

*The Paltrownian Synchronocity,*  
**in conjunction with**  
*Homage to the Anima Productions,*  
**is pleased to bring to you**

# **Britney Spears' 114<sup>th</sup> Dream<sup>©</sup>**

**A Three-Act Musical/Music-Video/Screenplay**

**1<sup>st</sup> Britney** - In the Time of Chaos

**2<sup>nd</sup> Britney** - Going for the Gusto,  
But The Gusto Gets You  
(Bad Britney vs. Good Britney)

**3<sup>rd</sup> Britney** - Into The Light

Mitch Bronson Abramson  
PO Box 165  
Chaska MN 55318  
mitchpod@gmail.com  
WGA #1005253

*"I will use the foolish things of the world  
to confound the wise"*

(1Cor:1:27)

# 1st Britney

FADE IN:

SCENE 1: INT. GOING TO SLEEP - NIGHT

BRITNEY'S head on pillow, SPECIAL FX for Dream/Sleep-scape.

EXT. COMPUTER GENERATED EXTERIOR OF HOTEL - NIGHT

Zoom up and over hotel's edifice and balcony arriving in penthouse to find BRITNEY in front of mirror trying to decide what she'll wear. Music video scenes have her returning to mug in the mirror to the last four lines.

BRITNEY (VO)

BACKGROUND MUSIC  
AND VIDEO

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

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

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

Different outfit on.

SAME AS ABOVE  
USING DIFFERENT  
ARTICLE OF  
CLOTHING

BRITNEY (VO) (CONT'D)

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

(CONTINUED)

CONTINUED:

Different outfit.

AGAIN A SHOT OF  
BRITNEY DANCING  
IN A CLUB  
WEARING THE ITEM

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

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

SCENE 2: INT. ELEVATOR - NIGHT

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

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

INT - LOBBY - NITE

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

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

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

BRITNEY  
Hey, wait, look at me...

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

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

LEGENDARY ROCKER

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

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

BRITNEY

I didn't even know this was here.

LEGENDARY ROCKER

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

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

NO-MONEY LINE CASHIER

Next!

Britney looks down and is horrified to see a dirty-old-man holding a pair of her panties - which we saw her wearing in the opening scenes when she was trying on her clothes. He tosses the article into a cardboard box. The box has a handwritten sign saying "e-bay" on it. Sticking out the top of the box is a manequin's arm and a leg.

NO-MONEY LINE CASHIER (CONT'D)

Yeah, bring it in. You can come  
anytime.

(CONTINUED)

CONTINUED:

YOUNGER FEMALE FRIEND  
(Suddenly appearing to  
guide Britney to her  
table)

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

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

BRITNEY  
(arriving at her table but  
still standing)  
Let me speak to whoever's in  
charge! What is the *meaning* of  
this?!

MAITRE DE  
(instantly at her side)  
*Meaning?* (beat)  
Meaning attractive women who want  
things they can't afford are often  
violated in our society? What about  
their need to smile and *be pretty*  
*all the time*? What is the meaning  
of *that*?

BRITNEY  
(shaking her head  
wistfully)  
When they taught on that in the  
school, I was trying to cut a  
record. All I wanted then was to  
hear my song... Just once! ...on  
the freakin' radio.

MAITRE DE  
(bending to take her hand  
and kiss it as she sits)  
And *here* you sit holding the  
attention of the entire world. This  
is a great honor for the humanoid  
in all of us...

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

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

(CONTINUED)

CONTINUED:

MAITRE DE  
(surprised and defensive)  
Uhhh...

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

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

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

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

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

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

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

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

DR. ELPHI

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

BRITNEY

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

DR. ELPHI

You feel a need to please them?

BRITNEY

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

DR. ELPHI

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

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

(CONTINUED)

CONTINUED:

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

BRITNEY AND  
 ELPHIE WALKING  
 AND TALKING IN  
 CENTRAL PARK  
 SETTING.

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

BRITNEY LOOKING  
 RELIEVED WHEN  
 INTENSE PERSON  
 TURNS AWAY FROM  
 HER IN LIVING  
 ROOM SOCIAL  
 INTERACTION.

