

**DEFENSE MECHANISMS OF INGRID THORBURN
IN FACING ANXIETIES AS REFLECTED IN THE DARK
COMEDY FILM ENTITLED *INGRID GOES WEST* (2017)**

A FINAL PROJECT



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**ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF LANGUAGE AND COMMUNICATION SCIENCE
SULTAN AGUNG ISLAMIC UNIVERSITY
SEMARANG**

2021

PAGE OF APPROVAL

A Final Project Entitled

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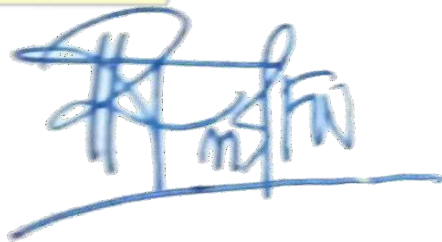
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Semarang, August 11th 2021



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A Sarjana Sastra Final Project on
DEFENSE MECHANISMS OF INGRID THORBURN
IN FACING ANXIETIES AS REFLECTED IN THE DARK COMEDY
FILM ENTITLED INGRID GOES WEST (2017)

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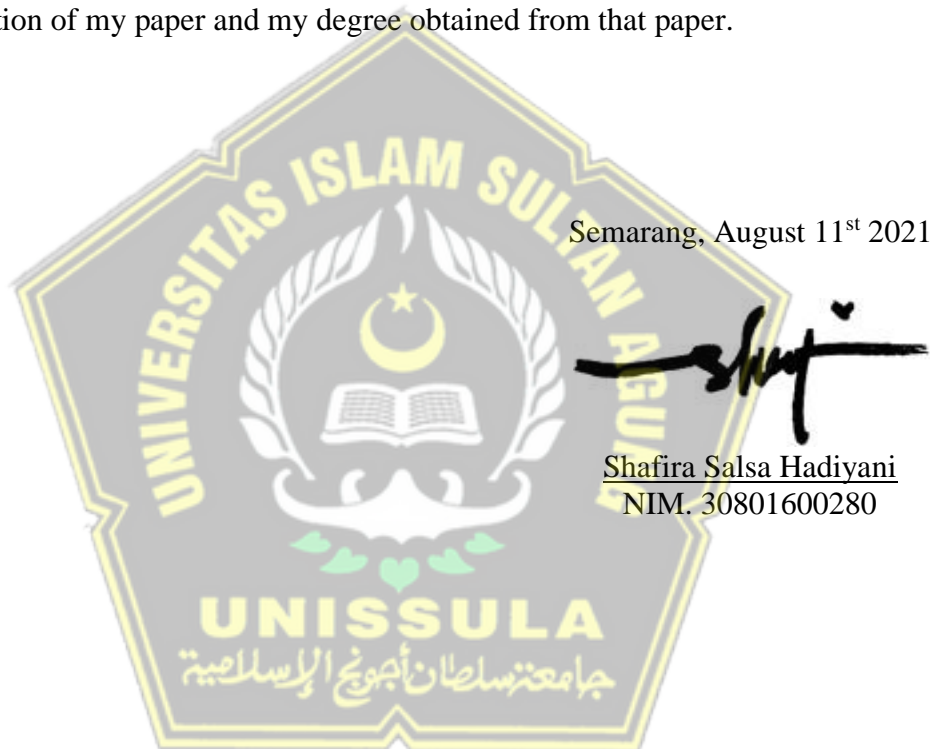
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STATEMENT OF WORK'S ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the works or part of the works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from that paper.



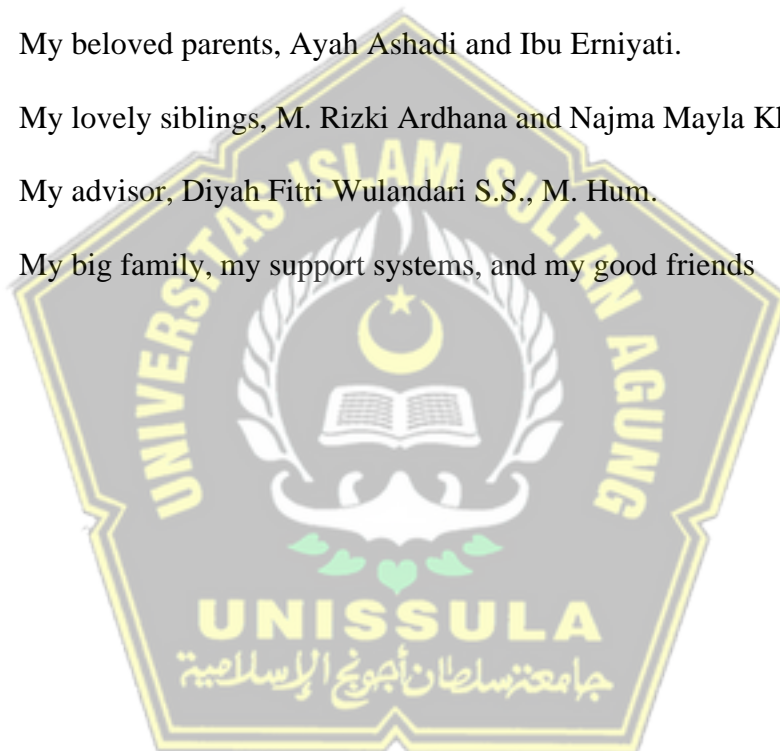
MOTTO

In the name of Allah, I trust in Allah;
there is no might and no power but in Allah

DEDICATION

This final thesis of mine is dedicated fully with love and gratitude to:

1. My beloved parents, Ayah Ashadi and Ibu Erniyati.
2. My lovely siblings, M. Rizki Ardhana and Najma Mayla Khairunissa
3. My advisor, Diyah Fitri Wulandari S.S., M. Hum.
4. My big family, my support systems, and my good friends

