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The Closure Agency

Albert T. Leo

Loyola Marymount University

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The Closure Agency

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The Closure Agency

A Screenplay

Presented to

The Faculty of the School of Film & Television,
Loyola Marymount University of Los Angeles, California

In Partial Fulfillment

Of the Requirements for the Degree

Master of Fine Arts

By

Albert Leo

APPROVAL TO ADVANCE TO CANDIDACY

The following student has met all the criteria to advance to candidacy
for an M.F.A. in Fine Arts with an emphasis in Screenwriting

Student: Albert Leo Date: 12/1/14

Committee Co Chair (690): Karol Hoeffner Date: 12/1/14

Committee Co Chair (691): Beth Serlin Date: 5/7/15

Advanced Screenplay Project Title:
The Closure Agency

Criteria for advancement to candidacy:

Student has demonstrated sufficient ability and knowledge to complete the thesis project.

Approved to Candidacy


Not Approved to Candidacy

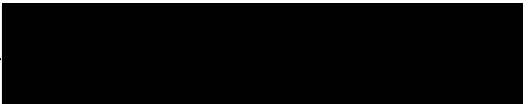
Comments:

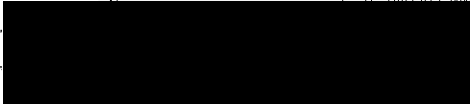
ADVANCED SCREENPLAY PROJECT APPROVAL

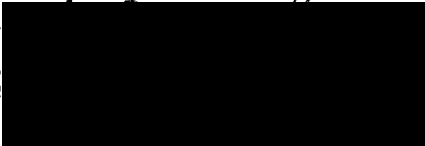
The Advanced Screenplay Project submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in Screenwriting submitted by the candidate fulfils the requirements and standards set forth in the University Bulletin by the Division.

Screenplay Title: The Closure Agency
Student: Albert Leo Date: 12/1/14

Committee Co Chair: SCWR 690 Karol Hoeffner
Signed:  Date: 12/1/14

Committee Co Chair: SCWR 691 Beth Sirlin
Signed:  Date: 5/7/15

Graduate Director: Karol Hoeffner
Signed:  Date: 5/7/2015

Dean: Stephen Ujlaki
Signed:  Date: 5/7/15

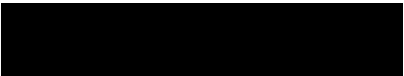
This feature length screenplay written by
Albert Leo

under the guidance of a faculty committee
from the School of Film & Television at
Loyola Marymount University, and approved
by the members of the committee, has been
presented to and accepted by the Graduate
School in partial fulfillment of the thesis
requirements for the degree of Master of
Fine Arts in Screenwriting.

Advanced Screenplay Project Committee:



Committee Chair: SCWR 690



Committee Member: SCWR 691



Graduate Director



Dean, School of Film & Television

Date

5/7/15

THE CLOSURE AGENCY

Written by

Albert Leo

LOGLINE: A befuddled young woman hires a mysterious agency that specializes in giving people 'closure' when her perfect boyfriend breaks up with her.

6050 Cadillac Ave. APT#207
Los Angeles, CA 90034
(510) 552-8626
Albert2Leo@gmail.com

FADE IN:

INT. CHOCO LOT OF STUFF - DAY

A scale made out of chocolate balances two fudge bars.

RINA AGRAWAL, 24, Indian American, proper and protective, like a momma bear, with a Nikon D600 slung over shoulders.

She signs a credit card receipt while talking to the CHOCO EMPLOYEE behind the counter. The two of them eye:

TARAN CLEWIN, 24, carefree edgy rocker type, perusing the shop like a kid in a chocolate store.

Rina take out her camera, and snaps a picture, freezing a moment of youthful curiosity of Taran.

STORE OWNER

He's a keeper.

RINA

I know.

Rina looks at Taran dotingly.

RINA (CONT'D)

I'm going to marry that man some day.

STORE OWNER

How do you know he feels the same way?

EXT. SAN FRANCISCO - PROVIDENCE STREET - NIGHT - MEMORY FLASH

Dusk. A street light on its last leg FLICKERS a faint fluorescent orange glow.

A young woman giggles while she looks up. A moving shadow flashes across her face. Sound of metal CLANGING.

Rina, with her camera at her side, looks upward.

Above, clutched onto a pole with a street sign, Taran smirks down at Rina.

RINA

Taran! Get down from there, you're going to get caught!

Taran grips onto the pole, SWINGS and kicks the street sign. CLANG. The street sign dangles off-kilter.

TARAN

Rina Agrawal, I love you, but shut up and let me do something stupid for you. Take a picture!

RINA

I'm not going to document this.

Taran arcs his whole body. Rina relents, she takes out her camera and snaps a picture of Taran.

He swings one more time and KICKS the sign straight off. An awestruck Rina watches the sign fall and scrape against the pavement.

RINA (CONT'D)

You're crazy. We have brunch reservations tomorrow morning.

Rina turns her head to see if anyone is watching, then rushes over to the street sign, and kneels to pick it up.

TARAN (O.S.)

Just the way you like it.

Rina reads the sign: "Providence St."

Taran runs to Rina, takes the sign from her.

RINA

Hey!

Taran hands the sign back to her.

TARAN

This is for you.

Rina smiles.

RINA

Providence.

CHOCO EMPLOYEE (V.O.)

What does that mean?

INT. CHOCO LOT OF STUFF - DAY

Rina looks at the store owner.

RINA

Like a divinely protection, that
he'll always take care of me.

The Choco Employee tears up.

CHOCO EMPLOYEE

That's so romantic. You know,
sometimes, we put rings in the
cupcakes for these special
occasions.

Taran slides down the glass counter in awe of the different
chocolates.

TARAN

Tree bark? I can't even.

RINA

I'm so glad you made me come.

TARAN

I got you a little something.

RINA

Oh, so did I.

The Choco Employee brings in two cupcakes.

TARAN

What, no. Come on.

RINA

No, come on this is good for you.

TARAN

You know I hate cupcakes.

RINA

Eat it.

TARAN

Why? It's like bread soaked in
sugary kerosene. I'm an adult, I
have to watch my figure.

Rina smashes the cupcake into Taran's mouth. Rina laughs.

RINA

Now the tongue, like a windshield
wiper. Good.

Taran licks the chocolate ganache cream off his face, and
chews a cake piece. His eyes roll back.

TARAN

Oh god. This is so good, I can't even, how many of these can we get if we reallocate our grocery budget?

RINA

See, I told you, you'd like it. So, what'd you get me.

TARAN

Rina, baby. The last few years of my life have been unbelievable.

The Choco Employee pulls up a veiled object on cardboard box.

TARAN (CONT'D)

But, I've been noticing something from you that's been bothering me lately. Something that you've been fixated on and...I can't hold back anymore.

Rina's eyes water. Taran lifts the veil and there's a chocolate mold of his ass.

TARAN (CONT'D)

You have an obsession with my ass.

RINA

What the hell!

TARAN

You're always taking a peak at my behind, so I thought I would make it permanent.

Rina excitedly takes the ass, and starts clawing at the chocolate ass, and it crumbles, trying to find something, but ultimately comes up hollow.

TARAN (CONT'D)

Wow, I mean I guess we can experiment, but let's start of slow.

RINA

There isn't shit in here.

TARAN

What did you expect?

RINA

Providence.

EXT. KRUPA'S HOUSE - NIGHT

SUPER: One Year Later

Rina's eyes well with water.

Taran flustered, avoids eye contact. He catches a glimpse of a crowd, snooping through the curtains from a large suburban house.

TARAN

I don't know.

Rina paces back and forth.

RINA

So, you just want to throw the last four years away? In front of all my friends and sister?

TARAN

I just need time...space.

RINA

This isn't Star Trek.

Taran almost smiles but sees her pain.

RINA (CONT'D)

The least you owe me is an answer. What did I do wrong?

TARAN

Nothing. You take care of me, you go to all my shows. Thanks to you, I even saved enough money to go on that trip.

RINA

Then, what the hell is it? Is there someone else?

TARAN

Of course not. It's not you, it's just, I don't know what "us" is.

Rina points at the window with their friends and family.

RINA

Us is us kicking everyone of those fools at Pictionary because you get me in a way no one else can. Us is Providence.

TARAN

You can't put that on me!

Taran reaches for his wallet, pulls out some cash and hands it to Rina.

TARAN (CONT'D)

In case you need some to get back home. You should go back in. It's cold. Here, take my jacket.

Taran takes off his jacket and tries to drape it over Rina.

TARAN (CONT'D)

I'm going to wait for a cab.

Rina throws the money in Taran's face. She rips the jacket and twists it to the ground.

RINA

I don't want your fucking money.
If that were the case, I would have listened to my parents.

Taran can't even look at her.

KRUPA, 30's, Rina's older uptight sister, runs and holds her back, as Rina screams at Taran.

RINA (CONT'D)

You're a coward!

REWIND:

RINA (CONT'D)

You're a coward!

INT. THE CLOSURE AGENCY - DAY

Old history books line the sides of a desk.

NIL, 50's, an eccentric man fried by his years of wisdom. He holds up opera glasses as he watches a video of Rina on a tablet.

Nil hunches forward in his chair. He mouths to himself, as the video of Rina is played once again.

NIL

You're a coward!

Nil pauses the video on Rina's moment of horror.

NIL (CONT'D)

Up and down. I feel like a yo yo
that's been fingered through one
too many strings.

Nil, puts down his opera glasses, and looks up to see
ANNETTE, a young woman with a blue tooth. She rolls in a
rack with a WHITE SUIT.

NIL (CONT'D)

It's all white?

ANNETTE

Down to the shoes.

NIL

You've aligned our soon to be
client?

ANNETTE

Yes, but--

A picture with Rina's face is placed in an open file on Nil's
desk. He closes the file, and hands it off to Annette.

NIL

Hand this to Joe, so he can do the
prep work.

ANNETTE

Sir, the higher ups are already
watching you.

Nil presses the tablet.

RINA (FILTERED)

You're a coward!

NIL

Are you a coward Annette? I know I
didn't hire you out of the Peace
Corps where you

Nil air quotes with his fingers.

NIL (CONT'D)

"changed the world", just so you
can watch me sit on my ass and
wait.

The pages fly onto the floor. Annette nervously gathers the
loose pages on the floor. She glimpses up, catches a glance
at a gun holstered to the bottom of the desk.

ANNETTE
Of course not Mr. Nil.

NIL
I'm trying to save her, all of
them.

INT. FUNNEL MARKETING OFFICES - DAY

At her swanky glass table, Rina slides through a bunch of pictures on her phone, most with Taran:

- Taran practicing the drums in their apartment.
- Taran at his show with his band at a dingy bar.
- The two of them at a restaurant blowing out candles on a fat chocolate cake.
- Taran swinging on the Providence Street pole.

Rina FLINGS the phone across the room, smashing it to pieces.

RINA
Damn it.

She crouches onto the floor trying to pick up the little glass shards.

MRS. BARRY, 40's put together and sharp, opens her door.

MRS. BARRY
What happened?

RINA
Too much memory on these damn phones. To think I paid extra for all these extra gigs of pain.

MRS. BARRY
Still haven't heard anything back?

RINA
I'm okay. It's just been a few weeks. Okay. I'm lying, but I'm competent.

MRS. BARRY
You're still going to the art exhibit tonight right?

RINA

Thanks, but I think I'm going to pass.

MRS. BARRY

One of my friends that produces pop up exhibits is going to be there.

Rina scoops up the last bit of the phone.

MRS. BARRY (CONT'D)

You could show some of your photos.

RINA

It's just a hobby. Taran was the one who said I should pursue my photography...

MRS. BARRY

Taran is an idiot for calling a break, but you should. You can be my assistant forever, but, you don't need him to find whimsy in your life.

RINA

I really appreciate it. I just need some time to understand, digest it all.

MRS. BARRY

Well don't get churned in your own stomach acid. Sometimes you don't get to understand, and that's okay.

Mrs. Barry pats Rina on the shoulder, then returns to her office. Rina goes to her computer, looks up information on Krupa Agrawal.

She uses the office phone, dials.

RINA

Krupa? I need to talk to my big sis.

KRUPA (FILTERED) ON PHONE

Rina, I'm busy. You really need to figure this stuff out on your own.

RINA

I'll get you ice cream.

KRUPA (FILTERED) ON PHONE

Of course, I'll be there for you.

INT. RINA'S APARTMENT - DAY

Rina comes home to the apartment, empty, sans the drum set.

She gets on her laptop, makes it Facebook official.
Relationship status changed: It's Complicated.

She types into Google: How to get over a heart break.

Sees some self help articles, but an ad pops up.

ON SCREEN: "The Closure Agency" -- Professional Agents help you find the closure you need.

RINA

Damn pop ups.

Rina doesn't give a second glance. She live streams a radio broadcast

TARAN (ON RADIO)

Welcome to PYRATE Radio, eighty nine point four, your leading source of independent music.

DILLARD (ON RADIO)

So what are you up to this weekend Taran?

TARAN

I've got a gig, coming up. Gotta keep myself busy.

DILLARD

So, where's One Night Stand With Shakespeare playing this time.

TARAN

Get this, it's at a purity ball.

DILLARD

A what?

TARAN

You know, one of those events, where fathers host a dance for their daughters, so they promise to not have sex until-

Rina closes her lap top, instantly shutting the broadcast. She goes to her CD player. Inside, is a CD labelled One Night Stand With Shakespeare.

Next to the CD player, is the band's case, with Taran's prominently displayed on the back with his tongue out.

She snaps the case in half, then chucks the CD at a garbage can. She scans through a CD rack, now mostly, empty. Finds CD, then plops it into the player.

Spice Girl's WANNABE plays.

SPICE GIRLS (ON SPEAKERS)
Yo, I'll tell you what I want, what
I really really want.

Rina dials the volume to deafening.

Rina strikes into the

KITCHEN

She takes out the garbage bag and plops it down onto the floor.

She drags the metallic cylindrical trash can over to

THE LIVING ROOM

SPICE GIRLS (ON SPEAKERS) (CONT'D)
So tell me what you want, what you
really really want.

First thing she sees is a framed wooden picture of Taran and her. She takes a brief look, drops it to the floor.

With the heel of her foot, SMASHES it.

RINA
Damn it.

Rina's foot bleeds lightly, as glass cuts her skin. She hops over to a counter and gets paper towels to soak up the blood.

She grabs a large band aid from a first aid box, then sticks it on her foot, then proceeds to tear apart the wooden frame and chucking it, and the photo into the trash can.

SPICE GIRLS (ON SPEAKERS)
Now don't go wasting my precious
time, Get your act together we
could be just fine.

On the wall, is a large poster of Taran's band. She TEARS it off violently, and then into the trash.

CLOSET

She rummages through her closet, and sees one of Taran's shirts, and then an underwear. She takes a big whiff of it, which calms her ever so briefly... just before she bawls.

SPICE GIRLS (ON SPEAKERS) (CONT'D)
I won't be hasty, I'll give you a
try.

Then in a manic switch, she slaps herself.

SPICE GIRLS (ON SPEAKERS) (CONT'D)
If you really bug me then I'll say
goodbye.

She takes more of Taran's clothing back to

THE LIVING ROOM

Rina rushes to her book case. Zeroes in on a book, Chocolate Couture. She looks at the front page, it's signed by Taran, that says, 'A little addiction for my best addiction, Taran'.

