren't you?

DION

What can I say, mama? I grow on you.

He hands her an American Express card.

DION (CONT'D)

I'll take all of that.

They walk over to the register with tons of clothes.

K.C.

Where were we?

VAL

You were about to tell me your views on the fifteen-minute theory.

MAN

Well, I know you didn't ask me, but in my case it was true.

VAL

You really knew in fifteen minutes?

MAN

It only took me five minutes to get her pregnant, after that I didn't have any choice but to marry her. After all, I am a preacher's son.

MAN #2

The real truth is that men don't ever want to get married. We have to be forced into it. We get as far as we can off wit and charm and fedoras with as many women as possible until finally you meet one who you like so much that when she lays down the law you gotta marry her, or lose her.

VAL

How romantic.

(re: shirt he's holding)

You're buying at least two of those, right?

K.C.

If you want to have this conversation over a homemade dinner, gimme a call.

K.C. hands Val a card.

VAL

Tattoo artist?

K.C.

I own the shop.

VAL

(covering)

Oh, I wasn't tripping.

Keisha is still at the register with Dion.

KEISHA

(hands Dion credit card)

That's three times. It's now costing us money to run your card.

DION

So, I guess that means I won't be taking you to dinner.

KEISHA

(disgusted)

You got cash or what?

K.C.

Just put our stuff together. So, Val, please tell me you're single.

KEISHA

That's an understatement.

VAL

Still getting used to that title.

KEISHA

Her ex dumped her and within three months met somebody new and got engaged. Then he sent his new piece in here today to rub it in my girl's face. So scandalous.

Val gives Keisha a "shut the fuck up" look. Keisha puts the clothes in the bag, hands the receipt to K.C.

K.C.

Well, it was obviously his loss.

DION

And it don't sound like he just met that woman. Sounds like old boy was creeping all along. Playa playa kept one in the freezer.

For the first time Val considers this notion, looks broken.

KEISHA

What do you add to the group?

Forget it. We're closed.

INT. VAL'S BOUTIQUE - MEN'S SIDE - NIGHT (DAY 3)

Val looks around, pleased. Besides the incident with Quinn, her first day of business went well. She TURNS OFF THE LIGHTS, locks the door. Suddenly, K.C. steps up and smiles through the glass.

INT. VAL'S BOUTIQUE - MEN'S SIDE (TWO MINUTES LATER)

K.C.

Didn't expect you to call. But I'm stoked that you did. So, your wish is my command. What you wanna do?

VAL

(thinks a beat)

I wanna do something... different.

She awkwardly kisses him. He's surprised, pulls away.

K.C.

Wait a sec. Are you sure? Because I got the feeling you were looking for more. You know, like a good guy. I thought you wanted--

VAL

Don't think, K.C. Just do.

This is not what he expected at all, but she's serious so he starts to undress her. Like a little girl pretending she's all grown up, she closes her eyes and lets him...

INT. MALCOLM'S LIVING ROOM/DINING ROOM - THAT EVENING (DAY 3)

Malcolm, dressed casual but nice, no sneakers, gets off his couch and opens his front door. Keisha is standing there in a sexy red dress and coat, smiling seductively.

MALCOLM

Good girl. You remembered.

He goes to kiss her on the lips and without missing a beat she turns her face so his lips land on her cheek.

KEISHA

Yes, but you may have to get a new favorite color because I don't have that much red in my closet.

(checking him out)

Hi, handsome.

MALCOLM

Hey, pretty girl.

She slides past him, walks inside, puts her coat down. He watches her walk, closes the door. On the table are several pieces of exquisite diamond jewelry.

KEISHA  
Speaking of pretty.

MALCOLM  
Try them on.

With no hesitation, Keisha puts on the diamond cuff while he fastens the necklace on her.

MALCOLM (CONT'D)  
I custom made these for J-Lo but she sent them back. She told me to pick the color of the diamond. I thought blue would look nice on her skin. She didn't agree.

KEISHA  
Well that bitch is either blind or insane because these are bananas.

MALCOLM  
I agree. I only want women who appreciate my pieces to wear them.

KEISHA  
How can I show you my appreciation?

He laughs and takes the jewelry off of her. Her eyes follow the pieces longingly back to the table. So close...

MALCOLM  
You like surprises?

KEISHA  
(a la a little girl)  
Uh huh.