BEGINNING TO  
 STAND ON HER OWN  
 AGAIN.

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

(CONTINUED)

CONTINUED: (2)

DR. ELPHI

Britney sitting on couch in living room amidst several people arguing animatedly. Britney starts to say something and is shouted down dismissively.

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

BACK TO DR.  
ELPHIE'S OFFICE.

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

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

SCENE 6\_ INT. BEDROOM - NIGHT

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

BRITNEY

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

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

BRITNEY (CONT'D)

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

(CONTINUED)

CONTINUED:

KYLE

(annoyed at this)

What?

BRITNEY

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

KYLE

As long as you take care of me... I mean, please honey, really. I'm only human, huh? This assumption I'm gonna cheat on you is so fuckin' aggravating. There's just so much of this a man can take. I'll be in Vegas; so what? It's my music gig. Are you gonna be jealous? Hold me back? Now, believe me. I'm tellin' you, It's true; **we're awesome** together. You can take that to the world.

BRITNEY

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

KYLE

(rolling eyes, reaches for his drink)

SCENE: INT. - LAS VEGAS HOTEL ROOM - NITE

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

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

The same room with Britney now in it with Kyle, and no longer pregnant; the girl is gone.

BRITNEY

You gave my world to whores for everyone to see. Where's my world now?

(CONTINUED)

CONTINUED:

KYLE

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

## SCENE 7: BLOOD LOOKS BLACK IN THE MOONLIGHT

Ext - Backyard hours later = Nite

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

From the vantage point of the bird feeder we see Kyle stumble drunkenly out into the backyard. Whenever the camera shows him from a certain angle, it is filtered in night-vision-periscope-target-green. He is barely able to walk and his shirt hangs out. He is stumbling drunk and when he starts to unzip to relieve himself he knocks over the bird-feeder. The small statuette of the protecting bird now lies broken on the ground. As Kyle relieves himself with a loud sigh, his face loses focus as the camera sharpens to reveal the almost black-and-white tree and its foliage. In a movement as if the foliage itself has come alive, we see Britney come out of the foliage area where she was standing nude covered only in thick camouflage paint, but the viewer should miss it the first time because of the precise camo job (or FX) that paints her into the tree. Her hair is greased down with the camo paint as well. A few strips of cloth covered with the same paint cover necessary areas.

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

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

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

(CONTINUED)

CONTINUED:

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

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

BRITNEY

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

DR. ELPHI

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

BRITNEY

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

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

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

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

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

(MORE)

(CONTINUED)

CONTINUED: (2)

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

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

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

DR. ELPHI  
 (In FAST-FORWARD SPECIAL  
 EFFECT downs a drink out  
 of BRITNEY'S sight)

Britney looks up hopefully.

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

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

DR. TONY DEVANO  
 Very good hands.

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

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

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

(CONTINUED)

CONTINUED: (3)

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

DR. ELPHI (CONT'D)

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

DR. TONY DEVANO

It's like this. Women can control men by giving them approval and pleasure. A woman gets satisfaction when a man gets excited by needing her for those things. By pleasing a man this way the woman hopes to gain some power, and this works with weak men. Hear what I said? Weak men. That's pretty much as good as it's gonna get. That's where we'll begin, Britney, and that's probably where we'll end, but, y'know, give it your best shot, and who knows? One step at a time, right?

BRITNEY (VO)

(thinking)

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

DR. TONY DEVANO

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

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

BRITNEY (VO)

(looking into the camera)

Can he really make me do that?

## SCENE 9\_ INT - BRITNEY'S BEDROOM - NITE

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

BRITNEY

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

DR. TONY DAVANO

(Placing his pistol under  
the cushion of his chair  
and walking around)  
I never like to carry it among  
clients or friends.

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

BRITNEY

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

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

Britney looking horrified as she re-lives the injustice of  
that performance not winning. *What did they want?*

DR. TONY DAVANO

(Walking around talking)  
The pain you're going to experience  
now is the worst sort. It's facing  
up to what you refuse to admit  
about things deep inside you.  
I want to talk about why you have  
the taste you have... **in men**.

