

Diorama
by
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(A Spec Script for "Room 104")

WGA #I332842

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INT. ROOM 104 - NIGHT

The room is dressed up to look like it is owned by a hip 1980's Manhattanite. In the center is a bed with a blanket that has a Memphis style pattern.

ANDREW (early 20's) is dressed up as a cliché version of a man from 1980's Wall Street -- fat tie, suspenders and slicked back hair. While across from him is CATHERINE (late 30's) wearing a bold 1980's power suit.

Catherine sits perched on the bed. Andrew enters.

CATHERINE

You're late.

ANDREW

I told you I was going to be.

CATHERINE

No you didn't. I would have remembered. Then I wouldn't be saying to you, "you're late."

ANDREW

I clearly remember specifically telling you I was going to be late. You were sitting right there.

CATHERINE

What are you talking about?

ANDREW

Am I going crazy? We have this exact, same conversation over and over again.

A beat. Catherine jumps on the silence.

CATHERINE

Well I guess it really doesn't matter, you're here. I just wish you were on time.

ANDREW

On time, on time for what?

CATHERINE

On time for dinner. You know that meal that comes after lunch.

ANDREW

Don't talk to me like that.

CATHERINE

Like what?

ANDREW

Don't be coy, you know what you're doing. You try to skew your words to get what you want and put me down in the process.

CATHERINE

You make me sound like a manipulative bitch.

ANDREW

Sometimes you are.

Catherine walks away.

ANDREW (CONT'D)

Everyone at work is up my ass about every goddamn thing and then I come home to you and you come right out the gate fighting with me.

CATHERINE

You know I work just as long and hard as you do. Even if I don't have "executive" in my title. And I wasn't fighting with you. I was just telling you how I feel about something.

ANDREW

However you want to put it. All I know is that I walked in the door and you just came at me swinging. Can't you just be pleasant with me after I've come home from working all day?

CATHERINE

Oh, pleasant that's what you want? Little Miss Pleasant? I work the same hours as you, come home on time and now you want me to get all dolled up for you? Dote on you and give you your every little need?

ANDREW

You know you don't have to work. You could be Little Miss Pleasant. You would be standing in the kitchen, waiting for me. How cute would you be with your just-made casserole on the table.

CATHERINE

You would like that, wouldn't you? I wouldn't be a manipulative bitch, I could be your little play thing.

ANDREW

A play thing, I like that. My play thing.

He comes closer to her and grabs her like she is his play thing.

ANDREW (CONT'D)

Not wearing a man's blazer.

He takes off her blazer aggressively and THROWS it across the room.

ANDREW (CONT'D)

With an apron around your waist...

Andrew comes closer to her and wraps his arms around her waist, he gets her closer and closer to the bed.

ANDREW (CONT'D)

And I would just walk through that door, look at you and rip that apron right off with my teeth.

CATHERINE

And then what would you do?

Andrew leans her up against the bed. His body is pressed up in between her legs.

ANDREW

I would tear you apart bit-by-bit.

CATHERINE

Oh, would you?

Catherine takes her heel and presses it up against his chest, pushing him away.

CATHERINE (CONT'D)

Well, keep on dreaming.

Andrew then grabs her leg aggressively and takes control of Catherine.

ANDREW

Or we just do this right here, right now.

CATHERINE

I don't know. I just want to take a shower and --

Andrew pulls her back in, close to his body.

ANDREW

I am up to my ears at work and all I want to do is be with you.

Catherine takes the bait and doesn't move. Andrew puts his hand on the back of her neck and brings her in closer, her shoes on his chest.

He rips off her high heel shoes and takes one of them in his hand like a weapon. He bites down on the heel of the shoe.

ANDREW (CONT'D)

All I want to do is come to my home and take what is rightfully mine. A Master of the Universe.

Andrew has now completely taken over Catherine physically. As he goes in to conquer what is his...

CATHERINE

If you want me, you're going to have to fight me.