MALCOLM  
I sent my chef home. I was hoping you would cook tonight. I like smothered pork chops, old-fashioned mac and cheese, greens, maybe a peach cobbler. Been a long time since a woman spoiled me like that.

KEISHA  
So, I wore red for you, I'm cooking dinner, you took the diamonds off... I'm trying to figure out where Keisha's surprise is.

MALCOLM

Ah, you can't cook. Typical.  
Pretty girl, lost in the kitchen.

Keisha is about to be pissed but is trying her hardest to maintain. She looks around the mansion, takes it all in, reminds herself of the bigger picture, shifts her attitude.

KEISHA

I know how to cook. I just didn't think I'd be wearing an apron over my Prada. Where's the kitchen?

DISSOLVE TO:

INT. MALCOLM'S LIVING ROOM/DINING ROOM

CARD: 15 MINUTES LATER

Keisha triumphantly enters through a swinging door holding two plates as if she just won the Top Chef competition. On her plates are perfectly prepared bacon, eggs and toast.

MALCOLM

Okay, two things: I like breakfast for breakfast. And I didn't expect you to take me seriously. I really was joking. But you went in there with authority and I heard pots and pans banging, cabinets opening, stuff sizzling. I got kinda happy.

KEISHA

Okay, two things: I could really hurt you right now. And okay, I don't really cook all that much.

They both start laughing. He gives her a hug.

MALCOLM

I had my chef leave us some plates in the warmer. We can eat that.

KEISHA

Oh no, we're going to eat this. Then we're going to lick our fingers, say thank you and tell Keisha it was really tasty and worth sweating through her dress.

He laughs and heads to the kitchen, she can't be serious. Keisha starts to fume; the temerity of this man.



KEISHA (CONT'D)

Okay, I see what you are. You're the kind of guy who likes to intimidate girls, get them off-balance. You get away with it because you got money, and charm, you're intelligent and you look damn good in a suit which by the way you're not wearing and if you're going to suggest I wear a nice dress, I'd appreciate it if your attire complemented mine.

MALCOLM

(amused)

Is that all? Can we go eat now?

KEISHA

You must be used to younger, inexperienced, insecure women. But Malcolm, I assure you I'm not that girl. And based on the fact that we only see each other when you want and where you want, you're obviously a control-freak too. But know this, I ain't scared of you.

He waits for more incoming missiles --

KEISHA (CONT'D)

(smiling, satisfied)

Now we can eat.

She starts eating her food. He examines her for a beat.

MALCOLM

So, you came over to finally get that off your chest. I thought you came over for some good company.

KEISHA

Actually, I came to see if I was still interested in letting you date me.

He bursts out laughing.

MALCOLM

*Letting* me date you? Well, how's that working out for you so far?

KEISHA

You haven't totally ruined your chances yet.

The balls on this woman. He takes her in once more then:

MALCOLM

You're a brat, spoiled, just like me. Pretty eyes, perfect nose, sexy lips, legs that won't quit. Don't get me started on your ass...

She smiles, suddenly coy.

MALCOLM (CONT'D)

Your looks usually get you what you want. When that don't work you use sex, either by giving it up or withholding it. Either way, I'm not mad at that. Smart people use what they have to get what they want. But let me tell you something, Keisha. I'm not like most dudes. Takes more than a pretty face and a short dress to impress me. Yeah, you got my attention - now you gotta keep it.

KEISHA

Are you through?

MALCOLM

No. I'm sorry you spent fifteen minutes making a meal that I'm sure tastes good. However, my four-star chef made us a dinner that I'm positive we'll both prefer, and that's what we're going to eat. So, what are you drinking tonight, wine or champagne?

KEISHA

(bites her tongue)

Champagne.

Keisha's impressed, even aroused. This one will be tricky.

MALCOLM

Now come over here and give me some of those pretty lips.

With all the cool she can muster, she gets up and they passionately kiss, then kiss some more. It's hot. They could easily take it a bit further, but...

MALCOLM (CONT'D)

Come on, I'll show you how I can open a bottle of champagne with a sword. I learned it when I was in France last year. It's kinda cool.

He flashes that killer smile, sweetly takes her hand, and leads her out.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. VAL & KEISHA'S APARTMENT - LIVING ROOM - NIGHT (DAY 3)

Val checks herself in the mirror, approves. She looks stunning in that yellow "freakum" dress we saw earlier. She picks up her phone, dials.