(MORE)

(CONTINUED)

CONTINUED:

DR. TONY DAVANO (CONT'D)

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

DR. TONY DAVANO (CONT'D)

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

BRITNEY

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

DR. TONY DAVANO

I'm charging you anyway, and I'm really going to enjoy straightening you out.

(TONY WINS THE STARE-DOWN, AND HE LOOKS AT HER WITH POSSESSIVE SATISFACTION)

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

BRITNEY

(In a fantasy-maid's costume, pouts and postures seductively while slowly bending over in her tiny maid's skirt to pick up some debris)  
And if I don't, what are going to do next? *Spank me?*

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

Britney's face fades in from the previous scene with her pouting taunt suddenly out of place now finding herself back at her table sitting in her chair in the lounge. All the people around her have their cell-phone cameras out staring at her. Her eyes shift left and right in self-conscious awareness of her new surroundings.

YOUNGER FEMALE FRIEND  
Hello!?! The show's about to begin.  
Get with it, man!

SCENE 11\_ INT - PARIS ON STAGE - NIGHT

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

PARIS/MARRIS MARRIOT  
(lip synching and/or  
singing)

You hung like a donkey  
don't mean nothin' to me  
your brain's reacting  
to it -  
Yes I see.

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

Y'think I don't know  
your cooz-driven mind?  
You simple-minded animal...  
(beat, beat, beat)  
That I control with my behind.  
(SPECIAL EFFECT gospel  
scene with dancers  
clapping/background  
vocals, "Control with my  
behind, yeah, control  
with my behind.")

You sniff the girls  
like some dog on the street.  
Like I be hot and happy  
That the two of us should meet.

(MORE)

(CONTINUED)

CONTINUED:

PARIS/MARRIS MARRIOT (CONT'D)

You don't sound  
all that good to me right now  
I've been thinkin's time  
I dump you anyhow.

(female shrieks and cheers; Man stands in suit with FCC badge and yells "SYNCH")

SCENE 12\_ EXT - BASEBALL DIAMOND - DAY

As the cheers and whistles taper off, SHOUTS of "SYNCH" coming from a man with an FCC name-tag hang in the air as we fade and cut to the bottom of Britney's baseball cleat as she charges out of a dugout, spraying dust and pebbles as she and two teammates charge up to a pitcher's mound where a lone umpire stands. There are no other players on the field nor are there any people in the stands of this dilapidated small town-type baseball field. There are signs advertising "Wrap that Rascal" around the ballpark. The three women have SWEET SWALLOWS written across the backs of their uniforms along with a bird logo. Her two teammates (Shelley and LONI) flank her as all three run up to confront the umpire. Their faces are not seen. Their names are stitched on the backs of their uniforms. Britney has the name "Pinky" written on her back.

BRITNEY

(to umpire)

Dammit, Ump.. any **fool** could see  
there was lip-synch all over that!

UMPIRE

I didn't see any and watch your  
language here!

BRITNEY

I want instant replay!

BRITNEY points to a modern jumboscreen (in DIGITAL EFFECT) next to the old beatup scoreboard. The screen shows the beginning of her doing a Pepsi commercial.

UMPIRE

That'll cost.

BRITNEY

I'll pay!

(CONTINUED)

CONTINUED:

Umpire walks under a canopy to peek in (as in the real National Football League), and Britney gives him a quarter. He deposits it and watches a few seconds of the dressed portion of a mock Paris Hilton sex video with BRITNEY in it if PARIS is a no-show. He comes out perspiring and dazed. He turns to them and speaks before walking away.

**(ALTERNATE PAGES REVISED DIALOGUE\_w/MARRIS MARRIOTT)**

UMPIRE

No, I didn't see any lip synch.

BRITNEY

I can't believe this!

The three trudge back to the dugout, their backs to the camera, so they are facing the same Jumboscreen the audience sees. It shows Britney raising her arms to have the huge doors open on cue in her first Pepsi commercial.

BRITNEY (CONT'D)

(Back to camera)

Some people seem to get whatever they want. I don't know why that is...

Looking up at the SPEC FX screen, BRITNEY'S commercial has her walking towards the doors in tight pants

LONI

Even when their ass is half the size of Chicago.