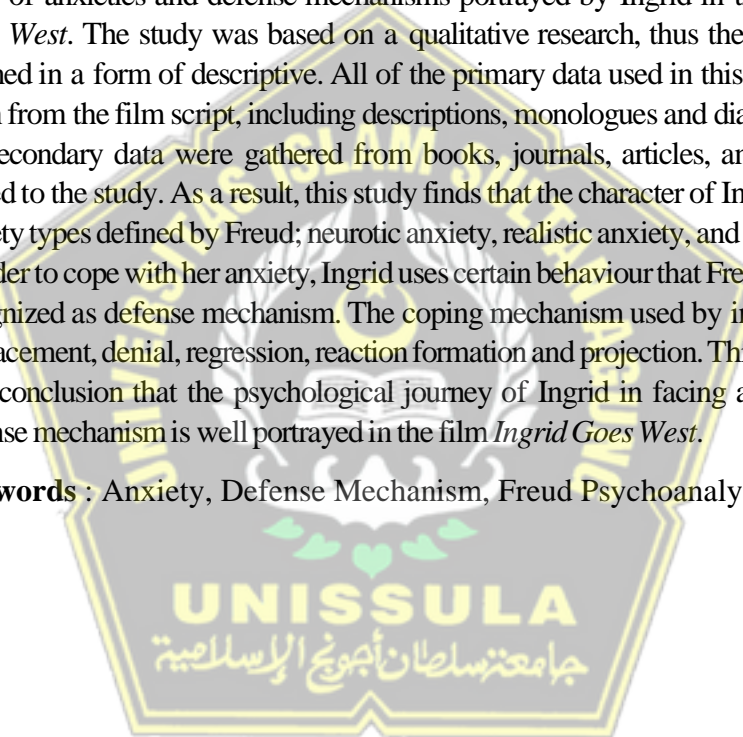


ABSTRACT

Salsa, Shafira. 30801600280. DEFENSE MECHANISM OF INGRID THORBURN IN FACING ANXIETIES AS REFLECTED IN THE DARK COMEDY FILM INGRID GOES WEST (2017). A Final Project Faculty of Language and Communication Science, Sultan Agung Islamic University Semarang. Advisor: Diah Fitri Wulandari S.S., M.Hum.

This study analyzes a dark comedy film concerning on the psychological aspects of the main character. Sigmund Freud's theory of Psychoanalysis is used as a base theory in analyzing the object study. This research attempts to find out the types of anxieties and defense mechanisms portrayed by Ingrid in the film *Ingrid Goes West*. The study was based on a qualitative research, thus the result will be outlined in a form of descriptive. All of the primary data used in this research were taken from the film script, including descriptions, monologues and dialogues. While the secondary data were gathered from books, journals, articles, and reports that related to the study. As a result, this study finds that the character of Ingrid covers all anxiety types defined by Freud; neurotic anxiety, realistic anxiety, and moral anxiety. In order to cope with her anxiety, Ingrid uses certain behaviour that Freudian theorists recognized as defense mechanism. The coping mechanism used by Ingrid includes; displacement, denial, regression, reaction formation and projection. This study comes to a conclusion that the psychological journey of Ingrid in facing anxieties using defense mechanism is well portrayed in the film *Ingrid Goes West*.

Keywords : Anxiety, Defense Mechanism, Freud Psychoanalysis Theory



ABSTRAK

Salsa, Shafira. 30801600280. Mekanisme Pertahanan Ingrid Thorburn dalam Menghadapi Kecemasannya yang Tercermin dalam Film Komedi Satir; *Ingrid Goes West* (2017). Skripsi Fakultas Ilmu Bahasa dan Komunikasi Universitas Islam Sultan Agung Semarang. Pembimbing: Diyah Fitri Wulandari S.S., M.Hum.

Penelitian ini menganalisis sebuah film komedi satir tentang aspek psikologis dari sang karakter utama. Teori Psikoanalisis Sigmund Freud digunakan sebagai dasar teori dalam menganalisis objek penelitian ini. Penelitian ini mencoba untuk menganalisis jenis-jenis kecemasan dan mekanisme pertahanan yang digambarkan oleh Ingrid dalam film *Ingrid Goes West*. Penelitian ini didasarkan pada penelitian kualitatif, sehingga hasilnya akan dituangkan dalam bentuk deskriptif. Semua data primer yang digunakan dalam penelitian ini diambil dari naskah film, termasuk deskripsi, monolog dan dialog. Sedangkan data sekunder diperoleh dari buku, jurnal, artikel, dan laporan yang berhubungan dengan penelitian. Hasil dari penelitian ini menemukan bahwa karakter Ingrid mencakup semua jenis kecemasan yang didefinisikan oleh Freud; kecemasan neurotik, kecemasan realistik, dan kecemasan moral. Untuk mengatasi kecemasannya, Ingrid menggunakan perilaku tertentu yang diakui oleh ahli teori Freud sebagai mekanisme pertahanan. Mekanisme pertahanan yang digunakan Ingrid meliputi; pengalihan, denial, regresi, reaksi formasi, dan proyeksi. Penelitian ini menyimpulkan bahwa perjalanan psikologis Ingrid dalam menghadapi kecemasan dengan menggunakan mekanisme pertahanan tergambar dengan baik dalam film *Ingrid Goes West*.

Kata kunci: Kecemasan, Mekanisme Pertahanan, Teori Psikoanalisis Freud

ACKNOWLEDGEMENT

In the name of Allah Subhanahu Wa Ta'ala, the Most Beneficent, the Most Merciful. May prayers and peace also be upon the Prophet Muhammad Salallahu Alaihi Wasallaam

A lot of support given to me in arranging this final project. Hence, I intended to express my gratitude and appreciation to all of them. First, my deepest gratitude goes to my beloved Ayah Ashadi and Ibu Erniyati for the endless supports and prayers.