She tears off the page, and shreds it to pieces and sprinkles them into the trash can. Rina takes the book, moves into

THE KITCHEN

She flicks on the stove. The blue flames erupt, and directs the book into the fire.

SPICE GIRLS (ON RADIO) (CONT'D)
If you wanna be my lover, you have
got to give, Taking is too easy,
but that's the way it is.

THE LIVING ROOM

Rina hobbles over quickly with her bad foot, burning book in hand and drops it into the trash can with all of Taran's mementos.

Rina looks into the hole, as the fire consumes Taran's stuff into a fiery blaze. Smoke plumes from the trash can.

Door Bell RINGS. Stuck in a trance, heads to

BEDROOM

Right above the bed, is the Providence St. sign, nailed to the wall. She yanks, but it's stuck. Finds a hammer and then yanks out the nails, creating a small hole on the wall.

DING DONG.

LIVING ROOM

The smoke detectors start blaring. Someone pounds at the door.

Rina enters the room with the sign and coughs from the smoke.

RINA

Shit.

Rina finally hears the door. Opens the door to find Krupa in a business casual dress.

Krupa peaks in and sees the burning trash can with the blaring Spice Girls playing.

KRUPA

What the hell is going on?

Krupa grabs a large bound photography book from a coffee table and places it on top of the trash can which drowns out the fire.

Krupa turns off the music, the smoke alarm still blares.

Rina opens all the windows in the house, while Krupa looks at the bloodied paper towels, smoke filled room, with the Providence St. sign, looking over.

EXT. RINA'S APARTMENT - DAY

Sitting on the steps, Rina's foot extends, as Krupa examines it closely.

KRUPA

Jeeze, when's the last time you had a pedicure? If you're going to start rebounding, you have to take care of yourself. You look like shit.

Krupa lifts the band aid and examines the wound.

RINA

I'm sorry, I forgot about ice cream.

KRUPA

Why won't you answer your phone?

RINA

Oh, it's broken at the moment and all the moments since yesterday.

KRUPA

Damn, just a minor laceration.

RINA

Isn't that a good thing.

KRUPA

I was hoping to give you stitches.

RINA

You're sick.

Krupa slaps the back of Rina's head.

KRUPA

Hey, you should be so lucky, to have me stitch you up. They don't call me Dr. Shivastein at work for nothing.

RINA

I'm not sure that's a compliment, and that's also a little racist.

KRUPA

You know what you need? You need to get back out on the ranch and find a horse to ride. Doesn't even have to be a horse, can be a chicken, or even a dirty pig, maybe at the same time.

RINA

You're getting married! And, I can't even think of other men. If I just put things where they're supposed to, get answers.

KRUPA

I already gave you the answer.

Krupa pulls out a mini Absolut bottle from her purse, and hands it to Rina. Krupa's phone lights up, her google calendar gives her an alert with an addendum.

KRUPA (CONT'D)

Stupid wedding planning is a nightmare. Asked all my friends to synch up with my calendar and yet Sarah can't book the strippers.

An idea flashes in Rina. Krupa senses hope from her sister, but still preoccupied from her wedding plans.

KRUPA (CONT'D)

What?

EXT. SAN FRANCISCO STREET - DAY

Krupa waits at a bus stop in a red dress. Make up, hair, dressed to impressed. She carries a box of blacken ash, the remnants of Taran's burnt things.

She pulls out the little small bottle she got from Krupa, chugs it quickly and tosses it into the garbage can.

A bus comes. On the side is an electronic bill board. An ad FLASHES across the screen:

A picture of a young woman crying with an agent holding her hands, attempting to console her.

"The Closure Agency"

The picture changes to a mock restaurant sign in red "Not Sorry We're Closed." In huge captions next to the sign, 'Find the Closure You Need. Call 1-800-555-4372.'

INT. BUS - DAY

The bus driver, 20's, with a thick mustache, who we will later know as JOE, smiles at Rina as she boards.

JOE

Don't you look nice today?

Joe glances at Taran's box.

RINA

Just returning some stuff to my ex.

Rina swipes her CLIPPER card. Peers down the aisle of completely empty bus and takes a seat.

INT. PURITY BALLROOM - DAY

White everywhere. Long draped cloth canvass the room. Fake white cherry blossoms litter the floor.

A band of four, with Taran as the Drummer, The One Night Stand With Shakespeare do a sound check.

They all look clean cut with nice suits and black bow ties. Taran's arms all sleeved and professional, not too sexy.

George Michael's FATHER FIGURE plays over speakers.

The guest of honor, LYDIA, all dressed in white, approaches with his FATHER.

FATHER
Isn't she sublime?

Taran gets up from his drumming.

TARAN
She's...angelic.

Taran notices from afar, Nil in a white suit as he dances with Lydia.

TARAN (CONT'D)
Isn't the white only supposed to be
for the girls?

Nil twirls away the girl and then switches to one of the other girls.

FATHER
Oh, he's just the dance instructor.

Nil sashays away from Taran's view. The father makes a hearty gallop towards Nil.

Rina stumbles into the ballroom.

Nil twirls the GIRL with one hand out and dips her, as Nil pulls out his opera glasses and stares at Rina.

GIRL
How long am I supposed to stay like
this?

The girl in mid dip.

NIL
As long as I tell you to. And make
sure to keep smiling.

Rina enters the main dance floor. She gasps as she takes in surroundings while holding the box of Taran's ashen remainders and stuff that hadn't been burned.

Over at the band, the lead singer ZACK, poofed hair, notices Rina admiring the white wonderland.

ZACK
What is she doing here?

Taran's face becomes pale. He gets up from the drums, and rushes over.

TARAN
What are you doing here?

Taran smells Rina's breath.

TARAN (CONT'D)
Have you been drinking?

RINA
This is quite beautiful.

TARAN
How did you even know about this?

RINA
Our calendars are still synced on the cloud. Twelve O'clock, purity ball.

Rina drops the box, and straightens Taran's bow tie.

RINA (CONT'D)
Sorry, habit.

TARAN
I'm working.

RINA
Of course.

TARAN
You always were my number one fan.

RINA
You and I know all these girls are gonna get boned before they put a ring on it.

TARAN
Rina!

Rina picks up the box.

RINA
Look, I just wanted to bring some of your stuff back. Some of your clothes, and CDs.

TARAN
Thanks.

Taran extends his hand to grab the box, but Rina recoils.

RINA

You know, maybe we should have dinner, to hash everything out.

TARAN

That's probably not a great idea.

The Father comes back to Taran, eyes Rina up and down, glares at her red dress.

FATHER

(to Taran)

Shouldn't you be up there? We're about to start.

TARAN

I'm sorry. Rina, maybe we can grab some coffee after this.

Taran rushes back to the stage. The light dims onto the band and Taran gets back on the drums. Zack speaks into a mic.

ZACK

Now Lydia, this is a very special day, for you to honor a commitment to God and your family, that you will remain chaste and pure. May you ever find that one person that respects you forever, to protect you. Lydia, will you come and have that first dance with your father?

The crowd CHEERS for Lydia.

OVER AT A SWITCHBOARD, Nil commands Annette.

NIL

Turn on the spotlight. Queue the fans.

A spotlight shines on Lydia, she walks ever so gracefully towards her Father. The light purr of multiple fans can be heard. A person drops white flower petals.

A soft breeze of white petals heightens an almost angelic halo around Lydia.

The Father takes a mic.

FATHER

I know if Evelyn were here, she'd
be so proud of this step you're
taking.

Taran rocks out his drumsticks, and One Night Stand With
Shakespeare plays some romantic music.

Father and daughter waltz on the floor. Rina tears up.

ZACK

Alright, let's keep this party
pure!!!

The band begins to play inert inoffensive poppy music. One
by one, the little girls join in on the dance floor.

INT. PURITY BALL ROOM - DAY

Annette gathers loose plastic cups over at the refreshment
table. Rina leans on the table while watching Taran play.

ANNETTE

Enjoying the music?

RINA

Yeah. My ex is in the band.

ANNETTE

Do you still want him to be,
because those don't look like eyes
that are done.

RINA

No, we're done. A break, I don't
know. I just want to know what
went wrong.

Annette pulls out a business card for The Closure Agency.

ANNETTE

Give us a call.

RINA

Oh, I don't do therapy.

ANNETTE

It's not just therapy. We're a
full service firm, from research,
tracking, role play.

RINA

What do you mean?

ANNETTE

This whole thing? We set it up.
The mother died a few years ago,
this was his way to say good bye,
to ensure that Annette would be
safe without her.

RINA

That's weird.

ANNETTE

Everyone has their own process.

RINA

My parents don't believe in
divulging personal affairs to
strangers.

ANNETTE

Alright. If you ever change your
mind. My boss, he gets results.

Rina places the business card in her purse. Rina grabs a cup
and ladles some grape juice into it. Skips over to Taran.

The Father spies on Rina.

RINA

Got you a drink. I know you don't
like grape juice, so...

Rina pulls out her bottle, and pours vodka into the cup.
Taran smiles.

TARAN

God, I love you. But your rule!
No drinking until after the show.

The Father trounces up at Rina.

FATHER

Can you please escort your harlot
out of the premises.

TARAN

She is not a harlot.

FATHER

Why the hell would you bring
alcohol to a purity ball and that
dress. If that isn't the devil's
kiss, I don't know what is. Have
you no respect for Him?

The other band members motion to Taran to get Rina out.

TARAN
Rina, why don't you just leave.

RINA
What about your stuff?

TARAN
Just leave it.

RINA
And that coffee?

TARAN
That's probably not a good idea.

Song switches, the kids continue to dance.

RINA
You promised me Providence.

TARAN
That street sign?

RINA
Yeah, you made a commitment, that
you'd always protect me.

TARAN
What? I just got the sign because
I was drunk, and it was the closest
one.

Rina's heart sinks. She walks away, sees her box under the table, grabs it. The fans still whirring.

RINA
Take it, all your shit.

TARAN
Rina, I'm sorry.

Lydia dawdles up to the Father, yanks on his jacket.

LYDIA
Can we change the music daddy?

Rina flings all the black soot, ashes, and what's left of his belongings. Pages of Chocolate Couture fly about. The ashes leave flecks of gray, staining the pure environment.

The fan disperses the ashes. People begin to choke.

A majority lands on Lydia's dress, now resembling an ashen witch than the pure white bundle she was before.

LYDIA (CONT'D)

Daddy!!!

Rina witnesses the pure blackened chaos around her. Nil watches from afar with his opera glasses smiling.

INT. FUNNEL MARKETING OFFICES - DAY

Misery painted on Rina's face. Bags under eyes, and parched from over crying. She makes a call on the phone.

RINA

Hey, Taran. I'm so sorry about last night.

PHONE (FILTERED)

That number is no longer in service. Please hang up and dial another number.

RINA

What?

EXT. RINA'S APARTMENT - NIGHT

Rina approaches the front of her door. She hears rustling inside.

She searches her purse for her phone but it's still gone, she pulls out a fine tip pen.

INT. RINA'S APARTMENT - DAY

Rina turns on the lights. Inside, a bunch of her friends, ERIC, LORI, CJ, DANILO and Krupa.

FRIENDS

Surprise!

Rina screams, throws her pen. It lands straight into LORI's forehead and falls off her face after making a huge red line.

RINA

WHAT THE HELL?!

Krupa comes up to Rina. CJ rushes to Lori.

CJ
Are you okay?

RINA
What are you guys doing here?

KRUPA
This is an intervention.

RINA
Then why do I suddenly feel like I
want cake?

ERIC
We didn't know how these things
work.

LORI
I told you we shouldn't have
surprised her.

CJ
Well its not like we could invite
her to her intervention.

DANILO
Alright let me get some paper
towels.

Danilo runs over to the sink to get some paper towels and
then dampens Lori's forehead.

KRUPA
Don't blame them. It was my idea.

RINA
Get out!

KRUPA
Okay I lied. Mom and dad were
worried about you after the whole
purity thing.

CJ
Are we supposed to all say how much
we love you now? Because we do.

KRUPA
I second that.

ERIC
The motion passes, we all love you.

LORI

And we're worried about you. Taran was, a big part of your life.

DANILO

But he's not the end.

Krupa hands Rina a sheet of paper.

LORI

You know when I first broke up with my last boyfriend, I needed to completely cut it off. Everything out.

DANILO

But, don't cut yourself off to feeling. You don't want to feel like a void.

CJ

Yeah, you have to feel everything.

KRUPA

Yeah, but you know some alcohol once in awhile to dull the pain.

DANILO

That's horrible.

KRUPA

It helped with my last two marriages.

ERIC

This isn't about you. Rina just needs some time to think.

KRUPA

Yeah, well she's my sister and, Rina?

The group look at each other, and notice the door is still wide open with Rina nowhere to be seen.

EXT. ZACK'S HOUSE - NIGHT

Rina rings the door bell furiously.

Zack opens the garage door.

ZACK
You're psychotic, you know that?
I have room mates.

RINA
Where is he?

Zack shushes her.

ZACK
Come out in the front in the
garage, we can talk there.

EXT. ZACK'S HOUSE - GARAGE - NIGHT

The garage opens. A bunch of instruments where the band
plays, including Taran's drums.

RINA
Where is he?

Zack has a blank look on his face.

ZACK
Rina...

RINA
I have to apologize. What I did
was so out of line.

ZACK
Rina...

RINA
I have to make this better, fix
this.

Rina pulls out a letter.

RINA (CONT'D)
I wrote a letter to the Father to
excuse my behavior.

ZACK
He's gone Rina.

RINA
What do you mean?

ZACK
He's gone.

RINA

Where?

ZACK

He didn't say.

RINA

You're lying, his drum set is right there. He wouldn't just leave the band without telling you guys.

ZACK

Well, I'm not exactly happy about it either.

Zack points at a corner in the garage where a box with the words DONATE on it.

ZACK (CONT'D)

By the time I came home yesterday, most of his stuff was gone. What was left, it just said donate. Someone is going to pick up the drum set tomorrow to be sold.

RINA

No, he'd never sell that drum set, it was from his father. He would have told me if he was going to leave.

ZACK

He didn't tell me shit either.

RINA

Quit covering for him!

Rina starts to break down.

ZACK

This hurts me as well. I was rooting for you guys too.

Zack brings Rina in closer as she cries on his shoulder.

INT. RINA'S APARTMENT - DAY

Rina looks at the Closure Agency business card. She uses her land line to make a call.

ANNETTE (FILTERED)

This is the Closure Agency, how can we close you?

RINA

Hello?

ANNETTE

Rina? Is that you? It's Annette.

RINA

Yeah, I was just wondering, if I could come into the office for a, do you guys do consultations?

ANNETTE

Of course, but the main agent is currently on assignment. I can give you the address.

EXT. TWIN PEAKS - DAY

Overlooking the bay and the grandness of the city skyline, Rina treks up the steps.

She finds Nil comforting a young man. Nil notices Rina.

NIL

Your dad loved the beaches in Thailand. The sand was a lot smoother than the rocky pebbles here.

Nil pulls out a bag of sand.

NIL (CONT'D)

I got a bag flown in directly from Thailand. Why don't you think about your dad for a moment to yourself. Then release the sand here, his favorite place to look over the city.

Nil walks back to Rina. Nil shakes Rina's hands.

NIL (CONT'D)

Hi, Nil. Annette told me all about you.

RINA

How did you know?

NIL

I would say there's a sadness that palls over you, but I've been at this for awhile, and well you look like shit.