VAL

Please don't pick up... Thank you!

(into phone, uneasy)

K.C., hey, it's Val. Yeah, I've gotten all of your messages every day for the past three weeks. I've just been super busy. Look, we don't even know each other, so let's just chalk it up to that one time and forget it ever happened. Okay, well, take care.

She quickly hangs up. A knock on the door. She opens it. Quinn follows her inside.

VAL (CONT'D)

Thanks for coming.

QUINN

You look nice.

VAL

(lying)

I have a date.

He goes to sit down.

VAL (CONT'D)

This won't take long, I just need to say a few things.

He remains standing. It's extremely awkward for both.

QUINN

Damn. You look really good.

Mission accomplished, Val tries not to look pleased.

VAL

I just need closure, Quinn. Real talk. Help me understand why you weren't big enough to end it a long time ago. What was the point if you knew we didn't have a future?

QUINN

We had a future together, Val, it just didn't involve marriage but I was okay with that. And you were too in the beginning, remember?

VAL

Well of course in the beginning everything sounds wonderful and cool and everybody's all agreeable and tolerant but stuff changes. I thought we were changing together. When you spend five years with someone and start picking out baby names it's not crazy to think that sooner or later a wedding is somewhere in the picture. Is it?

QUINN

The timing wasn't ever right with us. It just wasn't gonna happen.

VAL

Obviously it wasn't gonna happen with me. But you sure didn't waste any time going out and making it happen with some other chick. What the hell is that?

QUINN

Look, we would still be together if you hadn't given me that ultimatum. But I'm glad you did.

Val glares at him. If looks could kill...

QUINN (CONT'D)

You want to hear the truth, then here it is. My mama liked you, you looked good on my arm, you didn't give me any problems and it was cool between us. Real cool. So I figured I'd eventually fall in love with you. But I never did.

This is news to Val.

VAL

Wait one damn minute, Quinn Anthony Davis. Are you saying that you were never in love with me?

QUINN

I loved you, yeah. And I cared about you, still do. But "in love?" No.

VAL

You bastard. Why would you play with my heart like that?

QUINN

Val, you were the first real relationship I ever had. I thought that's how it went. But you don't know 'til you know. If you hadn't pressed me I wouldn't have realized I was settling with you. I didn't know you weren't "the one" until I met Shelly and it was so clear to me that she was.

The wind is knocked out of Val. She has never thought of herself as someone to be settled for. Denial sets in...

VAL

No, no, no. You're in different cities every damn week. You were seeing that girl while I was the fool at home loving you. And you have the nerve to try to make your cheating sound justified. Don't insult me!

QUINN

You can tell yourself what you need to, but I didn't meet Shelly until after we broke up. That's on my mama. I never meant to do you wrong. But really, I did us both a favor. Now you can find somebody else to love you the way you need it... Like I did.

VAL

If I were a weaker woman I'd be really screwed up. But I know my worth. I'm intelligent, fine, I run my own business, and actually, you're the weak one for not recognizing what you let go. But you never deserved me anyway. So please let the doorknob hit you and get your sorry, tacky ass out of my apartment. You are dismissed.

Quinn opens the door, gives her one last look, but her back is turned. He leaves. Val lies down on the couch, the weight of her heart too much for her legs. She curls up in a ball and lets the tears flow. Finally.

EXT. VAL'S BOUTIQUE - THE NEXT NIGHT (DAY 4)

Val's Grand Opening party is packed. Celebs like Jermaine Dupri, Janet Jackson, Outkast and players from the Atlanta Hawks and the Atlanta Falcons can be spotted.

OMAR

Where's Val?

KEISHA

She and Quinn talked last night. Haven't seen or heard from her since.

(noticing outside)

Is that her?

OMAR

Guess the talk went well.

Confused, Keisha moves through crowd, heads outside.

EXT. VAL'S BOUTIQUE - STREET - NIGHT (CONTINUOUS)

Val stands next to her BRAND NEW 2010 JAGUAR eyeing it proudly. Keisha joins her and circles the car.

KEISHA

Damn. Did Quinn buy you back?

VAL

As if. But he did inspire me to go out and buy it for myself.

April and Darryl walk up to join Keisha and Val.

APRIL

Hey, sorry we're late. How come you guys aren't inside?

DARRYL

Whoa. Who's new whip? Nice.

VAL

(jingling her keys)

Guilty.