A sincere appreciation to Mr. Kurniawan Yudhi Nugroho S.Pd., M.Pd. as the Dean of Language and Communication Science Faculty. Also this final project would not have been possible without the help and patience of my awesome advisor Diah Fitri Wulandari S.S. M.Hum, I thank for the guidance and advice on this research.

My gratitude also goes to my siblings, Ardhana and Najma for the support in every aspects, you guys know I love you. Also my partner in bussines, Febrita, thank you for always giving me your hand. Big thanks to my best friend Winda and those good friends of mine, Ulfa, Isna, Ayuda, Dinda, Yola and Gede for the love and support, my college life has been wonderful because of you guys. Lastly, for Johnny thank you for being my support system as well.

Finally, I would like to thank everybody who has a important role to the successful realization of this final project. I hope this will be useful for me as the witer and the readers in the future.

Semarang, 17 Agustus 2021

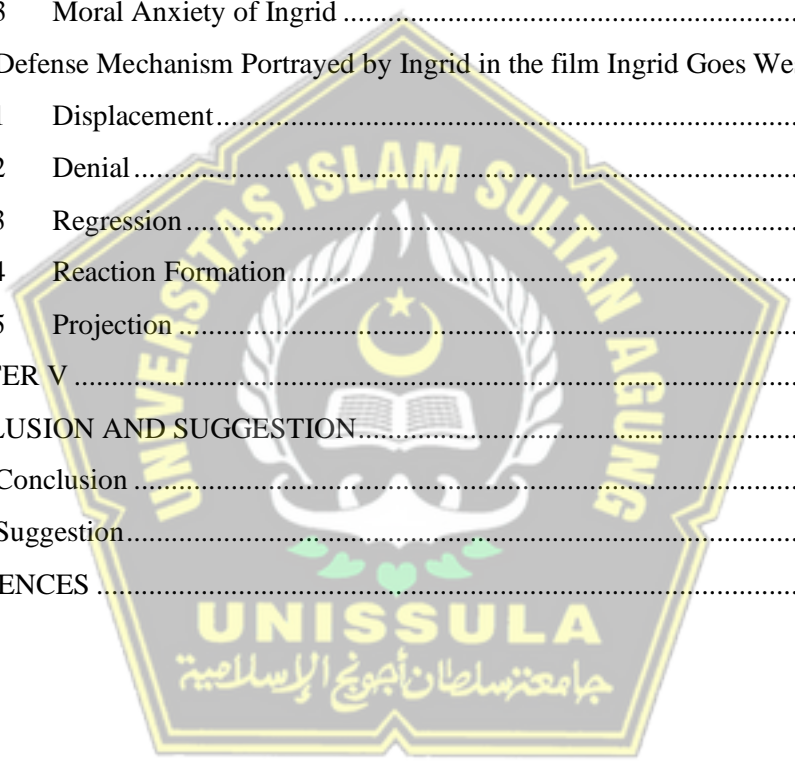


Shafira Salsa Hadiyani

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CHAPTER 1

INTRODUCTION

This chapter conducts the introduction of the study that includes the background of the study, problem formulation, limitation of the study, objectives of the study, significance of the study, and organization of the study.

A. Background of the Study

Literature is one of the dynamic portrayals of human's life processes. According to Goksen Aras, literature is a discipline wherein language is used as a medium of expression to interpret human's behavior, existence, and culture (1). Literature intertwines in many fields of study, including psychology. Moreover, psychology often becomes the major topic that pops up when talking about human in literature. As a product of human thought, many literary works come as the result of psychology condition of the author itself. In other words, literary works are used by authors to convey what they feel and see about the social life they faced. Therefore, every literary work is different, depending on what kind of background that the author has. The depiction of society that written by the author is often the exact condition that he tries to deliver using his own perspective.

In addition, literature can be written whether in the shape of poetic, dramatic, or fiction. Human experiences that communicated in literature are always in a form of narrative. Furthermore, as a visualization of narrative, movie is also considered as a branch of literature. According to Dr. Pramod Ambadasrao Pawar, there is a link between movie and literature that creates

sublimity in human imagination and understanding (151). Movie and literature are common in certain points, they tend to be the imperssion of reality. There are many movies that created specifically as a satire potrayals towards society nowadays. Dealing with human beings, observation is the key to go deep into their social or individual life. Thus, movie makers then took a chance within this gap to utilize human experiences as an object study.

Arguably that movie as a literary works can be the appliance of human psyche's portrayal in a form of a script that turned into visual work. One of the most catching movies that tells about human individual experiences is *Ingrid Goes West* (2017). This American dark-comedy film satirizes the life of today society towards social media usage. Using the background of latest 21st century, the movie portrays youngsters who are living in a fast-information era. The characters are all depicted having a really intense connection with internet, especially social media. They are so called *Social Media Generation*.

As a growing phenomenon, social media has rapidly become a fundamental channel of communication for people nowadays. Especially young adults who are lately become the heaviest users among all ages. Grow up with internet and witness the advent of social media, young adults are now experiencing various problems related to the compulsive use of Internet and social media. Even though social media is beneficial for social-networking, however, social media may have negative aspects including cyber-bullying, privacy violation, Internet addiction, stalking, threatening, depression,

loneliness, and legal risks (Krol 3). All of those issues emerged are at risk to affect its users physically and psychologically.

Undeniably there are many cases reported about adults who are depressed because of social media anxiety and insecurity, even worse, some of them are attempt to suicide. Recent study reveals that social anxiety is very common that even occupy the third position as most frequent mental health problem after major depression and alcohol abuse. In addition, young adults are considered to be an easy object for the intrusion of social anxiety and usually influence 3 -5% of youth population (Nasreen Bano, Zaeema R. Ahmad, Amena Z. Ali 1). The pressure that given by social media forces these young people to keep up with the trend. Social approval is become the aim for most, they often do things only to be recognized. It is ironic to see how social media fuels people's desire for fame. Hence, witnessing this, Matt Spicer, later directs the movie as a satire portrayals of social media as it is today.