RINA

How much do you guys charge?

NIL

Well we are a full service firm, so financial obligations can be quite steep, but I'm not in this for the money.

RINA

I have some money.

Nil looks at the young man.

NIL

You know the toughest process for him was?

RINA

What can't he get over?

NIL

Dad died of lymphoma. It was his friends, the comforting, he couldn't get over it because he would constantly be told the prognosis was good, chemo does wonders, he's a good candidate for a donor. Everything is going to be okay. And sometimes it just isn't.

RINA

I just want to move on.

NIL

Are you ready to do everything I say? I will be persistent, hard, and some might even say batty, but I get results. Are you ready to follow my rules?

Nil puts on some aviator goggles.

The young man opens the bag, pours it onto the ground on top of the hill. The wind BLOWS the sand into Rina's face. She coughs.

RINA

Yes.

NIL

Good.

INT. THE CLOSURE AGENCY - DAY

Multiple cubicles. Agents scurry about, all with bluetooth in their ear. Full service boutique firm.

Annette wearing a bright scarf, guides Rina to Nil's office.

ANNETTE

You're lucky you have Agent Nil.
He's a bit...well, he gets results.

They pass by a cubicle. AGENT YELLER leans into telephone.

AGENT YELLER

Yes, I need more wine. Do you think Sister Donovan is going to have the strength to get over Sunday School without some Jesus in her system?

RINA

You're going to get a nun drunk?

ANNETTE

No, that's Sister Donovan of Sigma Epsilon Xi. Horrible hazing thing.

RINA

Shouldn't that be confidential?

ANNETTE

I'm not supposed to tell you this, but we do some weird shit in here.

An Old Woman snuffles while she sits in a chair.

Instinctively, Annette takes her scarf off and offers it to the Old Woman. Comforted by the gesture, she BAWLS into the scarf. Annette pats the Old Woman.

RINA

Do I get a scarf too?

ANNETTE

This isn't a joke.

A man in a ninja outfit walks past the two.

Annette lets go of the Old Woman and continues to stride forward. Rina stares at Ninja as walks down and Agent Larry pops out of his cubicle to high five the ninja.

ANNETTE (CONT'D)

Oh, that's just for surveillance purposes, to make sure our clients follow the rules.

RINA

What rules?

INT. THE CLOSURE AGENCY - NIL'S OFFICE - DAY

Rina sits down into one of the chairs.

ANNETTE

He'll be right in.

Rina fidgets as she waits, looks around. Book shelf, large table with a snow globe of a cabin.

Rina peruses through book shelf. A collection of self help books, like: *Let it Go, the Disney Method, Smile Till You Feel*. Rina picks up another book and reads cover.

RINA

Zen Runner: How I learned to Run
From My Problems by Meditating
Through America.

She flips through pages, but just blank pages with the words CRAP in large letters on each page. She checks other books, they all have the same CRAP. Rina puts book back.

She notices a painting with a singular black brush stroke that creates a zero. The center pulsates a faint light.

Rina steps forward to examine.

MAN'S VOICE (O.S.)

Don't touch that.

Rina looks behind her and sees a ninja. The ninja removes his cowl, to reveal Nil.

RINA

What the hell, why are you in that?

NIL

I'm trying to practice this thing called empathy. You know how hot it is to be in all black? I'm pretty sure that's not even historically accurate.

(into bluetooth)

(MORE)

NIL (CONT'D)

Annette, give the surveillance team
a raise. -- I don't care if Gloria
is watching the budget.

Nil tugs on the cloth near his crotch and yanks. The whole
ninja suit collapses and he whips it into a trash can.

RINA

You scared me.

NIL

Many things scare you, Rina.
Ninjas are not one of them.

RINA

Getting right to it.

NIL

I must warn you, clients who do not
listen to my every word...there are
consequences.

RINA

What, I won't get my deposit back?

NIL

I don't think you realize. I'm
here to save you from a cycle of
pain.

Nil lifts the snow globe. Stares, shakes it up and down.

NIL (CONT'D)

I've made the mistake of coddling
my clients before. I will do
whatever it takes to make sure you
get on with your life.

RINA

How many steps are there?

INT. FOCUS FUNNEL MARKETING - DAY

SUPER: STEP 1: Keep yourself busy.

Rina hovers her mouse over a power points on her computer.

INT. THE CLOSURE AGENCY - NIL'S OFFICE - DAY

Rina takes notes.

NIL

The first thing to do is concentrate on whatever gets you through the day. Work. Your hobbies. The key is to distract you long enough to get you through that moment until you can deal with the inside.

INT. FUNNEL MARKETING OFFICES - DAY

While Rina stares at a pie chart on screen, it MORPHS into Taran's drum set.

DAYDREAM

The sound of a slow BEATING DRUMS. BOOM. BOOM.

Rina imagines drum sticks slamming against the head of the drum. Taran's taut biceps flex as his arms move quicker.

Taran's face zoned in on playing the drums. Then looks up at Rina, shoots a charming smile.

Sound of soft pounding on glass snaps Rina back to reality.

END DAYDREAM

Rina darts her head towards the large paned window and sees Nil in a window washing uniform, banging on the glass with a wiper.

Rina's office phone RINGS. She picks up hesitantly.

RINA (ON PHONE)

Hello?

NIL (FILTERED)

Your eyes were glazed. Were you thinking about Taran?

RINA

How did you get this number? And get down from there!

NIL

You were, weren't you?

RINA

I can't help it, the pie chart reminded me of his drums.

NIL (FILTERED)

When a barista asking if you want a cupcake makes you sad, or power point makes you horny, you've got to refocus. Find an activity that takes up so much of your brain that there isn't room for him.

RINA

I'm sorry I can't just erase the last four years of my life.

MRS. BARRY (O.S.)

Is everything okay?

Rina hangs up the phone and looks up at Mrs. Barry. Rina glances over to the window while Nil stares at her while wiping the windows.

RINA

Dirty. The windows are dirty.

MRS. BARRY

How's the presentation coming along?

RINA

Slow, I'm a little distracted.

MRS. BARRY

Well I need it by three.

RINA

You got it.

As Mrs. Barry walks back into her office.

MRS. BARRY

Doing anything fun tonight?

RINA

Think I'm going to head home, catch up on some streaming.

Nil bangs his bucket on the glass. Gravity pulls a streak of soapy suds down the glass.

MRS. BARRY

What the?

The two of them look over. Nil continues wiping.

RINA

Maybe I'll dust off my camera.

EXT. PROVIDENCE STREET - NIGHT

Rina with a large bag, looks up at the replaced Providence Street sign.

Nil steps up next to her, and looks up as well. Nil squints, takes out his opera glasses.

NIL

Is this one of those things, where if I stare long enough, Waldo appears?

RINA

You told me to start taking photos again.

(points at bag)

I'm out here with my camera.

NIL

Yet you haven't taken a single picture, and you come here, of all places.

RINA

Someone could steal my camera.

NIL

You're never going to take that great shot unless the camera is out.

RINA

Don't you dare cloak your metaphors on me. Is this how it's going to be, following me around, micro managing me?

NIL

Isn't that what you did with Taran?

RINA

Shut up.

NIL

You thought providence was protection, that he was going to protect you and be there for you?

RINA

You want me to take a picture. Fine.

Rina pulls out the camera from her bag. Starts snapping photos. She takes her surroundings, sees a homeless man.

RINA (CONT'D)

Want me to take a picture of that homeless man? There's a cliché, urban decay, urban...

Rina clicks the shot button, multiple times, but no click.

RINA (CONT'D)

There's no film.

NIL

The old Rina wouldn't have been so careless. She would have brought an extra roll, and there would have been home baked cookies to offer that homeless man.

RINA

The old Rina was dragged out by Taran and made the cookies because he knew Taran would get hungry.

NIL

Who was the one protecting who really?

Rina walks away from Nil.

Nil receives a call, speaks into his blue tooth.

NIL (CONT'D)

So that's where he's been?

INT. THE SLANTED DOOR - NIGHT

Hip bar. Blue dimmed light. LOUD MUSIC plays over speakers.

Rina, walks in, large knapsack still in tow. A cute Young Man over at the bar notices.

She squirms her way over to the bar through a crowded room.

Signals she wants two of something to the Bartender.

Out comes two shots. Rina shoots one down, then the other right after. Winces at the burn.

The Young Man slides over, whispers something in her ear. Doesn't really know how to react.

Rina moseys onto the dance floor, then throbs to the music's pulse. Young Man follows, he wraps himself behind Rina as she sways her arms up into air.

He goes in for the kiss. Soft, gentle. Then she strikes, Rina pulls in his face, mauling with mouth and tongue.

He whispers something into her ear. Motions to go outside.

EXT. THE SLANTED DOOR - NIGHT

The two come out of the bar. They kiss again.

She takes a deep whiff of his neck. Rina laughs uproariously.

YOUNG MAN
What's so funny?

RINA
You smell different.

YOUNG MAN
Didn't realize we were on smelling basis.

RINA
You also taste different.

YOUNG MAN
You taste like strawberries.

RINA
I hadn't tasted someone else's saliva, wow in like five years.

YOUNG MAN
That's fine, I'm sort of out of the game too.

RINA
You know, our saliva is filled with thousands of bacteria, enzymes. Supposedly, if our immune systems finds each other's cocktail fauna complimentary, like a chemical taste test, a sense of calm, happiness is supposed to wash over. Do you feel it? Because me?

Rina shakes. The Young Man recoils.

YOUNG MAN

You're not sick are you? We don't have to do this. Maybe you should go home. I'm gonna head back in, you going to be alright?

RINA

I think so.

The Young Man gives Rina an awkward hug, and heads back.

A car pulls up. Nil rolls down the window.

NIL

Need a ride?

RINA

So, what's the next step?

INT. BRIDAL SHOP - DAY

SUPER: STEP 2: Reconnect with friends and family.

Rina wades through a sea of white lace, trains, and drapes. A cornucopia of wedding dresses.

She tries to keep up with Krupa who lasers through the dresses, unsatisfied on the other side of the rack.

In the corner of the store, while browsing through bridesmaid dresses, eyes Rina.

RINA

Can't mom be here for this?

KRUPA

She was there for the last two. You were always too busy "getting your education".

RINA

So, I made out with a guy the other night.

KRUPA

Yeah she did.

Krupa high fives at Rina, she halfheartedly slaps her hand.

KRUPA (CONT'D)

Wait, just the make out? What went wrong?

RINA

I just started comparing him to Taran. He had I think that--
(retches)
Horrible axe spray.

KRUPA

Rina, rebound sex is the like the fourth best sex there is, right after intimate sex, and I need to sleep sex. There's nothing in the world that can make you feel so whole and cheap at the same time.

Krupa slides the dresses down one by one into rejection.

RINA

You're blowing through all these dresses without trying them on. Don't you to spend some time, find the right one, the one you really love, and have that one forever?

KRUPA

They don't feel right. These all just feel like my second marriage, white and bland.

Rina puts on a veil.

RINA

Did you want to go traditional.

KRUPA

So, I could can home to my dear husband and be a good Indian girl? I'm not as spry enough to handle the whole marathon wedding. One day is enough. Though elephants do sound nice...

Krupa splits apart a sea of dresses, ducks underneath the rack and pulls Krupa away.

She holds a huge red purse in her hands. She pulls her onto the raised pedestal as Krupa looks up.

RINA

You want something, don't you?

KRUPA

Rina, you're my sister. I know I haven't always been there for you, but you're special and I need some help with this wedding with Harry, and I couldn't think of anyone else that could get this right for me.

RINA

Oh god no. Please.

KRUPA

Rina, will you be my photographer?

Rina inhales a torrent of air and releases.

RINA

I thought you were going to say maid of honor.

KRUPA

Are you kidding? To shine the spotlight away from me?

Krupa pulls Rina down from the pedestal, and into one of the viewing chairs.

Krupa pulls out the two wedding albums and plops them onto Rina's thighs.

KRUPA (CONT'D)

If the venue is at a park, what kind of lens would you use?

RINA

Well, you'd probably want to use a wide angle lens if you want to highlight the trees. Or if you want to just focus on you, everything else.

KRUPA

No, I want everything in clarity, in service to how I look.

KRUPA (CONT'D)

And the lighting?

RINA

Some china balls to diffuse the light to soften your face would be good.

KRUPA

You know what you're doing. This isn't amateur hour. If there's one thing I'm going to get from this wedding, it's the memories.

RINA

What about building a life together.

KRUPA

Yeah that's important too. Mom and Dad were willing to chip in.

RINA

Wait, mom and dad are helping you out?

KRUPA

It's only two hundred thousand.

RINA

This is your third wedding!

KRUPA

Oh please, they chipped in a little extra since you're not going to be needing it for awhile.

RINA

That's insane, what if me and Taran...

Rina flips through the pages of one of the albums. The first, a traditional Indian wedding with saris.

KRUPA

I think he's really the one Rina.

She flips through the other album, where Rina adorns an Anglo white wedding dress with a train.

RINA

Then, I want you to be happy.

Rina looks at Krupa's red purse.

RINA (CONT'D)

You know what, it is about you. Screw tradition. To hell with everyone, all eyes should be on you.

KRUPA

Damn right.

RINA

What do you think of red?

KRUPA

That's the best idea I've heard all day.

Krupa hugs Rina.

KRUPA (CONT'D)

Let's get the hell out of here. Oh and also, I need you to book the strippers for the bachelorette party.

RINA

No, that wasn't part of the deal.

INT. MEGA MALL - DAY

Krupa and Rina rush into the mall.

RINA

I'm going to run to the phones plus really quick, I need to replace my phone.

KRUPA

Good idea, I'm going to need to be able to call you about the album.

Krupa hands Rina a credit card.

KRUPA (CONT'D)

On me, and mom and dad.

RINA

You're a doctor, you have money.

INT. MEGA MALL - FOOD COURT - DAY

Nil watches with his opera glasses, while munching on a hot dog on a stick as he watches Rina.

A six year old BOY with a super hero mask stares up at him.

BOY

I'm Iron Man. What's your super power?

NIL
Find peoples' truth.

BOY
Well, I have repulsor beams.

INT. MEGA MALL - PHONES PLUS - DAY

Bustling flow of people, looking at various tablets and phone products.

PHONE TECHNICIAN takes off the slip cover of a brand new phone for Rina.

PHONE TECHNICIAN
Do you want me to synch your voice mail to your new phone?

RINA
Yes.

The Phone Technician presses the screen a few times.

PHONE TECHNICIAN
Looks like you have a few messages. If that's it, I'll ring you up.

RINA
Thanks.

INT. MEGA MALL - DAY

Rina looks at the phone, while she

In the voicemail inbox menu, there are many missed messages, from Mom, a few other people, and an UNKNOWN CALLER.

She presses the message from the UNKNOWN CALLER.

TARAN (FILTERED)
I couldn't go to sleep, I thought if I heard your voice one more time... I shouldn't have even called, I'm sorry.

Rina sweats, anxiety ridden.

RINA
Hello? Taran?

NIL (FILTERED)
Are you in contact with him?

Rina somewhat disappointed by Nil's voice.

RINA

No, I just, I heard his voice.

NIL (FILTERED)

Turn to your right.

Rina turns right, sees a smattering of photo booths.

NIL (CONT'D)

The Hello Kitty One.

Rina pulls the curtains, steps in.

NIL (CONT'D)

Are you regressing Rina? I need to know if I have to take more drastic measures.