Andrew THROWS the shoe across the room. Scaring her for a moment, but then she is immediately into it. She YANKS him in closer by his tie, almost choking him. He RIPS open her blazer and shirt to reveal her 1980's brassiere. He goes to devour her when...

A phone RINGS! But not the 1980's phone, but a 2017 iPhone.

ANDREW

(completely recoiled)

Oh um...

CATHERINE

Are you going to...

ANDREW

Yeah, I should, really... I'm sorry, just one second.

Andrew unlocks from Catherine and takes the call, pacing around the room. He has shed his dominant exterior.

ANDREW (CONT'D)

(On the phone)

Hi, no yes this is a good time... I got my sides and... yes... I got the address and information... No, thank you, I really look forward to the opportunity and -- The part is just so well written and I look forward to working wi--... Well, thank you... Yes, I will see you then... Okay, bye.

Andrew turns off his phone and slips it into his pocket. Catherine picks up her blazer and her shoes.

CATHERINE

I told you time and time again -- nothing modern. If you need to use a phone, we have one.

ANDREW

I know, I'm sorry. I always turn it off, you know that. I just had to take that call.

A beat. Andrew sheepishly goes up to Catherine.

ANDREW (CONT'D)

Did you want to continue? I could get right back into it, I would just need a second.

CATHERINE

No, I think we're done for today.

ANDREW

Are you sure? I can get right back into it if you want me to.

CATHERINE

We're already back in the present.

ANDREW

Okay.

CATHERINE

We'll just do a full session next week.

ANDREW

Well...

CATHERINE

I'm only going to Venmo you for partial since today wasn't a full session.

ANDREW

That's fair.

Catherine takes out her phone from the other side of the room. Andrew paces around and waits for her to look up.

ANDREW (CONT'D)

Next week actually doesn't work for me.

CATHERINE

We can change it to Sunday. I would have to move some things around, so let me know specifically what time works for you.

ANDREW

Well, I can't do next week at all.

CATHERINE

Why not?

ANDREW

I just don't know if I can do this anymore.

Catherine sits down on the bed and ushers for Andrew to do the same. He sits right next to her.

CATHERINE

What do you mean? Do you not like doing this anymore?

ANDREW

No, it's not like that. I really do like doing this every week. Even though it's just for us, I like digging into this role and figuring out who this man is. Is he more than just his Wall Street facade?

CATHERINE

I liked the apron part you added today.

ANDREW

Really? I didn't know if it would play. I thought it might be too many layers on top of each other. Since we ended up being people playing people playing people, you know? But it just felt like the right thing to do in that moment.

CATHERINE

I really enjoyed it.

A beat. Catherine just looks at Andrew and holds on him for a moment. Andrew tries to get back on subject.

ANDREW

But even though this has been a great experience -- even if at first I didn't really know what this was, I just can't do this anymore.

CATHERINE

Why "can't you do this anymore"?

ANDREW

Well, I actually just got a role in a small independent film that is going to be shooting out-of-state for the next month.

CATHERINE

So you won't be able to do the next month?

ANDREW

Well, I don't know exactly how long it is going to be, they haven't really given my schedule yet for it. But it will be shooting over weekends.

CATHERINE

So you could potentially do certain weekdays once you know your schedule?

ANDREW

I guess so, but I just want to make sure I am fully available.

CATHERINE

Well that's great you got a role. Is it a big part?

ANDREW

It's not the lead, but it's a really fleshed-out supporting role. I'm just excited to be a part of it.

CATHERINE

How much are you getting paid?

ANDREW

What?

CATHERINE

How much are you getting paid to be a part of the film?

ANDREW

Well, it's not really about the money.
This will be my first feature and it will
be really good to --

CATHERINE

-- SAG minimum at least?

ANDREW

Well... how do you know what --

CATHERINE

-- You know that most of my catering
staff are actors. Is it SAG minimum?

ANDREW

Well, I'm hoping this film is what gets
me my SAG card.

CATHERINE

So you are getting paid less than SAG
minimum for a month of shooting.