The main character of the movie, Ingrid, is portrayed having a lot of issues in her social life. The main character feels that she is socially unaccepted by people, she has no real friend to be with. Thus, Ingrid often experiences the anxiety because of the pressure that she actually made herself. She is not becoming her true self and slowly tries to fake everything instead. She seems only fulfilling the imaginary life that she seeks for. The fear of being lonely, disliked, and humiliated is part of her anxiety that she has within herself. Moreover, this is related to the Sigmund Freud's psychoanalysis theory about human anxieties.

The feeling of anxiety and worry are coming up into Ingrid's mind about her wistful life. Along with the social media pressure that afterward desperately leads her to defense mechanism mode. She starts to project the fulfilment of her emotional needs to others. Dealing with those concerns, Ingrid's manipulative traits suddenly emerges that makes her problems even more complex.

In the movie *Ingrid Goes West*, both anxieties and defense mechanisms are depicted very well. The movie gives a great portrayal of how social media can provide a false sense of meaning to some people. As one of those people who taking a part in social media trends, Ingrid is experiencing many issues dealing with it. All of the problems that occurred in Ingrid's social life are having a huge impact towards her psychological condition. Hence, the way Ingrid facing her anxieties will be analyzed through Freudian psychological perspective.

B. Problem Formulation

This study analyzes the character of Ingrid Thorburn in the film *Ingrid Goes West* by Matt Spicer. It formulates the statements of the following problems:

1. How are Ingrid's anxieties described in the film?
2. How does Ingrid cope her anxieties with defense mechanism?

C. Limitation of the Study

This film is analyzed using psychoanalysis approach that developed by Sigmund Freud. This study will only focuses on the main character, Ingrid Thorburn, as she experiences anxieties that occur in her life and her actions to overcome it.

D. Objectives of the Study

The main objectives in analyzing the main character of the film *Ingrid Goes West* (2017) are as follows:

- A. To explain the anxieties of Ingrid depicted in the film.
- B. To analyze Ingrid's defense mechanism to overcome her anxiety depicted in the film.

E. Significance of the Study

This study is expected to be helpful for others as follows:

1. This study will acknowledge others as it discussing about the psychoanalysis theory, especially focuses on anxiety and defense mechanism happens in today society.
2. This study hopefully can provide references dealing with Freudian psychoanalytic theory.
3. This study also intended to rise readers' awareness of the social media insecurity phenomenon that may cause misunderstanding or even leads to more serious problem.

F. Organization of the Study

This study is systematically organized in the following chapters:

Chapter one is the introduction which consist of the background of the study, problem formulation, limitation of the study, objectives of the study, significance of the study, and outline of the study. Chapter two is the Review of related literature. It consists of the synopsis of *Ingrid Goes West* movie and the

review of Freudian psychology that includes the types of anxiety and defense mechanism. Chapter three is the Research Method that consists of type of research, data organizing, and analyzing the data. Chapter Four consist of the analysis and discussion of Ingrid's anxiety and defense mechanism. The last, chapter five is conclusion and suggestion.



CHAPTER II

REVIEWS OF RELATED LITERATURE

In this chapter is reviews of related literature, contains of synopsis of *Ingrid Goes West* Movie, and Personality Theory by Sigmund Freud.

A. Synopsis of *Ingrid Goes West*

Ingrid Goes West is a film directed by Matt Spicer in 2017. He is in collaboration with David Branson Smith to write the script. This film is underlining the social observation which enclosing youngsters in their late twenty. Social media also becomes the background which highlights the whole storyline. *Ingrid Goes West* is considered as a dark comedy film because the movie depicts the irony of the people whose live are defined by Instagram. It satirizes the way people hiding their true self behind social media mask. They compete to show the most positive aspect of their lives to the world, but in reality, it is different. Just like the main character of the movies who are obsessed with the life of people in Instagram, and wanted to be one.

The story begins with Ingrid Thorburn that is scrolling through the pictures of Charlotte's wedding reception on instagram. She cries in her car seeing those photos because she is not invited to join the party. Ingrid is feeling betrayed because she thinks they are friends after Charlotte likes a comment that she sends long time ago. Taking a revenge, Ingrid later gets out and breaks into the wedding celebration. With a strong determination, she is immediately pepper-spraying Charlotte right in the face that caused a chaos. She tries to run away but the attendees quickly catch her.

Ingrid gets a treatment in an asylum after the last incident in Charlotte's wedding. It takes several months to treat her unstable emotion until the day she can finally get out. Sometime later, in the supermarket, Ingrid accidentally meets a friend of Charlotte who is talking to someone on the phone. They have an eye contact but then quickly look away. From a far, the woman is talking about how Ingrid was in the asylum and how Charlotte was never regard Ingrid as her friend. She said that Ingrid was just a girl who stalked over Charlotte because she liked a comment of hers on Instagram. On her way out, Ingrid who get offended, casually scrapes her key in the woman's car.

One day, Ingrid finds an article about Taylor Sloane on the magazine she is currently reading. She gets interested with Taylor's life that seems perfect on instagram. Ingrid starts to stalk over all of her Instagram posts and eventually clicked the follow button. She tries to reach her out by commenting on one of Taylor's posts. Later, Ingrid has her comment replied that makes her going obsessed with Taylor.

Ingrid decides to start a new life in Los Angeles with her mother's inheritance money. She has a new goal that is to get close with Taylor, her new obsession. She visits many places that Taylor often posted on instagram expecting to meet Taylor in person. Later, when Ingrid is on her way home, she finds Taylor in a bookstore. She awkwardly tries to approach Taylor, but it does not work. She eventually following Taylor from distance until she finds the house she lives in. An idea suddenly comes up to her mind that is to kidnap Taylor's dog and act like a hero who accidentally found the dog. She succeed to

execute the plan on the next day, afterward, Ingrid saw a flyer about the lost dog with a contact number on it. She immediately calls the number and pretends as if she found the dog randomly. Ingrid finally has a chance to meet Taylor in person, along with her husband, Ezra. To gain a little sympathy she declines the reward money that the couple give. Later, as a return, Ezra invites Ingrid to join dinner at their house. Ingrid starts to get to know the couple deeper from that moment, and their friendship begins not long after that.