SHELLEY

Makes a "catfight" sound

BRITNEY's attention - which was shocked at LONI's comment - now has her attention grabbed by Shelley, noticing some letters on the SWEET SWALLOWS logo have been taken off so it reads "Wee Swallow" and her Bird Logo appears more coquettish.

BRITNEY

(to SHELLEY)

No, Shelley... you can't do that.. Is this like your Save-the-Whales thingie? I see you're TRYING to make a STATEMENT here...

SHELLEY

I'm TRYING to get laid...

(CONTINUED)

CONTINUED: (2)

Exasperated, BRITNEY turns to Loni walking on the other side of her.

BRITNEY

Loni, will you please talk some sense into her?

LONI

(Looking down, face obscured by baseball cap. To Shelly)

We've got real exposure here, and there are some things you just don't do in public.

Camera now shows Loni's face coming up into view from under the baseball cap revealing it is PARIS (MARRIS MARRIOTT). Camera continues to zoom into Loni's face as if to see into her thoughts as the AUDIO ECHOES ("*just don't do in public*") and scene fades to bloozy imagery of an intimate dark lounge with a dimly lit dance floor. BRITNEY and PARIS in evening clothes appear on the dance floor.

SCENE 13\_ INT - NIGHTCLUB DANCE FLOOR - NIGHT

The place is deserted save for the two of them, and the two actors start to walk across the dance floor towards each other. (The following scene should also be shot with the roles reversed for "Extras" on the DVD).

Making eye contact, and slowly picking up on the beat, they start to move toward each other, closing the distance, dancing more provocatively, finally arriving at touching distance, gently swaying.

BRITNEY

I didn't think you'd come, and it's not easy for me to say this.. But... I'm glad you did.

PARIS

I see now there's some things I could really enjoy doing with you, Brit... and... I'm also glad to see *you...*

BRITNEY

((coyly)  
Uhhmm..., you're so sweet... I could just eat you with a spoon.

(CONTINUED)

CONTINUED:

PARIS takes hold of BRITNEY'S left wrist with her right hand while PARIS' left hand circles BRITNEY'S waist, pulling her close. BRITNEY momentarily resists, starting to raise her right hand, but then lets it go limp, allowing it to gently touch PARIS' left shoulder as she raises her eyes to meet PARIS'. As their lips come closer together PARIS brushes past them, and moving to BRITNEY'S ear, whispers into it:

BRITNEY (CONT'D)

I think you just dropped your spoon.

PARIS' left hand comes up onto the top of BRITNEYS head as the latter starts to sink to her knees in front of PARIS.

Paris holds BRITNEY still with a silent admonition using her right hand. Lowering that hand slowly as if in a courtier-type bow, Paris's right hand opens like a flower in front of BRITNEY'S face, a finger extended elegantly in offering to a BRITNEY now on her knees in front of her. BRITNEY looks up. Eye contact. Each silently communicates their role's desire, BRITNEY takes the finger and kisses the tip in sensual submission. Camera from in back of Paris, her body reacts as a man's would receiving oral service, then Paris turns to look towards a tall plant on the edge of the dance floor. As BRITNEY is seen moving blurily in front of her, Paris points towards the plant with a thin pointer dangling from her necklace. A RED RECORD light comes on a hidden camera from within the leaves of the plant.

Paris gazes up with growing pleasure into a growing white light which fades into that of sunshine over the baseball diamond.

Scene 14\_ EXT - Baseball Diamond in front of dugout - DAY

PARIS' smile is suddenly snapped back to reality by the sound of SHELLEY'S voice.

SHELLEY

If only Bobby would notice me...

SHELLEY'S cleavage is barely contained within her "Wee Swallow" top. She is bare midriff and her baseball pants are short-shorts of pinstripe satin with the word "S-W-A-L-L-O-W-S" stitched in an arch across the backside of her shorts. Paris sighs, blinking back into reality.

PARIS

(in dismissive  
exasperation)

(MORE)

(CONTINUED)

CONTINUED: (2)

PARIS (CONT'D)

This Bobby person! *Who is he, anyway?*! (long beat).. you think he might have a friend?