RINA

How do you know so much about me?

NIL

I have an investigative team, access to phone records, any imprint that you leave, I have a program that picks it up.

RINA

You must know where Taran is then?

NIL

Nice try.

RINA

Please, just tell me he's okay. No one knows where he is, for the longest time, I didn't even know if he was alive.

NIL

Would it help if I said he was dead?

RINA

I just need to know, that he's fine.

NIL

And what would that accomplish? Focus on the steps.

RINA

How am I going to really be able to move on, if I can't even understand what happened.

NIL

By doing it. Smile.

Nil slams the button, the photo booth FLASHES.

RINA

I'll pay.

Rina hands Krupa's credit card over to Nil.

RINA (CONT'D)

Take the information, charge it.

NIL

Alright, if I personally go find Taran, tell you what he's doing and you break it off, for good, you'll continue?

RINA

Yes.

NIL

It's going to cost you.

Nil writes down on a piece of paper, hands it over to Rina.

RINA

What?

NIL

Plus expenses. And you're committing to spending time with your sister and what she needs?

RINA

I promise.

NIL

I'll leave tonight.

EXT. NEW YORK BAGEL SHOP - DAY

SUPER: STEP 3: Remember the good and bad.

New York City, bustling with life.

On a side street cafe, Nil fills in the New York times crossword puzzle with his opera glasses.

NIL

What's ten letters, second letter
R. Protective Care.

He fills out the letters. He sits across for GLORIA, 50's, fiery intellectual, a bluetooth in her ear.

NIL (CONT'D)

Providence, it fits. I kind of
feel that way over my clients.

GLORIA

I've been briefed on the Agrawal
girl. You think these antics are
going to help her?

NIL

I only agreed to meet because it
was protocol. I don't need your
permission.

GLORIA

Your budget has increased almost
two fold within the last fiscal
year. You opened up a brand new
client targeting division. Your
chapter is broken.

NIL

These people are broken. My job is
to make them whole so they can live
and not be stuck in a mire of
static momentum.

GLORIA

Don't think for one second that I
won't fire you.

NIL

And lose your closer.

GLORIA

It's not your job to open up old
wounds. The fact that your client
even suggested this, puts her at
risk.

NIL

The two of them are eternally
locked into risk, it's the nature
of the relationship.

GLORIA

You don't have to save everyone.
Not everyone can be helped. Ever
since the Aspen incident.

NIL

I have something, so that will
never happen again. Maybe you just
need to try harder.

GLORIA

You're treading that line, even in
our profession.

Nil takes down his opera glasses. He takes two bagels and
creates a really big pair of carby glasses.

NIL

Oh Gloria, New York has made you
soft like these bagels.

Nil gets up, and leaves.

NIL (CONT'D)

Take me to him.

INT. FOCUS FUNNEL MARKETING - DAY

Joe walks, with a large dress wrapped on a hanger. Attached
is a card that says, 'Grand Hotel Tonight, 8PM.'

SUPER: STEP 4: Keep yourself open.

Rina unfurls a blue slinky dress.

Mrs. Barry walks out of her office to get a cup of coffee,
takes notice at the dress and smiles.

INT. THE GRAND HOTEL - DAY

On a varnished wooden floor, Rina looks out into a sea of
couples, doing the waltz.

Rina, dressed in the slinky dress, elegant and sexy enters
nervously.

Nil, dressed in black jeans and a nice fitted leather jacket,
a bad knockoff of Taran.

NIL

You looking stunning.

RINA

You look out of place. How is he?

Nil extends his hands for a dance.

Rina stares blankly, shakes her head.

NIL

After a dance. Mandatory therapy.

NIL (CONT'D)

Take a whiff.

Rina sniffs. Nil pulls her in closer.

NIL (CONT'D)

Come on, don't be afraid, really take it in.

She knows exactly what that smell is.

RINA

What the hell is wrong with you?
Dressing like Taran, using his
aftershave. Are you trying to
seduce me?

Rina holds her hand. They waltz around clumsily.

Nil laughs.

NIL

This is practice. You're so not my
type anyways. You see the problem
is, no matter what I do, that
leather jacket, this smell will
always remind you of Taran. You'll
never be able to unbind this scent
from all the emotional baggage that
comes with him. The key though is
to not suppress what you had, but
to keep yourself open.

RINA

Are you trying to get me hate him
or like him?

NIL

Yes. Both. We can start a pros
and cons list if you'd like.

RINA

Is he okay?

NIL
Come with me.

Rina stops dancing. Nil nods in disappointment. She realizes she has to play his game, locks hands with Nil.

NIL (CONT'D)
He's in New York.

RINA
Is he... What's he doing there?

Suddenly, a woman swings Joe towards Nil and Rina. The woman dips Joe, who hands off a tablet to Nil.

JOE
Hope you like the dress.

Joe swings back upright and waltzes away with the woman.

Nil leads Rina out of the ballroom.

INT. GRAND HOTEL - STAIRWAY - DAY

Nil guides Rina down some stairs into a more aesthetically challenged part of the hotel. Flickering florescents and concrete slabs for walls.

Nil takes the tablet.

INT. GRAND HOTEL - EMPTY SUPPLY ROOM - NIGHT

Nil walks into a supply room filled with cleaning supplies, mops, and toiletries.

NIL
He closed all his credit cards, but we were able to track the sale of his some of his personal affects at a pawn shop. He wants to be gone.

Nil hands Rina the tablet.

RINA
Thank you.

NIL
There were so many people upstairs to have met, but here you are obsessed with how Taran is.

Rina swipes through the pictures.

NIL (CONT'D)
I'm disappointed. You didn't keep
yourself open.

Nil leaves the room, shuts it, then LOCKS it.

Rina swipes through the tablet.

INSERT:

-- His new tinier shittier apartment.

Plays video:

-- Taran music with his make shift drums made out of cans in
Central Park.

Rina finishes. Bangs on the door.

RINA
Nil? I can't get out.

NIL (FILTERED)
Of course you can't you're stuck.

Rina follows the voice, a baby monitor on one of the shelves.

RINA
What the hell? This is kidnapping.

NIL (FILTERED)
Open the door Rina.

Rina tugs at the door. It won't budge. She uses her phone.
No signal.

NIL (FILTERED) (CONT'D)
Remember the past, but don't let it
Stockholm your present. One of
these days you'll be presented with
something much tougher, and I won't
be there.

INT. GRAND HOTEL - SUPPLY CLOSET HALLWAY - NIGHT

Nil leaves the door, he throws the baby monitor to Joe who
stands guard at the door.

JOE
Isn't this a bit harsh sir?

RINA (FILTERED)
I can't get out!

NIL

She'll get it eventually. When she does, escort her home. I've had enough failure for one night.

INT. GRAND HOTEL - EMPTY SUPPLY CLOSET - NIGHT

Rina cries, looking at the pictures.

Eventually, she takes all the files, and deletes them.

The door UNLOCKS. She walks away from the tablet.

INT. GRAND HOTEL - SUPPLY CLOSET HALLWAY - NIGHT

Rina exits the room dejected.

JOE

Rina, I can take you home.

She brushes him off and walks off.

INT. CLOSURE AGENCY - NIL'S OFFICE - DAY

Rina barges into Nil's office. Annette tries to restrain her.

Inside, Joe argues with Nil.

JOE

I'm not going to let you turn this agency into a farce. We can be indicted. Just because you have some stupid program that finds people that are the most at risk-

Joe sees the Rina, then quietly storms out.

ANNETTE

Sorry, sir. She wouldn't-

RINA

What the hell was that, last night?

Rina opens her eyes, only to find Nil's office filled with a wreath of bright pink carnations.

Nil gets down on one knee.

NIL

Rina Agrawal, will you forgive me?

SUPER: Step 5: Forgive.

RINA
This isn't, and what. No.

He gets up.

NIL
Well, that's the next step. You're Hindu right?

(motions to Annette)
You can leave us.

Annette leaves.

RINA
Yeah, sort of, I don't really practice much.

NIL
Did you know pink corresponds with the heart chakra?

Nil grabs a carnation and hands it to Rina.

NIL (CONT'D)
Which is associated with things like harmony, personal transformation, and...

RINA
You can't just lock me in a room.

Nil, touches his blue tooth.

NIL
Annette. -- Yes, you have to.

Annette comes in, with a button. She presses it, and it makes a buzzing sound. She then leaves.

NIL (CONT'D)
I told you there would be consequences and the correct answer is forgiveness.

As if Nil flipped a switch, he gets in close.

RINA
You don't trust me, I get it. But I'm committed.

Rina pulls out her phone, then plays Taran's message.

TARAN (FILTERED)
 I couldn't go to sleep, I thought
 if I heard your voice one more
 time... I shouldn't have even
 called, I'm sorry.

Rina presses a button.

PHONE
 Message deleted. Next message.

KRUPA (FILTERED)
 Rina, you know, I don't want your
 cliched stripper. Police, fireman,
 or doctor. You know I see penises
 all day, and the appendage without
 context just isn't sexy. Remember,
 it's just as much about the
 performance. Oh, maybe he can
 dress up as a dream weavers like
 those Cirque du Soleil dancers.

Rina struggles to turn off the phone.

RINA
 I have a lot on my plate.

NIL
 That isn't forgiveness. That was
 deleting with a side of hate.

RINA
 He left me!

NIL
 Do you have a religion?

RINA
 I don't really believe in
 institutionalized thought herding.

NIL
 Neither do I. My job is my
 religion. I believe what I'm going
 to save you. The question is, what
 do you believe Rina?

Rina takes the carnation in her hand as she thinks it over.

INT. BUDDHIST TEMPLE - DAY

A massive temple with a statue of Buddha at a base. Chant of
 Ohms echo from the monks as some meditate.

Rina, wearing pulls up her camera.

CAMERA POV

As a monk prays, Taran climbs atop Buddha's big belly, and starts rubbing it. He looks up in awe at the ceiling.

TARAN

Isn't this...wow. Look how high it goes.

(turns to Rina)

See how much fun I'm having without-

END CAMERA POV

Rina puts her camera down. A figment of her imagination. She takes a breath.

A MONK, bald, orange robes, greets Rina.

MONK

Are you okay?

RINA

Yeah.

MONK

What brings you to our humble home?

Rina holds up her camera.

RINA

I wanted to take some pictures. If I could capture inner peace, maybe I could emulate that, forgive somebody.

The two look at the monks meditating.

MONK

Have you ever tried it?

Rina's phone rings. She looks at the caller: Krupa.

RINA

Sorry. My sister has been asking me to plan the strip-
(catches herself)
Striped seabass for the reception.

MONK

Daily disruptions can disconnect us from the presence of the current moment.

Rina turns off her phone.

RINA
So, how do you reconnect?

INT. BUDDHIST TEMPLE - DAY

Rina sitting in lotus position, inhales a deep breath, then exhales. Rina closes her eyes.

MONK (O.S.)
Listen to the sound of your heart.

FADE TO BLACK

MONK (O.S.) (CONT'D)
Don't think. Just be.

EXT. PROVIDENCE STREET - NIGHT - DREAM

Taran hangs from the street post. Rina runs over and picks up the Providence Street sign from the ground.

Taran comes down. Taran tries to take the sign from Rina. However, she won't let go.

TARAN
This is. Come on. For you. Let go.

Rina whacks Taran with the Providence Street sign.

RINA
Liar.

MONK (V.O.)
Clear yourself of hate, of your hopes, of disappointment.

EXT. PROVIDENCE STREET - NIGHT - DREAM

Krupa dangles from the street post for dear life.

KRUPA
Where are my strippers?

Mrs. Barry nods at Rina's camera.

MRS. BARRY
Aren't you going to use that?

MONK (V.O.)
Concentrate on the now.

EXT. PROVIDENCE STREET - NIGHT - DREAM

Taran picks up the Providence Street.

TARAN
I didn't mean it.

RINA
I know.

NIL (V.O.)
Let the wave of peace flow through
you, like a babbling brook carving
its own path.

INT. BUDDHIST TEMPLE - DAY

Rina opens her eyes, takes a deep breath, feeling refreshed,
only to see Nil also in Lotus position, with a bald cap and
orange robes which startles her.

RINA
How big is your closet?

NIL
I'm so proud of you Rina. You've
made such progress. You might even
get to the last step.

Rina smiles. She confidently puts up her camera, and peers
into the camera.

CAMERA POV

The Buddha prominently displayed, this time without Taran.

RINA
I wish I could save him, but he's
not here. I am.

END CAMERA POV

Nil hands Rina her phone which is ringing.

NIL
Don't forget, reconnect with family
and friends.

RINA
Do you have family, friends?

NIL
My job is my family.

Rina answers.

RINA
Yeah, Krupa, I'm going to pick up
the cupcakes tomorrow.

INT. CHOCO LOT OF STUFF - DAY

Rina approaches the counter with the Choco Employee.

RINA
Agrawal, I want the chocolate
cupcakes. Thank you so much for
cancelling the penis stenciling
last minute.

CHOCO EMPLOYEE
Sure, let me get that for you.

The Choco Employee goes off into the back room. Rina bends
down at looks at the cupcakes.

TARAN (O.S.)
Rina?

Rina turns around to find Taran. His slicked hair to the
side and leather jacket, ever still edgy and handsome.

Rina takes her camera and points it at Taran. She takes it
away, and see he's really there.

RINA
Shit, you're real.

TARAN
I'm sorry, I just went AWOL, and
you know how I hate military
jargon.

RINA
I thought you were in New York.

TARAN
How did you know? I didn't tell
anyone.

RINA

I assumed, you know, that trip we always said we would go to.

TARAN

Yeah.... I'm really sorry, you deserve better. I really just needed to find myself.

RINA

It's okay, Taran. I forgive you. Really.

TARAN

Look. I'm just back in town for a few days, I uhhh, got a meeting with a music producer. I wasn't going to tell anyone. I was just wanted to get those cupcakes that we got that day when I gave you that.

RINA

The chocolate ass. I was there.

TARAN

I hope you're doing well.

RINA

I'm doing better.

Choco Employee comes back with a box of cupcakes. She takes the cupcakes in her hand.

CHOCO EMPLOYEE

Here you are. Four dozen cupcakes.

RINA

For my sister, just a bridal party, to plan for the bachelorette party.

TARAN

How is Krupa.

RINA

I wouldn't say she's a bridezilla, but she has adopted the use of conscription.

TARAN

Military jargon.

Rina

I'm going to be doing the photos.

Taran laughs.

TARAN (CONT'D)

Well, there'd be no one better.
You always did manage to find the
best in me. You have a talent
Rina, I always knew you did.

RINA

I need to go.

Taran goes in for a hug. Rina awkwardly relents, but on last release, he takes in a whiff of his scent.

TARAN

If you wanna grab dinner.

RINA

Sure, if I'm not busy.

Rina walks away.

TARAN

Don't you need my number?

She turns around and smiles.

INT. THE CLOSURE AGENCY - NIL'S OFFICE - DAY

Nil stares intensely into Rina's eyes. The two of them seated across from each other at Nil's desk.

NIL

This is a turn of events. Why did
you get his number?

RINA

Look, he said he's sorry. I
forgave him. I'm ready.

SUPER: Step 5: Let go.

NIL

This is no good.

RINA

How else am I going to let go.
I've done everything you've asked
me to.

(MORE)

RINA (CONT'D)

If I talk to him one last time, I can get answers, and finally get closure.