Ingrid is obsessing over her new friendship so that she tries so hard to keep up by fulfilling anything for Taylor. She pretends to be a best friend for her, even though her “famous” friend does not even ask for it. Ingrid even lends a truck from her landlord to help Taylor move some items to her villa in Joshua Tree. Ingrid tells her that the truck is her boyfriend’s. Their friendship grows as they regularly spend time together. Ingrid wants Taylor to get impressed with her, so she will not get ignored as she was before. She fakes everything in order to get a social approval.

After a long time, Taylor’s brother, Nicky is coming to Los Angeles to see his sister. The siblings is excited about each other, so they make some schedule to spend their weekend together. Meanwhile, Ingrid is feeling jealous because Taylor have to cancel the plan that they both had before. Taylor gets excited because Nicky will introduce her to his famous fashion blogger friend named Harley Chung. Hearing that, Ingrid becomes more peeved. Moreover, she get teased by Nicky about her “imaginary” boyfriend that she never introduced to.

He tells her to bring her boyfriend to the weekend party. Ingrid does not want to be ignored ever again, so she agreed to Nicky's invitation.

Before the day, Ingrid begs the landlord, Dan Pinto, to join her to the party. She tells him to tell everyone that he is her boyfriend. Once there, Ingrid saw Taylor and Harley are having fun together that makes her even more envious. Nicky is having a strange feeling about Ingrid from the start, so he keeps his eyes on Ingrid. After the party, Ingrid is asking everyone whether they see her phone because she can not find it. She comes to Ezra who is sitting in the pool side. After a short conversation, she begins to realize that several aspects of Taylor's persona are far-fetched. Ingrid later comes to see Nicky in his room, and found out Nicky has her phone in him. Nicky steals Ingrid's phone to reveal who she is. He knows what Ingrid hide in her phone and immediately assumes that she is a stalker of his sister. Many photos of Taylor's candid, her clothes, her bathroom, and even her medicine are found in Ingrid's phone. He is taking an advantage of the situation by blackmailing Ingrid to give him some money, so that he will not tell Taylor about her.

Feeling threatened, Ingrid is making up a plan to get her phone back. She is worried if Nicky reveals it, but she also does not want to give him money. She has an idea to get herself injured, pretending as it was Nicky who does it to her. Ingrid later asks a help from Dan Pinto to give revenge to Nicky. They kidnapped Nicky to take her phone back, but their plan turn into a mess because their faces already got caught. Nicky eventually got his head hit by a crowbar that makes him fainted. They run away without Nicky who is unconscious.

After fully awake, Nicky returns home to tell Taylor and his husband everything about Ingrid. The couple decides to completely cut her out of their lives. Ingrid who is feeling rejected continues to harass them through phone calls. She is begging if she can have a time to talk about this. The couple is sick and bothered of Ingrid, so the husband, Ezra threatening to call the police on Ingrid if she does not want to stop.

Ingrid makes one more attempt to approach Taylor by buying the house that Taylor dreamed which is near to Taylor's Family Villa. She recklessly uses all the money she had to buy it, so she ends up having no money left to pay for the electricity. She is living alone in the dark and just eyeing Taylor from her house.

The next day, Taylor and Ezra are having a halloween party in their villa near to Ingrid's house. Because Ingrid's phone is run out of battery, she decided to come to the party to find a charging port. She does not want to get caught, so she wears a ghost costume made from bedsheet. Accidentally, the sheet falls off and everyone sees that there is Ingrid inside. Taylor asks her to leave, but Ingrid insisted to have a quick talk. Ingrid is only asking why Taylor cuts her off like this, without even apologize for what she did to Nicky. Taylor is freaking out hearing that, she thinks Ingrid is only a freak and weird girl who is randomly follows her on Instagram. Taylor tells her how they were never friend and everything about Ingrid herself was just a lie. She even tells her how pathetic and sick Ingrid is, that she needs to ask for a professional help. Ingrid is speechless and she leave them in the party.

In her dark house, Ingrid lights a bunch of candles around her. She confesses the truth to her followers on live video. She is truly not what they always see on Instagram for past few months. Ingrid is admitting that she has been pretending to be someone that she is not. She knows there is something wrong about her mentally, but she does not know what to do with it. That is why she just hate herself. Ingrid keeps blaming herself while recording the video saying she does not know the point of living if she has no one to talk to. At the end, she swallows a bunch of prescription pills and alcohol before posting the video with the hastag “#IamIngrid”. She later lies down and waits for her death.

Ingrid finally wakes up in the hospital after few days. She shocks why is she still alive. Dan Pinto tells her that he saw the video and quickly escort her to get a medical handling that help her to survive. He says that the video went viral after that, there are thousands of people show their support for Ingrid using the hashtag “IamIngrid”. Ingrid is smiling as she reads all the love she received from people.

B. Theory of Psychoanalysis by Sigmund Freud

The theory of human psyche was one of the ground breaking idea in psychoanalysis field that firstly discovered by Sigmund Freud. Psyche is considered as the factor that establishes human’s behaviours, thoughts, and actions (Segfried 1). According to Freud, there are three major systems in structure of personality which called the id, the ego, and the superego. Each of them are developing in different state, following their function and systems. As the basic system in personality structure, the id appears to be the human instinctual drives

which includes needs, desires, and impulses (Segfried 1). The id only operates to seek for pleasure and tends to avoid everything that can cause any discomfort. Moreover, the ego that connected to reality is trying to fulfill id's desires and needs. With its consciousness, the ego decides which of the desires that should be fulfilled or rejected according to norms. Meanwhile, the superego which includes individual's values, ideals, and goals becomes a filter of the actions. If the id's desires is contradicted to the moral standart, the superego will prevents ego to fulfill it. At this point, the ego must be very anxious because of the internal conflict between the id and the superego. Because of the heavy tension that the conlict brings, the ego stimulosly reacts to spread anxiety.