ANDREW

It is super low budget and so I didn't
really have room to negotiate what they
paid me. I'm just happy to be a part of
it.

CATHERINE

You should know your own worth.

ANDREW

What do you mean?

CATHERINE

I pay you every week for what you're
worth to me.

Beat.

CATHERINE (CONT'D)

Wouldn't you say that I pay you what you
deserve? Is it not adequate compensation?

ANDREW

I mean, yes. Thank you for --

CATHERINE

-- Don't thank me. That's not what I'm
trying to say. I am paying you the
correct amount, what you deserve, for
what your services are worth to me.

ANDREW

Services...

CATHERINE

For playing with me.

Andrew gets up and starts taking off his 1980's outfit. Catherine puts her blazer back on and stands up with him.

CATHERINE (CONT'D)

All I'm saying is you should get paid what you're worth. You should stand up for yourself with this film.

ANDREW

I don't know. I really don't have the ability to do that.

Andrew is trying to take his suspenders off, but is having trouble doing it. Catherine comes over and unlatches his suspenders, each strap whips up over his shoulder.

CATHERINE

If you want something, you have to go and get it yourself. They aren't going to wait for you to ask.

And just because they're taking advantage of you, doesn't mean you have to stop doing this (referring to them) and getting paid what you deserve.

Andrew backs away for a moment, his pants are starting to fall down but he raises them back up.

ANDREW

I'm still going to be a part of the film.

CATHERINE

I know. Andrew, I want you to do the film. You want to be an actor Andrew, so you should act.

ANDREW

Right.

Catherine comes over and touches Andrew's shoulder briefly. She then helps him undo his tie.

CATHERINE

Andrew, all I'm saying is that you can do both. You can gain consistent income from being with me once a week while you pursue your passion.

She has undone his tie completely and starts to pull it through his collar.

ANDREW

I got it, you don't have to do that.

CATHERINE

All I am trying to do is help you, Andrew.

ANDREW

Can you stop saying my name?

Catherine puts her mouth next to his ear.

CATHERINE

You don't like that... Andrew?

She starts to unbutton his shirt. She pulls it over his shoulders.

ANDREW

It's just... I should really get going.

Andrew backs away and starts taking off 1980's clothes away from Catherine. He strips down to just a white shirt and his underwear. Catherine still wears the power suit.

CATHERINE

I'm just trying to talk to you, to make a deal.

ANDREW

I've made my decision. I'm sorry if --

CATHERINE

Don't be sorry. Just give me what I deserve.

ANDREW

What?

CATHERINE

Well, if this is the last time, I should get a full session. I ordered a service, so I expect it to be completed.

ANDREW

Stop saying "service."

CATHERINE

Do you understand what I'm saying?

Beat.

ANDREW

Yes. But I don't know what you mean by completed. With that scene earlier we...

CATHERINE

What?

ANDREW

Well, by the way it was going... it was going... you know, too far, you know?

CATHERINE

You were the dominant one. In the scene.

ANDREW

Yes, no I know. It's just that if we do do it again, and again this was my fault before... we should stay within the boundaries. What we talked about.

Beat.

ANDREW (CONT'D)

My boundaries. I know sometimes it can go a certain way and it could be misconstrued as, um --

CATHERINE

-- This is acting. I know this is acting, I brought you in here to act, because you are an actor. And you and I both know the scene naturally goes where it needs to go...

ANDREW

Within the boundaries we've established.

Andrew starts to be self-conscious of his body and he puts his 1980's outfit back on.

CATHERINE

But the dominant one guides the action.

She puts his tie on herself, not like he owns her, but to complete her suit ensemble. She approaches him as he stands confidently with his chest out.

ANDREW

With my restrictions.

CATHERINE

In my world.

ANDREW

And --

Catherine puts her finger on his lips to silence him.

CATHERINE

I talk. I talk.

Andrew's body language completely changes. He becomes a little boy wearing a suit that's too big.

CATHERINE (CONT'D)

Fix my tie.

Andrew obediently fixes her tie, making sure she looks presentable as she towers over him.