NIL

Maybe. Or maybe you won't be satisfied, and you'll come back for more, because that's all you'll have ever known, and each time, a little more of you is gone until there's nothing left to consume. You'll look back years from now with a life wasted on a broken relationship. And that's if you're lucky.

RINA

How would you know that?

NIL

Because I've figured it out.

Nil gets up from his seat behind the painting. The faint glow emanates from behind. He goes behind the painting, and uncovers it.

NIL (CONT'D)

I won't let you ruin all the work you've done. That man is just a well you do not want to go back to.

RINA

I promise. If I have this one conversation, hear him out, we can both be better for it. Think of it as one last test.

NIL

Well then, Rina Agrawal. We'll see, won't we.

INT. RINA'S HOUSE - KITCHEN - NIGHT

Harry, Krupa's brushes a french loaf with butter. Krupa sneaks up from behind.

KRUPA

It's a big day. Another excuse to celebrate me.

HARRY

Every day is a gift to me.

Harry kisses her.

Rina manages to capture this tender moment on camera. She picks up a bottle and box of box of cupcakes.

Krupa hugs Rina, then opens the box of cupcakes to her delight. Krupa kisses Rina on the forehead.

RINA

You aren't worried you'll fit into the dress?

KRUPA

There's that little girl who would steal my Barbie and then trade them for fruit roll ups. Besides, I made sure to have my dress go up quarter size.

Krupa looks to the bread on the one side, and the cupcakes on the other.

KRUPA (CONT'D)

No one going to keep me from my carbs. Did that for my second wedding, and all that food, for what?

HARRY

We are not letting my baby starve.
(to Rina)
She's much more receptive to sex when the food coma tires her defenses.

RINA

Gross.

Rina laughs which surprises Krupa.

RINA (CONT'D)

See, you should be glad I traded that Barbie away. Those things have damaging expectations for young girls.

KRUPA

You look, less, is suicidal, the right word?

Rina takes another picture of Krupa. Rina takes a big bite

KRUPA (CONT'D)
First, you're meditating, you're
taking pictures again.

 RINA
Because you're forcing me to.

 KRUPA
And now you seem. Are you-
Krupa emulates throwing back pills.

 RINA
No! It's just, I've been getting
help.

 KRUPA
Good. Go mingle.

 RINA
I was hoping I could just duck out.
I feel like a nobody here.

 HARRY
We've all been where you are.

 RINA
I'm still an assistant.

 HARRY
I was still living at home at your
age.

 KRUPA
And I would have never even agreed
to date that version of Harry.

 HARRY
Sometimes, you just gotta get
through the stingers before you
find your queen bae.

 KRUPA
Oh he put a ring on it!

The two start dancing to Single Ladies. Rina pulls out her
camera and takes another picture.

INT. KRUPA'S HOUSE - LIVING ROOM - NIGHT

A gaggle of Krupa's female friends sit on the couch.
STEPHANIE, svelte, and well dressed, pulls Rina aside.

RINA

Stephanie! How's everything doing.

STEPHANIE

You know, long hours being a code monkey, they are literally killing us with coding, but hey my recruitment stocks went through the roof. Who wants to be a millionaire? I do! How about you?

RINA

I uhhh, I'm working my stuff out, with a therapist.

STEPHANIE

Good. Good. Don't tell your sister, but she had a few sessions with these "therapists" after her first marriage.

(hushed)

So, what are you doing with the strippers?

RINA

I don't really know yet. I don't even want to be there.

STEPHANIE

What? Why not! You have to be, you're the sister.

RINA

I don't need to see another man's junk.

STEPHANIE

I was there on Pictionary night, the way that guy treated you, you can do better.

RINA

I'm sure he had his reasons.

EXT. RINA'S APARTMENT - DAY

Rina knocks on the door. ELOISE, 60's, Rina's permed new age landlord answers the door.

She hands her the check.

RINA

This month's check. It's been a little tight. I haven't had the time to find a room mate to cover the other half, but it's all there.

Eloise looks at the check.

ELOISE

I don't need this.

RINA

What are you talking about?

ELOISE

Taran, paid for two months rent. He did this about a month ago, I assume he told you.

RINA

No. I didn't.

INT. THE CLOSURE AGENCY - DAY

Nil with his opera glasses looks at monitors as a person looks over at Taran and Rina sitting on a bench overlooking the city on the Twin Peaks.

NIL

She's grown so much.

ANNETTE

Gloria is coming to audit you. Joe has been in contact with her.

NIL

Let her. Corporate can't touch what I'm doing.

ANNETTE

Sir, did you move the program?

NIL

Of course. The backup plan is in place.

ANNETTE

And the firearm?

NIL

Oh right, silly me.

Nil takes the gun from underneath his desk.

NIL (CONT'D)

If I close with my methods, she'll understand that I can truly help people.

Nil goes back to the monitor to watch Nil and Taran.

EXT. TWIN PEAKS - DAY

A HIKER stretches, as he looks over at Rina and Taran who sit on the bench.

RINA

I still have to get call the strippers for Krupa's bachelorette party.

Taran laughs.

TARAN

So does Krupa like the men beefy?

RINA

She's tried on a few different types, but Harry seems to be a really nice guy. Maybe it'll work this time.

TARAN

I don't know how anyone could handle your sister.

RINA

To be honest, that will be

You knew you were leaving. Why didn't you tell me?

TARAN

So I guess we're jumping straight to the questions.

RINA

I want to make sure you're okay. And, truth be told, I'm neurotic enough that, I want to know what I did wrong.

TARAN

You didn't. Like that cupcake, even despite my objections, you knew I would like it.

(MORE)

TARAN (CONT'D)

You know me in a way that no one
can or maybe ever will.

RINA

I just don't understand why that is
a bad thing.

TARAN

It scares me, that you know me in a
way that I don't. I should know
this shit. I'm an adult.

RINA

We could have figured it out
together.

TARAN

See, that's the thing, it's we, but
who is me?

RINA

That's not even English.

TARAN

That night, at your sister's house.
The way you were able to guess
everything I drew. Then I heard
you, talking to your sister, you
were thinking of proposing, and put
fake rings in those little cupcakes
to surprise me. You had everything
figured out, and I'm just beginning
to. I can't be that man for you.

RINA

Obviously not.

Rina gets up.

INT. THE CLOSURE AGENCY - NIL'S OFFICE - DAY

Nil jumps up on his chair and does a roundhouse kick.

NIL

That's my girl.

EXT. TWIN PEAKS - DAY

Rina looks down at Taran.

RINA

You could have told me all this and
not leave me worrying about you.
All the shit I went through the
last month, while you're
gallivanting off, doing.

Rina catches herself.

TARAN

Where you going?

RINA

I just need to be somewhere else
right now.

BEGIN MONTAGE

-Rina takes photos of the cable cars climbing the rolling
hills of San Francisco.

-She takes pictures of a couple holding hands over the pier
as the sea lions slap their tails against the rocks.

-Rina wanders through the murals of the Mission District.

-She goes to a local store as metal workers make sparks fly.

EXT. SAN FRANCISCO STREET - NIGHT

Rina watches a TEENAGER TEXT on his phone, almost walking
straight into a pole.

CAMERA POV

The pure obliviousness of the Teenager walking and texting.

Suddenly, a SHORT MAN in a hoodie, PUNCHES the teen in the
throat! The Teenager collapses straight to the floor.

The Short Man swipes the phone off the ground and RUNS.

SNAP.

END CAMERA POV

Rina chases after the Short Man, but he's too fast,
especially with her camera slowing her down.

Rina looks back at the Teenager on the ground, and rushes
towards him and crouches.

RINA
Are you okay? Can you breathe?

Rina calls 9-1-1.

RINA (CONT'D)
Hello, I need medical assistance, a man was just robbed, and the little shit ran away.

Rina looks back at the Teenager who looks dazed.

RINA (CONT'D)
Everything's going to be okay.

INT. KRUPA'S HOUSE - NIGHT

Krupa with a top hat greets Rina as she opens the door.

Rina looks at a station set up the side.:

A magician themed bachelorette party with chocolate bunnies on the table. In the center of the room is a large coffin like box.

KRUPA
You're late!

Krupa places a top hat on top of Rina and hands her a phallic toy with a switch.

KRUPA (CONT'D)
Here's your magic wand.

Krupa flips the switch as it vibrates and glows.

RINA
Sorry, I got stuck at the station.

KRUPA
What happened?

RINA
I've never felt so exhilarated! I chased off this guy who punched this other kid in the throat.

Rina fake punches the air with her toy as it throbs. The two walk into the living room.

RINA (CONT'D)
I captured it on film. I'm spontaneous.

A bunch of Krupa's friend sit on couches, while they play fight with their vibrating magic wands.

RINA (CONT'D)

The paper work afterwards, not as much fun.

KRUPA

Whatever, as long as you're okay. You're okay right?

RINA

To think that I needed protecting. Screw you Taran!

The WOMEN cheer in unison.

KRUPA

Let's drink to that, Screw Taran!

Krupa pops open a bottle of champagne, then pours it into the top hat. Krupa sloppily sips from the hat. She spits it out.

KRUPA (CONT'D)

Oh there's a piece of hair in there.

RINA

I sort of saw him.

KRUPA

There's a hair in there.

KRUPA (CONT'D)

When is the main attraction coming?

Rina's mouth gapes open.

RINA

Uhhh...

The women look at her. Silence.

Krupa laughs.

KRUPA

Of course my reliable sister would come through.

The women laugh.

INT. KRUPA'S HOUSE - KITCHEN - NIGHT

Rina talks on her cell phone.

RINA

Yes, I know this is last minute,
but is there anyone on call. This
is an emergency. -- Yes, please, I
don't care. -- Thank you, you're a
life saver.

Krupa walks in on Rina.

KRUPA

What was that?

RINA

I just, I've been so preoccupied
with seeing Taran, and then the
robbery.

KRUPA

You saw Taran? You should know
better.

The door bell RINGS followed by SQUEALS from the women.

INT. KRUPA'S HOUSE - NIGHT

The door opens. A NINJA in full outfit with face covered
picks up Krupa. She screams in joy.

RINA

How did they get here so fast?

KRUPA

Yes, Rina!!!

The Ninja carries Krupa into the living room, with a trail of
screaming women behind her.

INT. KRUPA'S HOUSE - LIVING ROOM

The ninja plops her down on the couch. Krupa giggles while
the ninja hunches over, catching his breath.

NINJA

I just broke in and entered, but I
can't hide from this star.

The Ninja gives Rina a fake ninja star.

KRUPA

Are you going to swear fealty to me?

Rina goes up.

RINA

Sis, I don't think that's a stripper.

The Ninja pulls out speakers from his bag.

NINJA

Girls, you ready to unsheathe my sword?

The women jump and down, wave their magic wands in the air. The Ninja starts thrusting his hips up and down, then presses a speaker. Loud cheerful J POP MUSIC blares into the air.

The Ninja unmask himself, and it's Nil.

The women's screams suddenly stop, except for the one girl who is oddly still into Nil.

Nil wiggles his butt in a circular motion, then looks into Krupa, who seems off putting.

The women chatter to themselves when suddenly, Nil tears away his ninja costume which reveals a very average, in all it's forty year old slightly sagging and hairy glory in gray sweat pants.

RINA

Krupa, if you want him to leave.

NIL

I see someone wants a piece of this action.

Nil slithers himself over towards Rina. The JPOP music still pounces to the beat.

Nil gyrates uncomfortably close to Rina, and gives her a lap dance. He whispers in her ear.

NIL (CONT'D)

I'm so proud of you. You had your conversation, you broke it off. You let him go right?

RINA

I followed your steps, you shouldn't be here.

The other women awkwardly look at Rina and Nil.

NIL

You're welcome. If it weren't for me, you wouldn't even have a stripper. Step #2, Reconnect with friends and family. Didn't really do a good job at that did you?

Nil rips off his sweat pants. Only a jockstrap left.

Krupa strides towards the speakers, and turns off the music. She gives him back his ninja star

KRUPA

Get out.

One of the woman looks sad as Nil picks up his boom box and Charlie Browns his way out.

INT. RINA'S HOUSE - DOOR WAY - NIGHT

Krupa waves to her friends.

KRUPA

I'm sorry. Thanks for coming.

Krupa closes the door, then glares at Rina.

KRUPA (CONT'D)

I asked you to give me a magical romp, and you get me a ninja going on geriatric?

RINA

He wasn't that old.

KRUPA

The penis wasn't a requirement, but I still want a supple, something that isn't going to be a reminder of what I'm going to have to deal with in the next twenty years.

RINA

I'm sorry.

KRUPA

You should be. This family doesn't need you gallivanting over some lost cause of a man.

RINA

I'm sorry. I'm sorry I get to be your photography slave.

KRUPA

I just thought it'd help to get your mind off that loser.

RINA

I don't need your charity.

Rina leaves, turns back for one more jab.

RINA (CONT'D)

You have a super fund to hire ten photographers, and that's all it really is, a toxic waste about to get cleaned up.

KRUPA

Everyone goes through it, Rina. You think you're special?

Rina leaves.

EXT. RINA'S APARTMENT - NIGHT

Rina walks home to her apartment, finds Taran at the door step.

TARAN

I came as soon as I could.

INT. RINA'S APARTMENT - NIGHT

Dimly lit. Rina sits across from Taran.

RINA

So, a hobby shop. They give you enough hours?

TARAN

Keeps me busy.

RINA

Any rude customers?

TARAN

Nah, they're great for the most part. I miss the music sometimes though.

RINA

You were right though. I had some prehistoric notions of what providence meant.

TARAN

You kept the sign?

Rina pulls it out of the

RINA

I couldn't let it go.

TARAN

I couldn't stop thinking about you either.

RINA

I didn't feel afraid when I was out there, I felt alive, but then I went to Krupa's and everything fell apart.

TARAN

You two.
(laughs)
Are so dysfunctional.

RINA

Aren't you going to supposed to make me feel better?

TARAN

What!? Did you expect me to comfort you, say how you two are Salt-N-Pepa.

RINA

You know there are three people in that group.

TARAN

There is, there's you, your sister, and that overbearing bickering monster that forms from you two.

RINA

She can take her own damn pictures.

TARAN

You're family.

RINA

What were we?

Taran looks straight in her eyes, holds her hands, kisses her on the forehead. They lock eyes.

INT. RINA'S APARTMENT - RINA'S ROOM - NIGHT

Rina lifts Taran's shirt over his head, and unbuttons his pants. Taran lifts Rina and carries her into the bed.

Taran stumbles over the Providence street sign that lays on the floor. He loses grip and she falls.

The two laugh, but barely skip a beat. Taran climbs atop the bed. He takes off her shirt and jumps right on him.

Taran breathes in Rina, kisses her gently.

TARAN

I don't want to hurt you.

RINA

Then don't.

SUPER: Step 6: Let Go.

The 'Let Go' is crossed out, to be replaced with:

SUPER: Step 6: Sleep With Your Ex?

Rina pulls Taran in and devours his face as they make love.

INT. RINA'S APARTMENT - DAY

Rina wakes up. She shivers, only to find that Taran has hogged all the sheets covering his body.

RINA

We definitely need separate blankets.

Taran turns around, but it's actually Nil fully clothed in his business suit and sleep shades.

Rina recoils and grabs sheets to cover herself.

NIL

I showed you mine last night, don't I get to see yours?

RINA

Get the fuck out!