B.1 Anxiety

Anxiety is kind of painful, emotional experience inside the body which produced by excitations that coming from internal or external stimulations (Hall 61). Only the ego can produce anxiety. The feeling of anxiety often arises in risky situation where the ego is forced to defeat id impulse. Furthermore, according to Freud "Anxiety is a felt, affective, unpleasant state accompanied by a physical sensation that warns the person against impending danger" (Feist and Feist 39). Freud differentiated anxiety into three types based on which parts of the mind that gives a signal of danger. They are:

B.1.1 Neurotic Anxiety

This anxiety comes from the id impulses, but exists in the ego. Neurotic anxiety is defined as the fear of an unknown danger. It is the fear of being

overwhelmed by an uncontrollable id impulse to commit some act or to think some thought which harmful. According to Calvin Hall in *A Primer of Freudian Psychology*, neurotic anxiety has three forms (65). The first form is the apprehensiveness of a person towards his own shadow, or to be exact, afraid of his own id. This kind of anxiety characterizes the nervousness of a person who always expecting something dreadful to happen. The second forms is an intense, irrational fear that often called a *phobia*. A person with phobia is having an intense level of fear towards an object that he always be feared of. In some cases, the fear even out of all proportion, bigger than the actual danger that the object may bring. The third form, panic or near-panic reactions. Panic reaction comes in sudden that makes a person often feel upset and tense. It characterizes something that is out of someone's usual character. These panic reaction functioned to channel painful neurotic anxiety by doing what the id demands, despite of the ego and the superego prohibitions (Hall, *A Primer of Freudian Psychology* 66).

B.1.2 Realistic Anxiety

This anxiety is closely related to the emotion of real fear. Reality anxiety is a painful emotional experience that arouses as a result of perception of danger that sourced from external world (Hall, *A Primer of Freudian Psychology* 63). The external dangers can be vary, it can be a presence of certain objects or the threatening environmental conditions. A person is having a tendency to become afraid of any condition which can harm the person. The younger state of a person, the more they often get overwhelmed by the fear

because the ego has not developed to the point where it can master. Moreover the overpowering experiences of anxiety can leads to *trauma*, it reduces the helplessness of the person into infantile state (Hall, A Primer of Freudian Psychology 64).

B.1.3 Moral Anxiety

This type of anxiety gets the threat that sourced from the superego system. Moral anxiety involves the conflict between the ego and the superego regarding to the moral codes of society (Feist and Feist 40). As the ego-ideal has its own standarts, the fear of being punished for doing or thinking something in contradiction finally emerges. Guilty and shame feelings that may obtained leads to a consideration. The conflict between realistic needs and dictates of the superego is often experienced by most of people who have started to establish their own values. It can be said that it is also an outgrowth of the superego. By having moral anxiety, means that the superego is well-developed. An anxiety state may have more than one source, it can be a blend of two types of anxiety, or can be a blend of all three types above. Dealing with anxiety, Chapman once stated that anxiety also act as the warning and function for the ego as a psychic system that is responsible for a real reaction towards the signal of danger (2007). Even though the feeling of anxiety may be painful, still, its fuction to alert the presence of internal and external dangers is very important. As the alert given, a person can do something to protect himself from dangers. To cope with the distress that anxiety may give, defense mechanism is needed to protect and lessen the tension.

B2 Defense Mechanism

According to the book *Theories of Human Development*, “defense mechanism is a technique used by the ego to distort reality in facing dangers which might interfere individual’s psychological development” (Salkind 94). In short, defense mechanism is functioned to distort the reality in order to cope with anxiety. The ego takes the action to defend itself from any distress of anxiety may give. In addition to that, Calvin Hall once stated that ego defense mechanisms are irrational ways to dealing with anxiety as they distort, hide, or deny reality and hinder psychological development (96). If the ego can not reduce anxiety by rational means, it has to utilize one of these measures:

B.2.1 Repression

Repression means to repress the danger. When the ego feels threatened, repression is used to ward off the danger that facing ahead. It repress the painful reality as if it is never happened.

B.2.2 Projection

Externalizing the danger, this defensive action works to project its uncomfortable impulses towards other subject. The reaction can be in the form of blaming others for any discomfort feeling that arises.

B.2.3 Reaction Formation

Hiding the danger, this defense mechanism tries to channels the unpleasant impulse into more acceptable action. In opposite of bad impulse which has experienced, a positive behaviour will be developed in order to cover it up.

B.2.4 Denial

The strategy used in this action is to avoid. It is simply a direct avoidance of threatening situations. Withdrawing for a moment from the disadvantageous situation is part of this defense mechanism.

B.2.5 Regression

Regression also means retreating. When the real world becomes too difficult or stressful, the pain will be distorted to imagination of earlier stage of development that gives comfort. Safer feeling is an excusion to escape from overwhelming situation.

B.2.6 Displacement

This is an coping mechanism technique in which the impulse is displaced by redirecting it towards a different object or replacing it by another impulse.

Additionally, the existence of defense mechanism is developmental. Under the impact of maturation, ego defenses are forced to develop. Thus, the ego started to master the danger by using more realistic and efficient mechanisms.

CHAPTER III

RESEARCH METHOD

This chapter presents the research method. Research method is a strategy used to collect and analyze the data as the answer of the problem formulation. It is divided into three sub-chapters; types of research, data organizing, and analyzing the data.