APRIL

How the hell can you afford this?

DARRYL

I'm going to go inside and let you three talk. See you in a minute.

Darryl kisses April then goes inside to join the party. Keisha and April stare at Val expectantly.

VAL

Okay, so, what had happened was...

APRIL

You had it out with Quinn and went on an emotional spending spree.

KEISHA

Then some slick salesguy preyed on your vulnerability and got a big ass commission off of it.

VAL

Can I tell my own story please?

They shut up.

VAL (CONT'D)

Okay, you're both right. But when I woke up this morning I had already decided I would no longer settle for that old car I've been tired of driving for years and that I never really loved. No one should ever settle for anything that doesn't make them feel good or whole or valuable.

A moment while they glean wisdom from their friend.

KEISHA

Can you afford this mug?

VAL

No, and I'll probably take it back tomorrow. But right now, I feel great. And I'm more determined than ever to make this store a success and reinvent myself!

APRIL

That sounds good, but something's up. What's the real deal?



KEISHA  
Yeah, we know you too well. When something's wrong, you go to the extreme to pretend it's all good.

VAL  
(snapping)  
It's nothing, okay? Can we just please drop it and go inside?

Keisha and April give each other a look and drop it.

KEISHA  
Hey, is that Mayor Howard? I heard he was a real cool, down-to-earth dude. Guess it's true.

VAL  
And he's even cuter in person. That his wife?

APRIL  
Yep, that's her.

The Mayor of Atlanta, TREVOR HOWARD, 41, HANDSOME, a Cory Booker type, holds hands with his WIFE, early 40's. He politely waves hello, goes inside. They wave back, smitten.

KEISHA  
He could get it.

VAL  
Mmph. Yes he could.

APRIL  
He is gettin' it. All of it.

They head toward the entrance. Wait for it...

VAL	KEISHA
Girl no!	Stop! You're doing Mayor Howard?!

APRIL (CONT'D)  
You wanna get on the mic next time?  
I don't think everyone heard you.

April heads nervously inside. They follow, in shock.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. VAL'S BOUTIQUE - THAT NIGHT - A BIT LATER (DAY 5)

The party is still going. Val downs a drink then quickly grabs another one. She seems stressed. The music stops.

JERMAINE DUPRI

Alright, everyone, it's time to take a moment to congratulate our girl Val on opening this fly little boutique and giving the ATL a whole new style! Y'all get the word out and help support her. Everybody lift 'em up!

The crowd raises their glasses in honor of Val and drinks.

VAL

And before you go, feel free to buy something so I can hurry up and pay back my wonderful investor!

Val holds up Eve's hand, hugs her. Eve waves to everyone. The music goes back up. The party continues. K.C. makes his way over to Val who's very surprised to see him.

VAL (CONT'D)

Whoa. What are you doing here?

K.C.

Calm down, I'm not stalking you. My boy invited me. But I did wanna get another look at the sweet girl who kicked me to the curb.

VAL

(uncomfortable)

I don't know what you want me to say.

K.C.

Don't say anything. From what I recall of that day in your dressing room, you're pretty good at that.

VAL

Don't be a jerk.

She gets tangled up by SEVERAL PEOPLE and loses K.C. She looks back and glares at him.

ANGLE ON: KEISHA AND WOODY

Who are dancing. Keisha notices Malcolm walk in, brightens. On his arm is JASMINE TANAKA, 24, GORGEOUS AND BUILT LIKE A BRICK HOUSE. Keisha's smile fades but she quickly covers. Jasmine stops to speak to someone she knows. Malcolm SEES Keisha, nods. Keisha smiles back.

KEISHA

Woody, can you go get me another mojito please?

WOODY

Yeah. Be back in a minute.

Woody heads off as Malcolm makes his way over to Keisha.

MALCOLM

So, who's that you're with?

KEISHA

Just a guy. And her?

MALCOLM

Just a girl. I can send her home anytime.

KEISHA

And why would you do that?

MALCOLM

I thought I might finally *let* you sleep with me tonight.

KEISHA

What? Your exotic Barbie won't do that for you?

MALCOLM

Oh, I have a feeling she'll let me do anything I want to her. But I'm preoccupied by someone else.

KEISHA

And what would be in it for that someone else?

MALCOLM

Bragging rights.

KEISHA

Children brag. Call me when you wanna know what women do.