CATHERINE (CONT'D)

Finish getting dressed. With the clothes I bought for you.

Andrew walks over to the darker end of the room.

CATHERINE (CONT'D)

In front of me.

Andrew collects all of his clothes and awkwardly puts them all back on.

CATHERINE (CONT'D)

Get my shoes.

Andrew looks around the room for her two shoes. He finds them and stands with them in front of her like a dog. She lifts up her leg.

CATHERINE (CONT'D)

Put them on.

He kneels down, on the ground, in his suit and goes down to her feet. He puts on her shoes one-by-one like a servant.

She inspects her shoes and puts them back in his face.

CATHERINE (CONT'D)

Clean my shoes.

He begins to take his suit jacket and uses it to polish her shoes. She shakes her head.

CATHERINE (CONT'D)

No. Clean my shoes.

Beat. He understands and begins to lick her shoes. It isn't romantic, he is a cleaning product doing a job.

CATHERINE (CONT'D)

Get out every, little, spot.

He uses his tongue as a tool as she watches. She experiences pleasure from this.

CATHERINE (CONT'D)

Master of the fucking universe.

He continues to clean her shoes to be spotless. She leans back, eyes closed, breathing steadily, but heavily.

Andrew's cellphone RINGS again!

With his face next to her foot, she almost kicks him out of reflex.

CATHERINE (CONT'D)

God fucking dammit! What did I tell you?
Turn that fucking thing off!

She closes her eyes and covers them with her hands as she doesn't want to see or hear the cellphone.

Andrew scrambles over to it and looks at who is calling. It's important. It continues to RING.

CATHERINE (CONT'D)

Well if you are not going to shut off
that goddamn thing, call them back on the
phone.

Andrew goes over to the 1980's phone and puts in the phone number.

ANDREW

Hey, it's me... No, my phone has been acting up all day. We were supposed to talk in an hour I thought. Oh shit, I didn't see what time it was. I'm sorry. It's just... work, um, is holding me up. I'm sorry baby, I mean -- I just... I can't talk right now. Can I call you back? I know it's been a while... Oh really?...

Catherine takes off her tie and jacket and starts folding them up. Andrew spots her out of the corner of his eye.

ANDREW (CONT'D)

My boss needs me right now. I got to go, yes I will talk to you in thirty minutes. Yes, thirty minutes. Okay. You too. I said... "I love you, too."

Andrew hangs up the phone and walks over to Catherine, unsure of what to do. She is undressing completely and has her modern-day outfit on a hanger.

ANDREW (CONT'D)

I'm sorry about the call. I just got flustered before and I forgot to turn off my phone. Did you ... um... get what you needed?

There is a long silence.

CATHERINE

It's fine. We're done for the day.

ANDREW

We can go back in, I have some time.

CATHERINE

Really, it's fine.

ANDREW

It's just if I didn't answer, she would have kept calling.

CATHERINE

That's why I wanted the phone off.

ANDREW

Right. I'm sorry it's just --

CATHERINE

I said, "it's fine." Let's just move on.

Long beat.

CATHERINE (CONT'D)

At least now I know the real reason you don't want to do this.

ANDREW

No, the film actually is the reason. Well maybe she has something to do with it. It's just, I don't know how to explain this to her. It's just that this, what we have -- what we're doing -- sometimes, from an outside perspective can seem like...

CATHERINE

What?

ANDREW

Actually, nothing. Forget I said anything.

CATHERINE

Cheating?

ANDREW

I just don't think she would understand --

CATHERINE

-- This is acting.

ANDREW

Right. I know.

CATHERINE

And she knows you're an actor.

ANDREW

Of course. Yes, we went to acting school together.

Beat.

ANDREW (CONT'D)

But this, this is a bit different. She might not understand, especially if a scene goes a certain way.

Long beat. Both of them are stripping down to their undergarments as they transition back to their modern-day clothing.

CATHERINE

And she thinks your at work?

ANDREW

It's just easier that way.

CATHERINE

Calling me your boss isn't completely untruthful.