Nil gets up, tries to unwrap himself out of the sheets blindly, senses his way through with fingers.

NIL

I did see, in all gratuitous glory.
And how unfortunate that is.

RINA

Where's Taran?

NIL

I told you there would be
consequences.

RINA

You sick fucker.

Rina quickly puts on her clothes. She eyes the Providence sign laying on the floor.

NIL

I told you no further contact.

Nil takes off his blindfold. Rina takes the Providence sign and SLAMS it on Nil's face which stuns him momentarily.

Rina RUSHES into the:

INT. RINA'S APARTMENT - LIVING ROOM - NIGHT

Taran only in his underwear is tied to a chair, bound and gagged. Eyes filled with terror, but calms as he sees Rina is okay.

Rina rushes forward to check on Taran.

INT. RINA'S APARTMENT - RINA'S ROOM - NIGHT

Nil gets up, and takes out his gun.

INT. RINA'S HOUSE - LIVING ROOM - NIGHT

Rina tries to release Taran's restraints, but then Nil swaths his gun on Taran.

NIL

No, no. That's now how this ends.

RINA

Why are you doing this?

NIL
What am I doing? What the hell are
YOU doing?

The gun swerves back to Rina.

RINA
No, no Nil -- You don't understand,
me and Taran, we're good now. We
made it work.

Nil lowers the gun.

NIL
You think a romp in the sack is
going to fix and make you two
whole?

RINA
We love each other.

NIL
(to Taran)
Is this true?

Taran nods.

He chortles to himself. Wipes a fake sweat off his brow.

NIL (CONT'D)
Oh okay, phew. This all could have
been, very messy. But you know--

Nil chuckles.

NIL (CONT'D)
I can't help but think that you
didn't follow protocol. What part
of the let him go step involves
sleeping with the ex?

Nil waves the gun around, pacing the floor.

RINA
You fulfilled your contract.
Please, if you leave, I won't say
anything.

Rina looks over at the corner end table. Sees magazines, a
lamp, some of Taran's old CDs.

NIL
No, my dear. Let's get one thing
clear.

Nil cocks the gun, then pushes the barrel against Taran's temple.

NIL (CONT'D)

I am NOT your fairy god mother. I am not here to grant you ever lasting love. That isn't life.

RINA

Stop this.

NIL

Isn't this what you wanted? To end that intangible nagging inside you that compels you to be drawn to this?

Nil points at Taran.

RINA

No, please.

NIL

Then what is it Rina? Because I'm starting to get a little confused.

Rina falls to her knees.

RINA

Please! I didn't ask for this.

Nil peels away the tape, and removes the gag from his mouth.

TARAN

Do whatever you want with me, don't hurt her.

NIL

Oh that's ironic.

TARAN

You touch her and I'll kill you.

Someone tugs at the DOOR HANDLE.

Everyone looks at the knob.

Nil turns the gun onto the door. The knob TURNS.

Joe walks in with some duct tape, then sees Nil pointing the gun at him.

NIL
What the hell are you doing here
Joe?

Joe drops the duct tape, and puts his hands up. The duct
tape ROLLS towards Nil.

JOE
What the fuck!

RINA
Help us.

JOE
Nil, drop the gun.

Rina inches slowly towards the sign, while still maintaining
her body and eye contact at Nil.

TARAN
Who the hell is this?

NIL
I told you to wait in the car.

JOE
Jeeze Nil, is this what you're
using the duct tape for? I'm not
going to be an accessory to this.
You're already on a short leash.

NIL
I get results, and you know it.

JOE
Gloria was right for me to keep
track of you.

Nil laughs.

NIL
I serve a higher power.

TARAN
And what is that? Psycho
kidnappers?

NIL
The client's interests. Rina's.

RINA
Then stop this.

NIL
I serve your interests, not you.

JOE
Not like this you wont.

Joe pulls out a phone from his pocket, about to dial when --
BANG. He crumbles to the floor, clutches his abdomen.

JOE (CONT'D)
What the fuck? Fuck. What's wrong
with you?

Joe spits blood. He holds his stomach, as blood pools
underneath him.

Nil slowly turns to Rina.

NIL
You'll understand Rina.

Rina bashes the lamp onto Nil's head. He drops to the floor,
and his gun flings loose. Rina scoops the gun from the
floor, and puts it in her pants.

Rina rushes over to Taran, tries to unbind his restraints.

RINA
Come on. Let's get out of here.

Taran looks over at Joe's phone on the ground.

TARAN
Use his phone and call the cops.

RINA
We have to get out of here.

Taran glances at Nil who slowly rises with new cuts on his
forehead.

NIL
Sneaky, just like a ninja.

Rina fumbles with the gun as she tries to pull it from her
pants. Nil advances on Rina.

Nil unspools the duct tape. Flings the roll onto Rina's hand
as she aims the gun. The roll wraps around her hand.

Nil slams his foot on the extended duct tape, which throws
her off balance.

BANG. The bullet SHATTERS an empty picture frame, knocking it over.

Nil walks towards Rina, but then Taran falls face forward, chair and all. Nil trips over him.

TARAN

Run Rina!

Rina grabs at the gun, but Nil dives for it, then tosses it aside. Nil puts his hands up.

NIL

You're going to be okay. I promise.

RINA

You sick bastard.

Nil points behind him, at Taran.

NIL

I'm not the one who is going to keep going back to that.

Taran watches from behind, and see that Nil has another gun in is back pocket.

TARAN

Rina, he has another--

Nil grabs for the gun, points at Rina. THWIP.

A tranquilizer dart nudges right above her sternum where her heart is.

TARAN (CONT'D)

RINA!!!!

RINA'S POV:

The edges of her vision begin to bleach into white. SOUND slowly slips away.

TARAN (CONT'D)

Rina!!!

Nil hovers above Rina. He parts her hair to the side.

NIL

Be honest Rina, what do you really want Rina?

FADE TO WHITE

INT. RINA'S APARTMENT - RINA'S ROOM - DAY

Rina wakes up. She takes a big gasp of air, finds herself in a different pair of pajamas from last night.

She gets up, out of bed, trips on the Providence sign on the floor.

INT. RINA'S APARTMENT - LIVING ROOM - DAY

The living room is all clear. The sofa parted. Chairs nicely tucked away at the table.

Rina glides towards the mantle. The picture frame has been propped up. Good as new. Rina guides her hands across the wall, feeling the wall.

INT. RINA'S HOUSE - LIVING ROOM - DAY

OFFICER MAY writes a few notes down as OFFICER MAY combs Rina's apartment for signs of a struggle.

OFFICER MAY

So, you're saying you were drugged,
and this man from the...

RINA

Closure Agency.

OFFICER RYAN

You mind if I go into the bedroom?

RINA

That's fine.

OFFICER MAY

So, how are you doing?

RINA

Why are you being so freaking calm?
Shouldn't you put out an amber
alert?

OFFICER MAY

He's not a child and we don't put
out a missing persons report until.

RINA

Twenty four hours have passed, I
get it.

Rina gets a call from her phone: Work. She ignores it.

OFFICER MAY
So, you were saying, this Closure
Agency.

RINA
Yeah, I have a card.

Rina dumps out all the contents of the purse. Make up, pens,
her wallet, splay out onto the coffee table.

RINA (CONT'D)
Ahh here it is.

She picks up the card.

RINA (CONT'D)
His name was Nil, see it, says
right...

INSERT: Closure Agency Business Card. The standard card, but
Nil's name is missing.

RINA (CONT'D)
This isn't the same card.

OFFICER MAY
Would you happen to have a list of
people that you can call where he
might have gone?

RINA
He was taken, damn it.

Officer Ryan comes out of the bedroom. He carries out an
envelope.

OFFICER RYAN
Excuse me ma'am, did you happen to
check this?

RINA
What's that?

Officer Ryan whispers into Officer May's ear.

Officer May scans through the letter.

OFFICER MAY
Do you have tea?

RINA
Yeah, in the first cupboard.

OFFICER MAY
 (to Officer Ryan)
 Why don't you make us some tea.

Officer Ryan enters the kitchen and starts making tea.

RINA
 What the hell is that?

OFFICER MAY
 Officer Ryan found this on your
 night stand.

Rina grabs it. On the envelope, it says to Rina. She reads through it with apt concentration.

OFFICER MAY (CONT'D)
 Look, he was probably an asshole.
 They fuck and leave. It's one of
 the reasons why I turned to women.

RINA
 This isn't lie. Nil did this.

Officer Ryan hands Rina a cup of hot tea.

OFFICER RYAN
 This can be hard to process, but
 you just have to look at what you
 do have.

Officer May holds Rina's hands.

OFFICER MAY
 This Closure Agency, maybe they can
 help you with what you're going
 through.

Rina's hand flinches.

RINA
 They're the ones who did this!

INT. THE CLOSURE AGENCY - DAY

Rina enters the building. Annette greets Rina at the front desk.

ANNETTE
 Rina, you don't want to go in
 there.

Annette blocks her, Rina just pushes her to the side.

RINA

Step one: Get the fuck out of my way.

Rina storms through the cubicles, as agents chatter amongst themselves while they leer as Rina passes.

Annette gets up from the ground.

ANNETTE

Yes, ma'am.

INT. THE CLOSURE AGENCY - NIL'S OFFICE - DAY

Rina barges into the office. It's completely blank. All the furniture, the book cases, everything except the painting.

Standing in a pleaded winter coat, heels, and the standard bluetooth, Gloria stares at the painting.

The black zero on white background. The brush strokes rough, but closes in on itself to make a zero.

GLORIA

He took something of yours didn't he?

RINA

Where's Nil?

GLORIA

I was hoping you would know.

RINA

He murdered someone from the agency last night. He tried to save me.

GLORIA

Joe? And he took the...

Gloria takes off her heels. She lets loose a guttural scream, then uses one of the heels to stab Nil's painting. Over and over.

She looks down, the painting now torn to shreds, with a misshapen zero in the center. She puts her heels back on, and then fixes her hair.

GLORIA (CONT'D)

You didn't see him.

RINA

Of course I did, he was spilling blood on my floor, and when I woke up everything was gone.

GLORIA

I need to contain this, Rina. And we're going to catch him.

RINA

You know who I am?

GLORIA

Of course I do.

RINA

Why is he doing this?

GLORIA

Closure.

RINA

Right.

GLORIA

One of Nil's first clients, an on again off again client.

RINA

A regular. I bet you were able to milk her each time.

GLORIA

She was in a torrid love affair. International. She might have even described it as epic. The young woman, studied abroad in Dubai. They got close. Problem was, he had a girlfriend back home. Despite this they pursued the relationship. Across multiple continents, their relationship endured, and they kept being drawn back to each other. They would always take a trip to Aspen. Their home away from home. Nil would counsel her, try to make her do the steps, believed that she would have it in her to break it off each time. However, something happened, and the girl killed herself. Nil has been more zealous ever since, never truly trusting the client.

RINA
Melodramatic much? I'm not going
to kill myself.

GLORIA
He has a compulsion, and once he
created that stupid program, to
find those most vulnerable, he
became fanatical.

RINA
Yet you still let him on.

GLORIA
He closed.

Gloria tears away at the painting. Behind is a square hole
carved into the wall.

RINA
That's where he hid the program.

GLORIA
All that's left is this.

Gloria takes out the drumsticks and hands them over to Rina.

GLORIA (CONT'D)
I have a feeling you might know
what these are.

Engraved on the drum sticks are Taran's initials, "T.C."

RINA
This some cruel joke. Would he
kill him?

GLORIA
I don't know. The best thing we can
do is to minimize the damages.

RINA
I'm done with the steps.

INSERT RINA'S PHONE as it buzzes: Work.

Rina takes the drum sticks.

GLORIA
Darling, we have an opportunity
here that can ameliorate both our
problems.

Gloria stands behind Rina and puts her arms around her back and rubs her shoulders.

GLORIA (CONT'D)

The main thing we can do is to get you and Taran back together.

RINA

I thought the point is to give you closure.

GLORIA

Well yes, to help you heal from the crap that gets flung in life sometimes, but if Taran truly makes you whole. There's nothing to close.

RINA

So, suddenly you want me to be happy?

GLORIA

That was always the goal. You are the client, and as crass as the saying is, the customer is always right, I have to take your interests to heart.

RINA

You just want to make sure I don't sue you.

GLORIA

Well, that is one angle that I'm hoping won't be bent.

RINA

Screw your money. You're going to help me find Taran and then you are going to be nothing again.

GLORIA

And how do you propose to do that?

RINA

I'm going to kill myself.

Gloria stares a blank face to Rina, almost mortified.

She catches on, laughs.

GLORIA

Goodness, you're joking.

RINA

If he wants a distraught little girl, I'll give it to him.

INT. BUDDHIST TEMPLE - DAY

Rina meditates on the floor mats. Eyes closed, she gets up and catches Monk watering some plants.

MONK

Oh Rina, how nice to see you again.

RINA

Hello, I was just trying to look inward, and I've been trying to search for peace.

MONK

That's good.

RINA

You know Nil right?

MONK

Yeah, an old soul. He sometimes sends people for me to help them meditate.

RINA

I don't know if I can truly reach enlightenment until grapple with my mortality.

MONK

Being able to accept one's truth. Our physical being is just another extension of that truth.

RINA

Well yes, but I was thinking what if to reach that peace, to be content, I'm just imagining that void, to be stuck in that moment forever.

The Monk starts to worry.

MONK

What do you mean?

RINA

What if I could just end it? I've been reading, about stripping away my wants and desires. I'm curious, what would be like the least painful way of doing that?

MONK

Perhaps you should just concentrate on your breaths for now.

EXT. RINA'S APARTMENT - DAY

Rina finally checks her voice message on her phone.

MRS. BARRY (FILTERED)

Look, I know you've been dealing with a lot of stuff. You've been missing from work, and as much as you've been a great assistant, I'm going to have to let you go.

She shuts off her phone. Looks on her computer.

INSERT COMPUTER

Rina types into search bar: Ways to kill one self.

Suddenly, a pop up with an article that says. Feeling nerved? Drink Matcha Green Tea to calm yourself!

RINA

Stupid Nil.

Rina closes the ad box, continues searching: painless deaths.

Another box pops up: 'Take a Spa Day!'

She closes that box. Another pops up: 'You have so much to live for!'

INT. SPA - DAY

Taran's face, braces for pain. The sound of skin being SMACKED. Taran winces.

We pull out, only to find Taran bound face down on a masseuse's table, as DENISE, a young masseuse repeatedly smacks Taran's back to loosen those deep knots.

Denise dispense some more oil from a table and rubs it all over Taran's back.

With Taran looking straight at the floor, his head fit snugly into the face hole of the masseuse's table.

TARAN

Ahhhh! Stop it, you can't relax me into forgetting this is a kidnapping.

Taran tries to get out from the table, but his hands are restrained to the table with cloth, but one of the cloth seems to be loosening.

Creepily staring straight back up at Taran is Nil.

NIL

That's alright Denise, you can leave.

Denise nods and leaves.

TARAN

Please, do whatever you want with me, just leave Rina alone.

NIL

Why, in the world would I do that?

Taran spits on Nil.

TARAN

I'll kill you if you hurt her.

Nil, wipes the spit from his forehead.

NIL

You two really do love each other. It'd be so sweet if only it weren't so tragic.

Joe barges in.

JOE

We have a problem.

NIL

Gloria?

JOE

No. I got a warning from your monk friend, tried to contain it. Rina. She's doing these troubling searches.