A. Types of Research

The type of research used in this study is qualitative type. As the object study is related to human psychology, the study will reports its analysis result in descriptive form. The application of systematic procedures in qualitative data analysis will help to answer the problem formulation. Moreover, According to (Creswell, 1998, 15)...

“Qualitative research is an inquiry process of understanding based on distinct methodological traditions on inquiry that explore social or human problems. The researcher builds a complex, holistic picture, analyses words, reports details of informants, and conducts the study in a natural setting” (Khan 225).

Qualitative research focuses more on conceptual thinking and theory building to examine its object. The data obtained from the object study are further refined to build a convincing theory. Through this type of research, the social issues that portrayed in the movie will be analyzed better . Moreover, there are some details that need to be discussed in depth perspective.

B. Data Organizing

B.1 Data Collecting Method

Several steps were used in data collecting method. Here are some of the procedures:

B.1.1 Watching the Film

The first step was watching the movie chosen, entitled *Ingrid Goes West*. This step needed to be done repeatedly in order to capture small details. Focus was also important to achieve deep understanding of the storyline.

B.1.2 Reading the Film Script

Reading the script was the next step to get the data. This crucial step was intended to get the data in more detailed version. By reading it in detail, the researcher will get more information to support the previous data.

B.1.3 Identifying the Data

The data were identified by finding some important parts that refers to the problem formulation. These parts were later analyzed through the visual version of the movie and the script. In this process, movie script was used as a proponent of the movie to eliminate unnecessary data. The collected data were taken from scene, description, dialogue, and prologue forms.

B.1.4 Classifying in the Data

The collected data were organized and classified into some categories in this step. Table of inventory or appendix was necessary to split the findings into group. Besides of the identified data, the appendix was also completed with references and comments that related to the findings.

B.1.5 Reducing the Data

Data reduction was the last step in this process. Defficient data were reduced, so there are only key data left to answer the problem formulation.

C. Types of the Data

There are two types of data in this study, they are as follow:

A. The primary sources data is the first-hand data gathered by the researcher.

In this study, the primary data were collected from the movie entitled *Ingrid Goes West*. As one of box office movie in United States, this movie was released in August 2017 by Neon Company. This movie directed by Matt Spicer, who is also in collaboration with David Branson Smith in writing the script. Moreover, the script of *Ingrid Goes West* movie is also included as a proponent element of primary data.

B. The secondary sources data is the second-hand data that collected from others. The data have been run by other people or for other research. In this study, the data were collected from books, journals, articles, and thesis which were correlated to the study. These data supported the primary data about relating topic.

D. Analyzing the Data

The final step of the research method was analyzing and reporting the data. The forms of data found were scenes, descriptions, dialogues, and prologues that later explained through descriptive understanding. This technique was

taken from qualitative research which more focused on conceptual thinking and theory building to examine its object study.



CHAPTER IV

DISCUSSION AND ANALYSIS

This chapter analyzes the findings of anxiety and defense mechanism that portrayed by Ingrid Thorburn in the film *Ingrid Goes West*. The discussion is based on the type of her anxiety and the defense mechanism she used to overcome it.

A. Anxieties Portrayed by Ingrid in the film *Ingrid Goes West*

Anxiety is considered as one of the most important concepts in psychoanalysis theory (Hall 61). It plays a huge role both in the development of personality and the dynamics of personality functioning. People will automatically get anxious whenever they face any uncomfortable situations. As the originator, Sigmund Freud differentiates anxiety into three; neurotic anxiety, realistic anxiety, and moral anxiety.

Illustrated by *Ingrid Goes West* film, the main character named Ingrid is depicted to have moments that trigger her anxiety within her life. She experiences different types of anxiety depending on what kind of situation she is involved in. Through this, the anxiety of Ingrid will be analyzed deeper using Freudian psychoanalysis theory.

A.1. Ingrid's Neurotic Anxiety

At the beginning of the film, illustrated the main character of the film, Ingrid, who is anxious and sad at the same time in seeing her friend's Instagram posts. She is not invited to Charlotte's wedding party which she assumes to be one of her best friends. Ingrid feels disappointed because she thinks they both

were friends since Charlotte was kindly expressing condolences after the death of her mother months before. Ingrid misinterprets the sympathy of Charlotte and actually makes whole different scenarios in her head.

The images are coming faster now, voices blending together, the double-tap of the thumb creating an anxious rhythm –

Ingrid Thorburn, 29, stares at the photo of Charlotte on her phone, the hood of her sweatshirt pulled up over her head, mascara tears running down both cheeks. She looks up. (00:01:25)

Based on the description here, She is having mixed feelings of angry, sad, anxious. Ingrid seems overwhelmed with her own thoughts while seeing those pictures. This sense of nervousness that she makes herself later becomes the feel of unwanted. Calvin Springer Hall once states, “One of the neurotic anxiety forms characterizes the nervousness of a person who always expects something dreadful to happen” (65). As Ingrid feels this nervousness dealing with this situation, it can be said that she experiences neurotic anxiety.

In addition, there is another moment where Ingrid experiences neurotic anxiety portrayed in the film. Sometime, Ingrid and Taylor are having a plan to see Willy Wonka in Hollywood Forever Cemetery. On another day, Taylor’s brother, Nicky, shows up in her house, then he suddenly asks Taylor whether she wants to join dinner with one of his Hollywood famous influencer friends, Harley Chung. The excited Taylor immediately asks Ingrid would she mind if she cancels their plan saying that she wants to spend some time with Nicky.

Ingrid has no choice but agrees with a bitter smile. But the next day, she sees a photo of Taylor, Nicky, and Harley in the Willy Wonka events.

Ingrid is sitting on her couch, sipping a Corona and scrolling through Instagram when she pauses.

On the screen - we see a photo of Taylor, Nicky, and Harley Chung doing silly poses inside a candy-themed photo booth.

Taylor : Wonka vibes with @harleychung at the Hollywood Cemetery tonight.