ANDREW

I guess you could say that *here* you are --

CATHERINE

I meant at the wedding. You know you weren't that good of a waiter, but you looked great in that outfit.

ANDREW

I totally forgot about that. It feels so separate.

Andrew stops changing for a moment, Catherine sees this.

CATHERINE

I thought you had to go home to see her. Don't you need to call her at a specif --

ANDREW

-- I would rather be here. I mean -- I want to be here. Just give me a minute.

Andrew sits on the bed. Catherine stops changing and remains in her under garments. She sits next to him, really listens to him.

CATHERINE

Okay.

ANDREW

Anyways, she doesn't live here.

CATHERINE

With you?

ANDREW

She doesn't live in the state.

CATHERINE

So, long distance?

ANDREW

It's not ideal, I know.

Catherine curls up on the bed, like a girl listening to her friend's problems.

CATHERINE

Isn't it hard, not being able to be physical with her? There is Skype or FaceTime, but the real thing, the intimacy --

ANDREW

-- I mean, I see her in person every couple of months.

CATHERINE

But you can go without sex for that long?

ANDREW

Well...

CATHERINE

You can pleasure yourself, but that only reaches a certain point. There is something different about two people...

ANDREW

-- connecting, sharing, in that way.

CATHERINE

Having sex with each other.

ANDREW

Right.

Beat.

ANDREW (CONT'D)

It's just... we haven't...

CATHERINE

What?

Long beat.

CATHERINE (CONT'D)

You and her haven't had sex yet?

ANDREW

I shouldn't be talking about this.

CATHERINE

How long have you two been together?

ANDREW

Two years.

CATHERINE

And nothing? Are you waiting for...

ANDREW

No, no. It's just, I mean we've... tried... but it just hasn't, hasn't you know...

CATHERINE

-- worked for you?

ANDREW

No, I'm good. I'm good. She has this thing, it's a real thing. It sounds made up or like she doesn't want to have sex with me, but I did the research and it's real.

CATHERINE

What? Something is wrong with her medically?

ANDREW

It's medical, I guess. We had a doctor look at the situation. But it's more like psychological. You see, she grew up Catholic, her family is very conservative. They preached no sex, abstinence, absolutely nothing below the belt before marriage.

CATHERINE

Okay.

ANDREW

She isn't religious anymore, she gave that up years ago. She has already done things the Catholic Church would not approve. But this, this was different.

Long beat.

ANDREW (CONT'D)

It's just the repression is physically not allowing anything to... get in. She is sealed up.

CATHERINE

And so, you've never broken...the seal?

Beat.

ANDREW

No.

CATHERINE

Have you tried --

ANDREW

-- I've kissed the seal, I've rubbed the seal. I've done all I can.

CATHERINE

I didn't mean to imply... you must have tried all you could. You can't control what her body does.

ANDREW

I know. It's not my fault. It's not my fault. I mean, doctors have looked at the seal. And this is their answer. They have a diagnosis, but no solution.

Beat.

ANDREW (CONT'D)

Maybe the only solution is just to stick it out until one day... it opens.

CATHERINE

But you don't want that.

ANDREW

It's just --

CATHERINE

Andrew, what do you want?

ANDREW

I just want the freedom to do what I want, to live my life.

CATHERINE

But you're living without sex --

ANDREW

-- I know, I know. But it's always been that way.

CATHERINE

It has?

ANDREW

Well, she was supposed to be my first.

Beat.

ANDREW (CONT'D)

I'm saying too much. I don't know what I'm still doing here, talking to you about this.

Andrew starts to get dressed and leave. But Catherine walks over to him and gently says...

CATHERINE

Andrew.

He turns, she caresses his cheek softly.

CATHERINE (CONT'D)

I want to help you.

The two stand across each other. She puts her hand gently through his long hair, almost motherly. They both sit back down on the bed together. Her jacket is off.

They breathe audibly for a long time.

After a while, their breathing become in-sync as they continue to look into each other's eyes.