NIL
What kind of searches?

JOE
She might be trying to kill
herself.

TARAN
What?

Nil gets up from the floor and leaves forgetting to lock the door.

Taran struggles with furious intensity, which dislodges one of the folds in his cloth bondage which loosens.

TARAN (CONT'D)
Get me out.

His arm now free, gets up from his table, and shuts up.

INT. RINA'S APARTMENT - DAY

Rina gets her purse.

RINA
I've filled out a prescription for
drugs I don't need to take.
Hopefully, Nil will take the bite
after its in the system.

GLORIA (FILTERED)
Don't you have a wedding to take
care of?

RINA
I don't have time for that. Your
psychopath has Taran.

GLORIA (FILTERED)
There's no use, I've got the
wedding on surveillance, everything
will be fine. Nil, will come to--

Someone POUNDS on the door.

Rina opens the door. A shirtless Taran, still with a thin sheen of oils, hugs Rina. They embrace each other.

TARAN/RINA
Thank god, you're still alive.

RINA

Wait, how did you get out?

TARAN

I had to make sure you were okay. They said you were going to kill yourself, and I was able to get away.

RINA

No, I would never kill myself. I was just trying to bait Nil. You are not that special.

TARAN

Well it created a distraction for me to get away.

Rina's lap top starts ringing. She gets closer.

A blocked number is video chatting. Rina answers.

Nil pops up on screen.

NIL

I seem to have lost attractive man, this tall, about to cause this fun talented girl a great deal of pain.

RINA

It's over Nil.

NIL

Oh, any of this is hardly over. What you have, this won't last and.

She gets another call on her phone. Gloria has joined in on screen split screen, creating a three way call.

GLORIA

Are we conferenced yet?

Gloria yells off screen.

GLORIA (CONT'D)

Annette, and I.

NIL

Gloria, Gloria, we can see you.

Annette walks into frame.

GLORIA

Oh Nil, you think you're so clever.

NIL

Where was I? Yes, I was threatening them.

GLORIA

With what? You come close to my client, and I'll just have to wipe you down with a lemon fresh scent.

NIL

You know everything is never that clean.

RINA

I believed in you.

NIL

I don't.

INT. THE CLOSURE AGENCY - NIL'S FORMER OFFICE - DAY

Gloria with her ear piece looks around at Nil's office which is now decorated with seating arrangements and floral pieces from Krupa's wedding.

Rina walks in with Taran holding her.

GLORIA

Aren't you two cuter than an orphan bear cub whining for milk?

TARAN

Maybe we should just run away.

RINA

No, I'm going to my sister's wedding. And you are going to protect us.

GLORIA

Of course. You'll be safe in a group of people. I doubt even Nil is going to be able to scrounge enough balls to get you there.

RINA

I don't think you know him well enough then.

INT. LIMOUSINE - DAY

Taran takes off his shirt in the car. Rina watches him get dressed.

RINA
I'm glad you're okay.

TARAN
Yeah.

Taran puts on his dress shirt, tries to put on a tie. He's having trouble with it.

RINA
Let me fix that for you.

TARAN
No, it's fine.

Rina laughs.

RINA
Come on, it looks like a tangled electrical cord that's ready to get shot at the opera.

Rina undoes the tie, fashions it.

TARAN
Why do you always have to be so...

Rina creates a perfect Windsor knot. Rina fixes his hair. Taran looks mighty dapper.

RINA
What?

The DRIVER knocks on the blacked out window.

DRIVER
We're here.

RINA
Thank you so much for everything.

Rina and Taran exit the vehicle.

The window goes down, to reveal that the Driver is actually Joe, who watches the two walk away.

JOE
Not a problem.

EXT. PARK - NIGHT

Red streamers canvass trees. Specks of white light create a white shimmering haze in a small park for Krupa's wedding.

A large fake elephant, that rides atop a large slide, that connects to a white carpet that leads up to a small gazebo.

Taran takes Rina by the arm and walks her down the white carpet.

Taran looks at Rina, but she can't help but suspiciously leer at the help.

INT. PARTY BUS - NIGHT

Gloria enters a large party bus. She walks around a stripper pole that is surrounded by SURVEILLANCE MONITORS of the park.

An emptied out jacuzzi in the back of the bus. Working in the tub, a TECH EXPERT installs a camera into a large gift box. He puts on the box cover, then wraps it in ribbon.

GLORIA

Any sign of Nil, I want him taken
in, discretely.

The Tech Expert holds the gift. He also hands Gloria a bluetooth headphone.

She snaps the blue tooth from her hands

TECH EXPERT

What does he have to gain out of
all this?

Gloria slips in the bluetooth into her ears.

GLORIA

He's thinks he can still close. To
prove something.

TECH EXPERT

What?

Gloria looks at the tech expert, then opens up the door where a Waiter stands attentively.

GLORIA

We need a visual on the left wing.

The waiter takes the gift.

WAITER

Yes ma'am.

Gloria opens the van door, and then exits.

GLORIA

Hurry up.

EXT. VAN - DAY

Gloria with bluetooth ready.

GLORIA

I've got a wedding to run.

A group of workers carrying a box of FIREWORKS. Joe, keeping his head down to avoid being noticed, nods. Gloria directs Joe and the others.

GLORIA (CONT'D)

Make sure to queue those after the I dos and the kiss.

JOE

Yes ma'am.

EXT. PARK - NIGHT

The Waiter carries the large box and sets it on the table with all the wedding gifts. Positions it to give the camera view of the left wing of the park.

Rina looks ahead the white carpet. She holds onto Taran.

RINA

You think this could ever happen for us?

TARAN

It's a little glitzy don't you think?

Taran runs and then snaps his fingers and walks backwards.

TARAN (CONT'D)

I can imagine us dancing to some music. You in that chained skirt. Me in a bomber jacket, from two different sides of town.

Rina laughs.

TARAN (CONT'D)

We're going to show up Krupa and Harry on the dance floor right?

RINA

I have to make sure you're going to be okay.

TARAN

I'll always be okay, as long as I'm with you.

ONE NIGHT STAND WITH SHAKESPEARE off playing music to the side. They're dressed in nice tuxes. Zack, the lead singer, notices Taran, and rushes past some guests.

He punches Taran in the shoulder.

ZACK

I didn't know you were going to be here! Where the hell did you vanish to?

TARAN

Was being stupid.

ZACK

Are you back? With Lady Ash? No offense.

RINA

No, I like the sound of that.

TARAN

I needed some time...space.

Rina shoots a questionable glance, but stays silent.

ZACK

Well, Derek is the new drummer.

TARAN

This day is all you guys. I'm just here to be the hot piece of ass.

ZACK

That chocolate ass, did you guys ever...

RINA

Gross and yes.

GAURI, Rina and Krupa's boisterous mother on the phone, she notices Rina and Taran, she beckons her over.

GAURI
 (on phone)
 What do you mean the officiant
 can't make it?

RINA
 Sorry I'm late mom.

GAURI
 Taran so nice to see you made it.
 (to Rina)
 Didn't he leave you?

RINA
 He's back.

Gauri looks Taran up and down.

GAURI
 Okay. Krupa needs you, Rina.
 She's freaking out. You brought
 your camera right?
 (on phone)
 Well, can you bring a replacement?

RINA
 Maybe we should stick together.

TARAN
 I was hoping to catch up with
 them...

RINA
 Might not be safe.

TARAN
 Alright. Lady Ash commands it.

EXT. PREP ROOM - NIGHT

Rina knocks on the door while Taran leans against the frame.

Krupa opens the door, peaks out and sees the two.

KRUPA
 What the hell is he doing here?

RINA
 He managed to-

Krupa points at Rina.

KRUPA
You. Inside.

She then wags her finger at Taran.

KRUPA (CONT'D)
And you, think about what you've done.

RINA
I'll just be a minute. If anything happens...

TARAN
I'm going to handle it, just like I did last time.

Krupa has a look of worry, but enters the room.

INT. PREP ROOM - DAY

Rina's eyes pop at the gorgeous red flowing strap less dress that cinches on the top.

KRUPA
Well, how do I look?

RINA
Wow, that's like if Dorothy killed a bunch of witches and sewed together their shoes into a bitching dress.

Not amused.

KRUPA
What the hell is going on? I wanted my sister here to calm my nerves and then I see Taranasaurs Rex at my wedding. Is he going to be in the photos?

Krupa scans Rina, but notices something important missing.

KRUPA (CONT'D)
Wait, where's your camera?

Rina touches her chest as if hoping there was an invisible camera strap.

INT. HALLWAY - DAY

Taran waits outside.

KRUPA (O.S.)

What do you mean you forgot to
bring it!

Gloria wades by Taran, strutting down the hallway.

GLORIA

I don't care if Aunt Brianna has
her seven month chip, she's not
going near the open bar.

Gloria stops as she notices Taran trying to listen in.

GLORIA (CONT'D)

Taran.

Taran can't believe his eyes. Gloria smiles.

GLORIA (CONT'D)

Just making sure everything runs
smoothly.

TARAN

You guys really are full service
boutique.

GLORIA

Just trying to let her move on from
what happened.

A group of kids with red and white balloons attached to their
wrist scream down the hallway.

TARAN

She deserves to, she deserves
more...

GLORIA

You're doing that, by being here.

TARAN

She seemed so happy to see me.

GLORIA

After we rescued you from Nil, you
could have left for New York again,
like you planned.

TARAN

She doesn't know.

GLORIA

Well, maybe she doesn't need to.

TARAN

She doesn't deserve that, not again. If I could take that pain from her and just be that man...

Gloria shoots a serious glance at Taran.

TARAN (CONT'D)

But what if I'm just shy of being in reach?

She puts a hand on her bluetooth.

GLORIA

I need Long Island Iced Tea, yeah, make it a little shorter, there's a man who says he can't reach.

INT. PREP ROOM - DAY

Krupa shuffles in her dress.

RINA

For the fourth time, I'm sorry!

KRUPA

You know a marriage might last a few years, but a wedding album is forever.

RINA

He came back to me, through it all, he found his way. I just got swept up.

KRUPA

And you think he's here to stay?

RINA

He's here, isn't he?

KRUPA

I don't know what is it with you and that drummer. You know Harry played the clarinet in Band.

Krupa hesitantly, then jitters in her dress.

KRUPA (CONT'D)

Look, Rina, who am I to tell you.
I know you took money from the
account, and you used it for
whatever therapy that you're going
through, which I admire.

RINA

You're not mad?

Krupa heads towards Rina, and hugs her.

KRUPA

If I can save you from being a
mentally disturbed rat dweller, I
want to help. I'm always going to
be here for you.

RINA

I know that. I'm okay now though.
Me and Taran.

KRUPA

That's great, but, more than
anything right now, I need to pee.

RINA

What?

KRUPA

It took me way too long to get in
this, you can only really slip in
from underneath, and I'm not
getting yellow streaks, even it is
red.

RINA

We are not that close.

KRUPA

We just totally sister bonded.
Consider it services rendered from
trimming off the top of my fund.

Krupa just stares her down.

RINA

Are you serious?

KRUPA

Yeah. There's a bucket over there.
You should be glad that I don't
have any maid of honors.

Rina grabs the bucket, then lifts Krupa's dress.

RINA
Because you want all the attention
on yourself.

UNDERNEATH DRESS

Krupa awkwardly crouches and then a loose stream hits the bucket.

KRUPA
I always wondered. He gave you a
silly sign and professed his love
to you? Who cares?

RINA
Things are easier when I'm with
him. For example, I can tell him
you made me do this, and he won't
judge how awful you are.

KNOCKS on the door.

NIL (O.S.)
I'm the other officiant.

KRUPA
Oh thank whoever doesn't hate me up
there.
(to Rina)
Get rid of the bucket.

SOMEONE ENTERS.

NIL (O.S.)
Hello, Mrs. Agrawal. I'm so happy,
I could fill in and make this a
special day for you.

Rina hyperventilates, and then notices she's breathing in some of the steam, and then chokes.

KRUPA
Oh, thank you so much for coming on
late notice. My new wedding
planner is a miracle worker.

NIL
Yes, we've worked together. You
can call me Nil.

Nil notices Rina's legs peaking through the long red dress.

NIL (CONT'D)

And who's underneath you?

Rina slowly lifts the dress and carries the bucket.

Krupa laughs.

KRUPA

Another Agrawal. My sister, Rina.
Don't worry she's totally going to
win some kind of award for this.

NIL

What a beautiful name.

Rina clutches the bucket from her hands. She sees Nil in a priest's uniform.

KRUPA

What's wrong?

RINA

This man, he's--

NIL

Yes, Rina, you must be Taran's
everything. What an odd name,
Taran.

KRUPA

Let's see what the good father
thinks, yay or nay?

NIL

I try not to judge, I leave that to
the Lord.

RINA

Is he okay?

NIL

Why wouldn't he be, he has a smart
girl like you to make sure nothing
bad happens to him.

EXT. PARK - DAY

Staff move a large spiraling wedding cake layered with red fondant that sits atop a table a few yards from the aisle.

Taran at the bar, takes a sip of the Long Island Iced Tea.

GLORIA
A little to the left.

A Waiter approaches Gloria.

GLORIA (CONT'D)
What is it?

The Waiter opens his hands to reveal Nil's opera glasses.

WAITER
Someone dropped these off in front
of the command vehicle.

Gloria sobers up.

GLORIA
Secure him, now.

Suddenly, a supposed guest in a tux that was sitting in the stands, springs up. A person setting silverware at a table.

The two rush towards Taran, and grab at him like trained secret service.

TARAN
Hey, if you want a drink, you can
just order one.

Taran spills his drink as the two men take him.

INT. PREP ROOM - DAY

Krupa nervously waits.

RINA
I'm just worried, didn't you say
you didn't want any religious
themes in your wedding?

KRUPA
You're right, you mind toning down
the god stuff?

Nil loosens and removes his collar.

NIL
Not a problem. I'm a man of many
faces.

Nil looks straight at Rina.

NIL (CONT'D)

After all, this is your special day.

Krupa rushes over to a table, and then hands Nil some note cards.

KRUPA

Great, here's a copy of my vows. It's pretty short, I don't plan on promising very much to Harry.

NIL

Rina, do you mind walking me over to the venue.

RINA

Sure.

Krupa points at the bucket.

KRUPA

Yeah, can you get rid of that?

EXT. PARK - NIGHT

Nil walks slowly with Rina while she holds the bucket.

RINA

Where is he?

NIL

I'm sad, going to miss these conversation.

RINA

How much do you want this urine in your face?

NIL

You don't get to be in this business for this long without getting a little dirty.

RINA

She's watching.

NIL

Of course.

Nil scans the room, she sees Gloria. The Waiter hovers around, as well as the henna lady get up ready to pounce.

GLORIA

Nil.

NIL

Don't do it Gloria.

Nil pulls out a remote control device.

GLORIA

What is that?

RINA

Yeah, what IS that?

NIL

It's a bomb.

Gloria tells the Waiter and Henna lady to "hold"

GLORIA

I know you were losing it but
harming these innocent people?

NIL

What? The people? Do you think I
would... No! It's for the cake.
You make a move and, I'll blow it.
What's a wedding without a cake?

RINA

So what, my sister has cried over
worse things. I don't believe you,
you're just playing one sick game
after another, and for what.

GLORIA

Apprehend him.

NIL

Or you can let me go, or else I can
tell her what we are.