She winks then walks away. Malcolm shakes his head, laughs.

ANGLE ON: GULLY MACK

Who is dressed more feminine but still rough around the edges trying to walk in her skirt and heels. She wobbles over to Omar who catches her just as she's about to fall, but not before she takes down a SERVER and a rack of clothes.

ANGLE ON: APRIL AND DARRYL

April is on her phone TEXTING. Darryl brings her a drink, gives her a kiss, indicates she has lipstick on her teeth, helps her get it off, kisses her again. She plays the role of "happy wife" but her face belies the truth as she puts her phone back in her purse.

ANGLE ON: MAYOR HOWARD AND HIS WIFE

The Mayor opens his phone, a TEXT MESSAGE has arrived. He closes it quickly then turns to find April. Their eyes meet, linger, then expertly, they both look back to their spouses.

ANGLE ON: KEISHA

As Jasmine walks up behind her.

JASMINE

Keisha? I thought that was you.

KEISHA

(mock surprise)

Jasmine! Have you been here all night? I didn't even see you.

JASMINE

Yeah, I got here a while ago with some guy who's ballin' out of control. I'm trying to see what's up with that. You know how we do.

KEISHA

Let's not act like you and I "do" things alike. You "do" and have "done" way more than me.

Jasmine laughs mischievously, she can't disagree with that.

JASMINE

Well, I finally quit the video business. I was way too wild. As you know, I was out there.

JASMINE (CONT'D)

But I found God and he told me I had to make a change. So I'm a writer now. And actually, you're mentioned in a few different chapters of my book.

KEISHA

Excuse me?

JASMINE

I'm writing a tell-all book about my years as a video vixen. I have lots of stories about lots of rappers. I'm about to make a fortune. I didn't have all that fun for nothing.

KEISHA

What do me and God have to do with any of that?

JASMINE

You didn't think anyone saw you do your dirty deeds. But I was always lurking. You've been a very naughty girl, Keisha.

Jasmine turns and heads toward Malcolm. Keisha tries to steady herself as a wave of terror goes through her body.

ANGLE ON: VAL AND K.C.

K.C.

Hey, I'm not losing sleep, but if I had stopped calling, you'd have my picture up on a dart board with fifty holes in my head by now. So before you get mad at the next dude for bouncin' after he bones you or your friends - think about how easy it is. I'm just saying.

VAL

Look, I'm sorry. I just feel icky. I think maybe we moved too fast.

K.C.

We? We?

VAL

Okay, me. I was trying something different and seeing how it felt and it just doesn't feel like me.

K.C.

Hey, I tried to be a nice guy, you didn't want that. So, come on.

(hands around her waist)

How about one last time?

Val half-smiles and disappears with him into the back.

INT. VAL'S BOUTIQUE - STORAGE ROOM/OFFICE (CONTINUOUS)

K.C. begins unbuttoning his shirt.

VAL

Let me show you something first.

She OPENS the back door. He steps outside.

K.C.

Hurry up, it's cold out here.

VAL

You could use the cooling off.

She shuts the door, leaving K.C. outside. A moment of relief as He BANGS ON THE DOOR. Keisha and April enter.

APRIL

Okay, Tacky Patrol is here. No sex during this party.

VAL

Trust me. That's the last thing I would ever do. Especially now.

BANGING on the outside door continues. We HEAR K.C. yelling, his voice muffled. Val buries her head in her hands.

APRIL

Okay, spill it. What is going on with you tonight, Val?

VAL

I think I'm pregnant.

KEISHA

You do realize you have to actually have sex for that to happen, right?

Val stares at her.

KEISHA (CONT'D)

You had sex? With who?

VAL

With him.

She points to the door where K.C.'s BANGING continues.

KEISHA

Shut up! You and the white boy?  
Wait. You didn't use protection?

VAL

Of course I did, but the condom  
broke. I never have casual sex and  
the one time I do this happens.

APRIL

Oh boy, this is so not good.

KEISHA

What are you gonna do?

VAL

(near tears, shrugs)  
I can't deal with this right now.  
I need another drink.

KEISHA

Honey, don't we all?

APRIL

But is that good for the bab--

Val holds up her hand to make April stop talking. Then Val  
and Keisha, both focused on their own issues, head out.

APRIL (CONT'D)

Well, don't leave me back here!

April follows Val and Keisha back out to the party as we,

FADE OUT.

END OF SHOW