With almost all of his clothes off, Andrew feels her soft touch and for the first time with her, he feels safe.

She glides her hand over his features.

CATHERINE (CONT'D)

God, you're so pretty.

He looks up at her, innocent and bashful. His head rests slightly on her hand.

CATHERINE (CONT'D)

When I saw you at that wedding. I knew. I could just look at you and I knew. You were the one. The one who could make this happen. There have been others. But you, you are special. And now, here in this moment, I am asking you, what can I do for you?

ANDREW

What do you mean?

CATHERINE

These past six months, you have helped me by being here every week. But, what can I do for you?

Beat.

CATHERINE (CONT'D)

Tell me what you want.

Catherine goes close to Andrew, whispering.

CATHERINE (CONT'D)

Tell me...what...you...want.

ANDREW

Anything?

CATHERINE

Whatever you need to get through this. To...break through.

ANDREW

Break through.

Andrew starts pacing around.

ANDREW (CONT'D)

But I can't. That, doing that, would be cheating.

CATHERINE

Can you stop pacing for a moment? Here, just sit down.

ANDREW

Okay. Okay.

Andrew sits down and Catherine turns to him and looks him in the eyes.

CATHERINE

I thought you wanted to finally be free. That means free from these arbitrary rules, free to be sexual. Free from her.

ANDREW

What do you mean?

CATHERINE

I heard the way she talked to you on the phone. I could tell, without even hearing her voice, the way she treats you.

ANDREW

Um.. well... I don't know. I think that's just the way she talks to people.

CATHERINE

It is? With everyone? Or just with you.

Andrew looks away from her. She looks at him with care, wanting to get some eye contact from him.

CATHERINE (CONT'D)

She shouldn't talk that way to you. No one should.

They let the silence breathe.

ANDREW

I just feel like all of this is going a little fast.

CATHERINE

(softly)

Andrew, I would never want to make you feel unsafe.

ANDREW

It's just...

CATHERINE

What? Are you nervous? Of course your nervous, that's completely normal Oh, you're shaking. You must be freezing.

She puts the 1980's Memphis style print blanket on him.

ANDREW

Thanks.

Andrew sits silently wrapped up in the blanket. Catherine figures out her next move.

CATHERINE

You know my first time, I was really nervous. I acted all sure of myself, like it wasn't a big deal or anything. But inside I had all these insane thoughts that were just constantly reeling in my mind. And he, well he was no help at all, he was even more scared than I was. And we were both flailing around, we had absolutely no idea what we were doing.

She imitates "flailing around" and Andrew smiles.

CATHERINE (CONT'D)

I just wished there was someone there who knew what they were doing. Who could walk me through the whole process. You know, step-by-step.

ANDREW

Yeah... that sounds really nice.

CATHERINE

I can be that person for you.

ANDREW

I don't know.

CATHERINE

I'll walk you through it. We'll take it slow.

ANDREW

Slow.

Andrew thinks for a moment. He is no longer wrapped up in the blanket.

ANDREW (CONT'D)

This (gesturing to the two of them) would stay in this room?

CATHERINE

Of course.

ANDREW

In this world?

CATHERINE

Nothing goes beyond these walls.

ANDREW

Okay, okay. It only stays in this zone.
In this time.

CATHERINE

It's the 80's.

Catherine gets up from the bed. She puts her blazer back on, she's in charge.

Andrew doesn't know where she is going. She goes off into the bathroom. Andrew hears the sound of a needle hitting vinyl. Catherine has put on "Eternal Flame" by The Bangles on a record player.

She comes back from the bathroom, with a neon blue members-only jacket in her arms. Andrew stands up instinctively and Catherine puts it on him.

With his jacket on, he has a new-found confidence.

They listen to the music together. He looks over at her.

ANDREW

You know, I never thought you would like music like this.

CATHERINE

Hey, this is great music.

ANDREW

No, it is. It's just --

CATHERINE

-- sentimental? I do have a soft side, you know.

They both listen to the music and Catherine approaches him. She starts the scene, but he is reluctant.