SCENE 15\_INT. ONYX LOUNGE - BRITNEY, PARIS AND... - NIGHT

HIGH NOON

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

PARIS

(to Britney)

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

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

Cut to Britney with smiling, wide-eyed shocked, dazed look, then back to the bulging brief, Then back to Britney's shocked smile. Britney looking down shakes her head and starts to speak as she looks up

BRITNEY

No Paris, thanks anyway, but...

SCENE 16\_ INT - ONYX LOUNGE - NIGHT

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

(CONTINUED)

CONTINUED:

GB

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

BB

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

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

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

BB (CONT'D)

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

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

GB

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

(MORE)

(CONTINUED)

CONTINUED: (2)

GB (CONT'D)

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

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

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

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

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

(MORE)

(CONTINUED)

CONTINUED: (3)

GB (CONT'D)

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

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

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

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

To be interjected with these next (and last) verses, cut to Britney in dominant position dressed in quasi-gangster suit ala "Me Against the Music." As she straddles the male and takes off her jacket the shirt of her 'shirt and tie' is revealed to be a satin business shirt cut off right below the breasts.

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

(CONTINUED)

CONTINUED: (4)

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

GB (CONT'D)

(rap-like finale)

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

(CONTINUED)

CONTINUED: (5)

## 2nd Britney

SCENE 17\_INT. GB'S BEDROOM- NIGHT

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

### "Escape the Pain"

By

### "Doing It All Again"

### "Guaranteed Until You Die"

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

SCENE 18\_ INT - BB'S DUNGEONESQUE LIVING QUARTERS - NIGHT

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

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

(CONTINUED)

CONTINUED:

BB

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

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

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

i know i promised happiness

(WALKING HAND-IN-  
HAND WITH A BOY)

but sex is probably all you'll get.

(GRUNTING BODIES  
AMONGST SWEATY  
SHEETS AND  
OVERFLOWING  
ASHTRAYS)

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

(CONTINUED)

CONTINUED: (2)

GB

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

BONDAGE GEAR  
SNAPS OFF HER

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

MORE GEAR  
DISAPPEARS

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

TOTALLY FREE OF  
BONDAGE COSTUME

BB

(Dismissive)

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

(CLOSEUP OF  
GASPING MALE  
FACE PRESUMABLY  
RECEIVING ORAL  
SEX)

(CONTINUED)

CONTINUED: (3)

Scene 19\_ Music Video\_Where do You Go?

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

BB (CONT'D)

(music video)

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

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

Don't you worry now my honey  
I'll be gentle with you sugar  
Don't deny it's there  
Come let your Britney see.

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

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

(MORE)

(CONTINUED)

CONTINUED: (4)

BB (CONT'D)

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

A little lace will do  
and something really *nasty* too  
we'll see if you can service  
just for me.

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

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

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

(CONTINUED)

CONTINUED: (5)

**3rd BRITNEY**SCENE 20\_INT - **XXXX-VERSION** DUNGEONESQUE XXXX - NIGHT

BB

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

CHUBBY CABOOSE 1  
XXXX

SCENE XXX - EXT - OUTSIDE CHUBBY CABOOSE - DAY

BB

Oh, it's way beyond the physical...

GB

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

PICTURE OF  
BRITNEY  
ATTACKING SUV  
WITH UMBRELLA

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

BB

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

GB

You think excitement is your  
treasure

(MORE)

(CONTINUED)

CONTINUED:

GB (CONT'D)

To quench a thirst that knows no  
measure

It's to drink salt water  
all night by the sea.

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

Just grow deader

(beat)

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

I see what you bring me  
to worship this imagery  
but in the morn  
it don't look that good to me.  
Your voice in my no-mans-land  
a sense that it's good to stand  
for the banner of good's enemy.

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

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

(beat)

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

BB

I'll take you  
and use you  
hurt squeeze  
and abuse you  
suck the soul  
from your crippled life's plan,  
and when i am finished  
you'll be so diminished...  
you won't know  
if you're woman or man.  
Don't think to say "no" now  
don't think to say "no" now  
don't think to say "no"  
while you can.

(CONTINUED)

CONTINUED: (2)

BB's eyes fixed on GB's, she walks towards GB with the confidence of the spirit-in-charge, her body moving, punctuating her prose.