GLORIA

I'll have you kicked out of the
agency so hard, you'll never have
another client.

NIL

Sounds nice, doesn't it?

Gloria and the men let Nil and Rina go.

Nil walks towards Gloria.

NIL (CONT'D)
Oh, my glasses please?

Gloria reluctantly hands the glasses over. Rina brings the bucket of Krupa's urine, and tries to throw it on Nil.

Nil dodges, and the urine lands all over Gloria. Nil grabs Rina by the hand.

NIL (CONT'D)
I know where Taran is. Come with me.

EXT. PARKING ENTRANCE - DAY

Nil clutches firmly onto Rina as they walk towards the party bus..

NIL
There's quite a few of them.

Waiter approaches the two.

WAITER
Would you like a glass of champagne?

NIL
Why yes.

Nil grabs a flute glass, smells it, then dumps it onto the ground. Shakes his head "no" at the Waiter.

NIL (CONT'D)
Tell Gloria, her business is fine.
It's the clients that will need saving.

The Waiter keeps moving.

RINA
What can't you tell me?

NIL
The only thing I've ever wanted out of this. Your closure.

RINA
And you obsessing over me brings you close to that how?

NIL

That's a good question, why do we
obsess over the people we do?

RINA

Don't turn this on me. Someone you
cared for, someone you tried to
protect killed herself. That
sucks, but big deal. Not everyone
is like that. You're just as sad
as me, needing to close me out when
you can't even let me deal with
this in my own way.

NIL

I didn't realize I was doing that.
I'm here to make you an offer.

RINA

I'm listening.

Nil walks over to a branching path. To the right is the
drive in parking lot, with the big party bus.

NIL

Prove to me where your heart is.
You can close this file for me, and
stop seeing Taran. Or you get
Taran, who is currently in the safe
confines of Gloria.

Guests start to gather in their seats. The One Night Stand
With Shakespeare play some poppy tunes.

RINA

So Gloria has him.

NIL

They took him the moment they saw
me. They just want me, and to do
that they have to leave you on the
board.

RINA

Good, well, I'm staying here then.

Joe wheels in a sleeping man, in a slick suit, the OFFICIANT.

NIL

That is if they let you see him
again.

RINA

She wouldn't. She doesn't believe
in your stupid steps, as long as
I'm whole.

NIL

Are you?

Nil pulls out a small bottle with a scented liquid. He opens
it, and wafts near Officiant's nose. He snaps up.

NIL (CONT'D)

We all have our methods of coping
Rina, mine is to have a bit of fun.

OFFICIANT

What's going on, where am I?

NIL

You're late, you're here for Krupa
and Harry's wedding.

OFFICIANT

Right. Shoot!

Nil hands the note cards he received from Krupa to him.

JOE

It's lit sir.

RINA

What's lit?

Rina runs towards the bus.

EXT. PARK - NIGHT

The Officiant gets up to the stand in the gazebo. He shakes
hands with Harry who's in a black suit with red trim.

Band starts a hipper version of the aisle walking music.

Harry's arms interlocks with Krupa's arms as they walk down
the white carpet.

EXT. DRIVE IN ROUNDABOUT - NIGHT

Rina runs towards the party bus. Gloria comes out of the
car, who sees Nil out in the open and the guests preoccupied
with the start of the ceremony.

GLORIA
Get him, now! All available agents
converge on Nil.

A Waiter drops his serving table. A Florist puts down a bouquet of flowers. They rush to apprehend Nil, and about to close in on him when --

FIREWORKS BURST INTO THE AIR

Nil uses the distraction to knee the Waiter in the groin. Then pulls a handkerchief, pulls out another bottle of liquid, smashes it against the Waiter's head, then wipes his head with the liquid.

EXT. PARK - DAY

Harry holds onto Krupa.

KRUPA
That's not supposed to happen yet.

EXT. DRIVE IN ROUNDABOUT - NIGHT

Rina winces, but keeps running towards the party bus.

She takes off her heels, and runs barefoot. She then flings her heels at Gloria.

GLORIA
What are you doing?

Rina jumps into the bus.

INT./EXT. PARTY BUS - DAY

Gloria tries to get in, Rina, kicks her in the stomach.

RINA
Sorry.

Gloria gets up, but Rina shuts the door and locks it.

Rina looks at the Tech Expert, and then Taran handcuffed to the stripper pole.

TARAN
Hey babe. Came to investigate a
disturbance?

Taran motions his head at the jacuzzi.

TECH EXPERT
Hey, I'm just the IT guy.

EXT. PARTY BUS - NIGHT

The moon roof opens. The Tech Expert climbs out.

TECH EXPERT
Please just let met out.

The car's ignition turns on. The Bus drives out of the parking lot. The Tech Expert hangs on, and then falls out of the car.

INT. PARK - NIGHT

RINA'S FATHER, 50's, walks Krupa down the aisle in her ornate red dress. She seems happy as hell, until she swings by and sees two empty seats where Taran and Rina should be.

INT. PARTY BUS - NIGHT

Still chained to the stripper pole, Taran yells out into the front seat where Rina drives.

TARAN
Where are we going?

RINA
Somewhere.

TARAN
I think that woman put the keys to these cuffs somewhere up in the driver's seat.

Rina shuffles around the seat, tries to look in the glove compartment and accidentally turns on a button.

The Party Bus cycles through a back glow of NEON LIGHTS.

Taran laughs. Rina Takes a moment to absorb the ridiculousness, then Rina joins in.

TARAN (CONT'D)
Rina Agrawal, I'm so glad that I met you.

RINA
Taran Clewin, you owe me some chocolate.

Rina pulls over. She searches a bit more carefully, then finds the keys.

RINA (CONT'D)
I think I found them.

Rina climbs into the back seat, and then unlocks his cuffs.

They both take a breath. He grabs her and kisses her.

TARAN
I think I wanna take that dance
now.

Taran opens the moon roof. He holds her hand, and they start waltzing to the glowing lights. They savor the moment.

RINA
So, after we slept, I saw this
letter. I tried to block it out of
my head, thinking this was just
another illusion from Nil to make
me feel crazy, but did you write a
letter to me?

Rina pulls out the letter that was found on her nightstand by the cops.

Taran takes it, opens the letter. Blushes.

TARAN
Yeah, how did you find this?

Rina stops dancing.

RINA
So you were going to leave me?

TARAN
No, I. I wrote that the first time
I left you, but I couldn't bring
myself to give it to you, because
then there would have been some
finality in it, so I kept it. I
don't know how you got it, I left
it in New York.

RINA
So, you thought the better option
was to leave me lurching with my
heart torn apart.

TARAN

Who else would go through this much trouble to be with me?

RINA

So when we slept together, you still had doubts?

TARAN

I don't anymore, isn't that the point? Isn't that what you want?

RINA

Why do you have to think to stay with me?

TARAN

Because, I just, I didn't know what to think.

RINA

You love me, I love you. Isn't that enough?

TARAN

I know, but that's all I was. I was Taran that loved Rina. How do I fucking compete with you. You just freaking rescued me from psycho people that.

RINA

Hello! I'm the one who hired the psychos on you.

TARAN

You never stopped.

RINA

Did you want me to? It's not that hard apparently.

Rina puts the break on the middle of the road, leaves the bus.

EXT. PARTY BUS - STREETS - NIGHT

Rina exits the bus. Taran still inside, motions for Rina.

TARAN

Come on, it's just you're so supportive and it's intense sometimes.

(MORE)

TARAN (CONT'D)

I know that you'll always have my back, and I don't even know who that person you're willing to risk everything for. But maybe I need that.

Down the road, a car screeches and eats pavement. It CAREENS right into the Party Bus. The Bus crunches in on itself.

STEAM escapes from the hood of the other car.

Rina rushes to the entrance of the car.

RINA

Taran!

Taran gets up slowly.

TARAN

I'm okay. What the hell happened?

RINA

I think somebody crashed into the bus.

The two wrap around the bus, observe the damage of the car.

RINA (CONT'D)

Get a phone, call the cops.

TARAN

I think I saw a convenient store back there.

Taran runs off.

Rina tries to peak through the wreckage. A man lifelessly nudged into the deployed air bags.

RINA

Hello?

Rina opens the door, it falls off. Suddenly, the man's arms pulls out opera glasses, then PIERCES the air bag.

A gust of air seeps out.

NIL

Ahhh, there we are.

RINA

What the hell is wrong with you?
You have a death wish?

NIL
I'm just doing a follow up.

Nil steps out of the car, steps on the crinkling glass.

NIL (CONT'D)
Come, take a walk with me.

Nil cracks his back.

NIL (CONT'D)
Think there's a crimp in my
vertebra.

RINA
I'm done with you.

NIL
I want to be done too, but the case
isn't closed. Not yet.

Nil summons her over.

NIL (CONT'D)
Don't wanna walk? Fine.

Joe whizzes by in a Segue.

JOE
Here you go, sir. It's been an
honor working with you.

NIL
Thank you Joe.

Nil shakes Joe's hands. Joe then pulls out a pair of flats.

NIL (CONT'D)
Thought these might be more
comfortable.

Rina takes the flats, slips them in.

RINA
This hasn't been a great day.

NIL
On the continuum of the spectrum of
emotions that I deal with on a
daily basis, great, doesn't
register often.

Nil circles Rina in the segue.

NIL (CONT'D)

You come with me, I promise, this will be the last time you speak with me.

RINA

I'll miss these chats.

Rina climbs aboard the Segue, and they ride off.

NIL

So if you were going to rate me on yelp, what would you give the Closure Agency?

RINA

A three out of five.

NIL

I gave you everything you wanted.

RINA

I didn't ask for you to demolish a party bus.

NIL

You're the one who came into the Agency with false pretenses.

RINA

And you pretended to kill your cohort. They teach you cosmetology effects as a Closer?

NIL

The stakes had to feel like it was life or death. Pardon the metaphors, but they usually do in situations like these.

RINA

I think what's fascinating with you, you give off this air of not giving a fuck, but you fuck, you fuck so hard.

Nil stops at a street, he steps off. Takes her hand.

NIL

Why can't you just walk away from Taran?

RINA

Because I love him.

NIL

Let's get past that, because we're here now.

Rina looks around her. She knows exactly where this is. Looks up at the sign post: PROVIDENCE ST.

RINA

He promised me the world and he gave it to me.

NIL

Seems more like a loan for awhile now.

There's some truth in the words.

RINA

You didn't sell his drum set did you?

NIL

Nope.

RINA

That was the one thing he cherished more than anything, the last good symbolic gesture of hope from his estranged father. And he sold it, just to get away from me.

NIL

What makes you think this is about you?

Something in Rina finally clicks.

NIL (CONT'D)

What you two have, it is undeniable, raw chemistry, that was only reinforced by the shared experiences.

RINA

We'll always be drawn back to each other.

NIL

You manipulated him, you wanted to be the knight in shining armor.

RINA

I just wanted to protect him.

NIL

Let's not bull shit now. You created this elaborate scenario so that he had to be saved. You saved him, from me. He has to be indebted to you. He now knows how amazing you are and what a big mistake he made. That's what you wanted. However in love you make yourself out to be, it's just another form of chains you're shackling each other to. How many more cycles do you have to go through, how many more years will I have to follow you through before you finally close the cycle?

Taran sees Rina talking to someone.

TARAN

Rina?

NIL

I'm tired Rina, are you?

RINA

You don't have to keep fighting for me.

NIL

Gloria tell you about the client who killed herself?

Nil pulls out a snow globe from his pocket.

NIL (CONT'D)

Well, she was going to end their torrid relationship in Aspent, to say good bye and finally end it for the eighth time. She found out he was about to get engaged. She begged him to relive their affair, and maybe they could try again, she got angry. She asked don't you love me, don't you feel passion? And she hit him. She asked him, come on I'm just some annoying gnat right, I mean nothing to you, hit me. And in that frustration, he did. The next day, her world changed, and she went to ski on the hardest slope, and then she didn't have to feel her pain anymore.

Nil looks at Rina.

NIL (CONT'D)
If I don't fight for you. Who
will?

RINA
I will.

Rina turns around and watches Taran run at him. She turns
around and Nil speeds away.

TARAN
Are you okay?

RINA
No, I don't think I am.

TARAN
Is this where I think this is?

Taran pulls out a chocolate bar and hands it to Rina. She
puts the chocolate back in his hand.

RINA
I think I should head back to my
sister's wedding.

TARAN
Won't the agents be there?

RINA
I don't know.

Rina kisses Taran on the lips. She starts to cry.

RINA (CONT'D)
I know what will be there though.

INT. ART EXHIBIT - NIGHT

SUPER: 2 MONTHS LATER

Indie hipster vibe. A slew of photographs line white walls.
A live band plays rock music in the back.

Many of Rina's friends congregate. CUTE GUY stares intensely
at PHOTO of the empty warehouse with the single drum stick.

A PHOTO of Krupa in a mirthful twirl with her red dress.

KRUPA

You captured me beautifully. I'm so glad you came back to catch me in this glory.

RINA

I can't believe you're still with Harry.

KRUPA

For now. You never did tell me where you were that night, what happened to Taran.

Rina takes in a hard breath.

KRUPA (CONT'D)

Well, who cares about that. It's my little sister's first photography exhibit.

Krupa points at the band, in particular the drummer.

KRUPA (CONT'D)

He's cute right?

Krupa gives her lap a drum roll.

KRUPA (CONT'D)

He's your type too.

RINA

I don't know, I think the bass is kind of pulling me in.

Rina turns towards the stage and dances to the music. She pulls some friends and starts dancing.

JOE (O.S.)

Would you like some champagne?

She turns around, there Joe is, in a leather jacket and jeans.

RINA

Is he here?

JOE

No, you closed his case. He's gone. Gloria was quite happy about that.

RINA

What do you mean gone?

JOE
However you want it to mean. Thank
you by the way.

RINA
For what?

JOE
I got promoted. I'm an Associate
Closer.

RINA
You working a case right now?

JOE
Nah, just wanted to leave you a
note, from Nil.

He hands a slip of paper, she reads it, and smiles.

Ms. Barry cheers at Rina.

MS. BARRY
Congratulations!

RINA
Thank you for the opportunity, and
being so understanding at work. I
uhh, actually need to do something.

Rina backs up, and bumps into Cute Guy.

CUTE GUY
Excuse me.

RINA
Hey.

CUTE GUY
I'm sorry do you know when the
exhibit closes?

Rina smiles.

RINA
Yeah, 2 AM.

CUTE GUY
I forgot my wallet in the car, and
I really wanted to buy one of the
photos. These are so gorgeous.

RINA
Have you met the photographer?

CUTE GUY
Nah, where is she?

NIL (V.O.)
Dear Rina, I forgot to give you the
last step.

SUPER: Step 7: Sometimes, you don't get closure. You just go.

She laughs. Extends her hand.

RINA
Rina.

CUTE GUY
Monty.

RINA
Well, I guess I'll see you in a bit
then.

Rina goes up to the check in center. She grabs a large purse.

Guari comes up to Rina.

GAURI
I guess I'm supposed to be proud of
you.

Gauri notices she's leaving.

GAURI (CONT'D)
Where are you going?

RINA
I need to take care of something.

EXT. STREET - NIGHT

Music belts out of the building. Rina takes a stroll out into the street. A certain calmness to her now.

She pulls out the Providence Street Sign she got so many years ago. She lays it next to the street post.

Rina pulls out her camera, backs up, and takes a picture and then walks away.

FADE OUT