ANDREW

It's just. What are we doing? I mean...

Catherine silences Andrew. She then kisses him softly.

CATHERINE

Let me take care of you.

Catherine takes the blanket and puts it over the two of them. She goes on top into the dominant position. She opens up his jacket and feels his bare skin with her hands. She kisses him slowly, first softly on the lips and then down to his neck.

He starts to make out with her, but she holds him back.

They make eye contact with each other and actually look at each other as their bodies move together. These two people are actually seeing each other. He looks at her almost too adoringly and she looks away for a moment.

She is about to put her hand towards his pants, but he quickly deflects her.

He adjust his pants, we understand that he has taken off his pants and he is ready to break the seal.

We can see Andrew struggling a bit to "get it in." He moves his torso back and forth.

ANDREW

Hold on, let me just --

CATHERINE

Andrew, I have you.

Andrew stops moving and lets her take the wheel. We can see she is adjusting him until there is a moment where they both look at each other and realize: it's in.

They move together in harmony, moving to the song, feeling each other. They look into each other's eyes and share a moment. The song croons over this romantic scene.

Still in the rhythm of their genuine passion, Catherine lets out an actual genuine sounds of pleasure.

But when he hears this, he changes. He FLIPS her over and becomes the dominant one.

He stares down at her with a wild look in his eyes.

ANDREW

Yes, yes! Can you feel that?! Can you feel me?!

Pinned down, she looks up at him. He thrusts himself into her harder and harder.

This is an aggressive side of Andrew we haven't seen before, almost possessed by the alpha male energy he was acting out before.

ANDREW (CONT'D)

I'm in control, bitch.

His hand goes from her shoulder to her throat.

ANDREW (CONT'D)

And I will tear you apart.

A moment, and then...

He quickly finishes.

They both breathe for a moment, taken aback by everything. Andrew is back to normal, trying to figure out what just happened.

Catherine tries to pretend everything is normal, but her true feelings are slipping through the cracks.

She gets up quickly and turns off the music. She starts to straighten up herself.

ANDREW (CONT'D)

I -- I don't what I did. Who I was. I am so sorry for what I did -- what I did to you.

CATHERINE

Don't apologize.

ANDREW

It's just... I hurt you, didn't I hurt you?

CATHERINE

I'm... I'm fine.

She starts to take off her 1980's clothes and changes into her modern-day outfit.

CATHERINE (CONT'D)

Let's just move on from this.

She drops the 80's clothes onto the ground.

ANDREW

Oh my god. What am I going to tell her? How do I possibly explain this to her? What we did, what I did.

He sits on the ground wearing his members-only jacket, fidgeting with the blanket.

CATHERINE

Andrew, get up!

Andrew comes to his feet and drops the blanket. Catherine stares him down and speaks right to his face.

CATHERINE (CONT'D)

You finally did it, okay? You're free from all that bullshit and there's no turning back. You have to look at every strange weird, fucked-up side of yourself or you're not really living. If you want to truly live you have to stare down that person right in the goddamn eyes.

Catherine stares at him and then looks away quickly. She is getting worked up about this and she doesn't want him to see her being weak, even for a moment.

CATHERINE (CONT'D)

Okay?

ANDREW

Okay.

Catherine packs up the last of her things. She puts back on her armor of her event-planner persona.

CATHERINE

Now you can stay here as long as you like. Just make sure to clean up everything and lock up before you leave, okay?

He nods, looking at her to make sure she is okay.

She lets out a breath, looks at him and says her routine line, but it doesn't come out as confident as usual.

CATHERINE (CONT'D)

(hesitant)

So, same time, next week?

There is a silence that hangs in the air, she looks over at him, desperately wanting him to say yes, to affirm her.

CATHERINE (CONT'D)

Um, right?

He looks over at her and sees that she needs this.

ANDREW

Okay.

She moves past this moment and grabs the last of her stuff and goes to walk out the door, but stays in the doorway for a moment, just waiting.

He looks off of one side of the room, she looks out -- still.

Fade to black.