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

GB

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

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

It's the One who came under  
and arose with much thunder,  
He rose-  
it was all in His plan.  
He won't hide in mystery  
'n my goal's gettin' clear to see  
cause now I'm ready  
for the touch of His hand.

BB

(Scornful Rap)

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

GB

SCENE 21\_ EXT- CHURCH COURTYARD - DAY

Video of churchgoers entering parking lot, exiting cars, getting kids, seeing others, walking towards building we hear the thoughts of people.

(CONTINUED)

CONTINUED:

Interspersed within the thoughts are different voices: "help me G-d;" Guy looking angrily at his wife as they get out of their car: '*...like to just smash her..., bitch talkin' like that to me in front of the kids;*' "help me G-d;" Woman's voice: "*I hate his guts! Now there's a nice guy,* (looking at another woman's man); Guy looks at the other man's wife, '*what an ass she has, and she's always so pleasant.*' Churchgoers - suddenly all smiling at the entrance, all faces freezing into smiling masks

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

I'll walk down this road  
Alone with Him  
I may stumble, might fall  
tryin' t'be free from sin.  
I'll worship alone  
No statues of stone  
To come between me  
And my love for him.

SCENE 22\_ INT - POOL ROOM - NIGHT

Pool room with BB in hat and pool shark clothes; sneering

BB

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

BACKGROUND GROUP  
PHOTO OF  
HOMOGENOUS  
SMILING CLERGY

Got diplomas  
to keep us from sinnin.'  
Our souls  
they all surely be winnin'...  
(Sinister look into camera)  
Why else  
would they always be grinnin'?

It's not like I'm thinkin'  
I'll run and go drinkin'  
(MORE)

(CONTINUED)

CONTINUED:

BB (CONT'D)

'n jump in bed with the  
first guy I see.  
I don't know what'll go down  
If i go out and do the town  
But y'know I just gotta be me.

GB

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

Of myself I can do nothing  
Said He who saves my soul  
The Father in me  
He does all the work.

Or is our ego greater  
Than the Son of our Creator?  
Cause we'll pay for that mistake  
sooner or later.

SCENE 23\_ EXT - SMALL RISE WITH SCRUBBY BRUSH - DAY

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

JESUS  
*Who do you say that I am?*

BRITNEY (IN OFF-CAMERA V.O.)  
The Savior  
asked the man known as Stone.

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

LEGENDARY ROCKER  
You're the Hebrew appointed  
the Messiah Anointed

BRITNEY (IN OFF-CAMERA V.O.)  
said the apostle in reverent tone.

JESUS  
Neither flesh nor blood  
did reveal this to you.

BRITNEY  
He who would rise said true.

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

SCENE 24\_ INT- DARKENED ROOM AS SEEN FROM CEILING - NIGHT

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

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

SCENE 25\_ EXT - AREA WHERE JESUS SPOKE EARLIER - DAY

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

LEGENDARY ROCKER

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

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

LEGENDARY ROCKER (CONT'D)

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

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

BRITNEY, PARIS AND LINDSAY

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

## SCENE 26\_ INT - DUNGEONESQUE BB AND GB ALONE- NIGHT

GB

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

BB

(wide eyed)  
 Jesus...

POOF! Special effect)

## SCENE 27\_ INT - ONYX LOUNGE- NIGHT

POOF! SPECIAL EFFECT dissipates. Britney sitting at table with strange-looking plate about to be served to her by a luminescent glowing waiter. BB sits opposite with a large tureen that has the words "Gusto Forever" running around on it. SPECIAL EFFECTS have small DIGITAL elements animating into up and over BB's tureen reminiscent of a witches steaming cauldron: wild-partying, hypos, pills, etc.

BRITNEY

(to waiter)  
 What do you have for me?

WAITER

Your order of conscience with a  
 portion of understanding on the  
 side.

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

SCENE 28\_ INT. WAKE UP - OPENING SCENE BEDROOM - DAY

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

ASSISTANT-FRIEND

Oh, you're awake. You hungry?

BRITNEY

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

Britney swings her legs off the bed and sits up, looking into the camera.

BRITNEY (CONT'D)

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

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

I said that.

FADE OUT.