Ingrid stares at the photo, feeling a torrent of emotions (00:45:30)

Ingrid feeling shocked to see the photo they took in the same event that Taylor and Ingrid planned to go to before. She is even more crestfallen and upset seeing them enjoying their time without her. At this moment, the neurotic anxiety of Ingrid occurs again. "The third form of neurotic anxiety is a panic reaction that comes in sudden, makes the person often feel upset and tense" (Hall 65). The emotional tense of Ingrid that flares up after seeing the photo can be considered as a sign of neurotic anxiety.

A.2 Ingrid's Realistic Anxiety

According to Kenneth Strongman, realistic anxiety refers to real objects that a person often perceives it as fear (4). This uncertain feeling towards the threatening object is also often experienced by Ingrid. The most perceptible moment of Ingrid feeling irritated is when she accidentally meets Charlotte's

friends in the supermarket. Moreover, they make fun of Ingrid that makes her feel a bit underestimated.

Ingrid looks up to see two of Charlotte's friends (Jenny and Nicole) walking past. They make knowing eye contact with Ingrid, who quickly turns the other way.

We hold on to Ingrid's face as she waits for them to pass, removing her earbuds so she can hear them whispering --

Jenny : “what is up with her hair?”

Nicole : “Seriously. Who's your stylist? Helen Keller?”

They laugh. Ingrid touches her hair self-consciously.

Jenny : “Didn't they send her to an insane asylum?”

Nicole :” Yep. Her sister told everyone she was at a yoga retreat.”

Jenny : “So dark.”

They disappear around a corner. Ingrid puts her earbuds back in and heads for the exit, trying not to show any emotion (00:08:35)

The body language of Ingrid as described in the text clearly shows that she is feeling threatened after having eye contact with the girls. Here, the girl is the real object that Ingrid is afraid of. Moreover, Ingrid knows that they are badmouthing her behind. Even though she pretends not to hear and just hides her emotion, she is experiencing realistic anxiety at that moment.

The realistic anxiety of Ingrid is also portrayed in the scene when the first time Ingrid is welcomed in Taylor's house. Taylor and her husband, Ezra, invite

Ingrid to join the dinner in their house in return for finding their lost dog (which is kidnapped by Ingrid). During their casual conversation, Taylor suddenly asks Ingrid if they have ever met before. Ingrid is startled by that and chooses not to admit it. The conversation continues as Taylor misrecognizes her as a clay pot seller, but then Ezra tries to stop it. He assumes that Taylor may be confusing Ingrid with one of her Internet fan-girls.

Taylor: "I know where I saw you! (off Ingrid's look) The Echo Park Craft Fair! You were selling those Bolivian clay pots"

Ingrid : " I actually just moved here a week ago."

Ezra : "Maybe you're confusing her with one of your crazy internet fan-girls."

Ingrid tenses up. Taylor touches her arm, reassuringly.

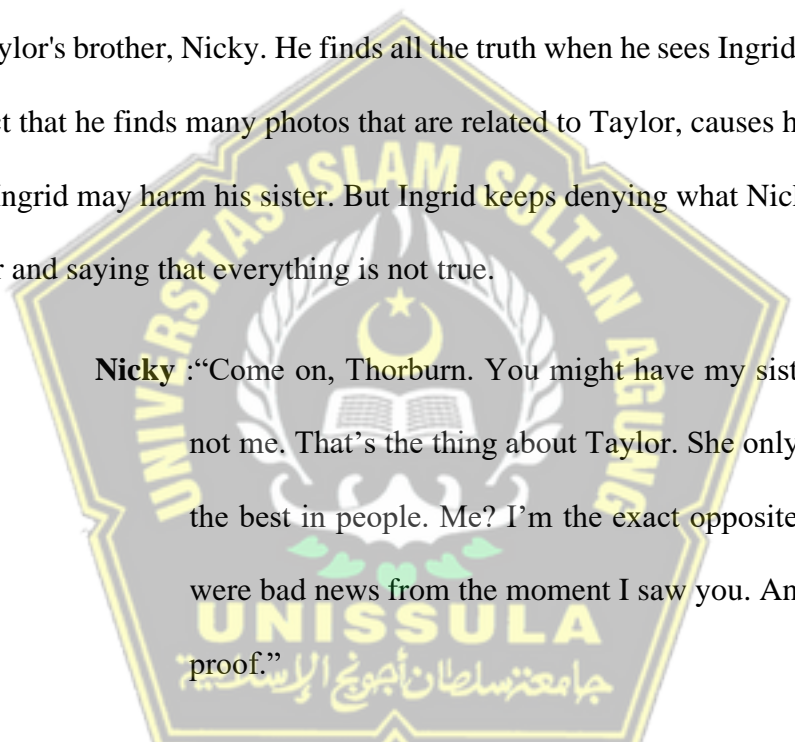
Taylor: "He's giving me shit because I happen to engage with people on social media like the rest of the known universe. My husband suffers from chronic technophobia."

Ezra : "That's not true. I just don't want someone forming an opinion of me based on what kind of shoes I wear or what I ate for breakfast" (00:24:30).

Ingrid is getting her tenses up to hear the conversation because the truth is she actually takes a part of being Taylor's crazy fans too. The situation getting even uncomfortable for Ingrid that is why her realistic anxiety immediately

occurs. According to the report *Living with Anxiety*, 'real' threats anxiety includes the fear of situations that likely contain the threat (11). Being in a threatening situation can trigger the anxiety of a person, just like this scene of Ingrid that depicted in the movie.

The realistic anxiety of Ingrid also appears in the climax of the story. After all the time Ingrid fakes and hides her secrets, she finally gets caught by Taylor's brother, Nicky. He finds all the truth when he sees Ingrid's phone. The fact that he finds many photos that are related to Taylor, causes him to suspect if Ingrid may harm his sister. But Ingrid keeps denying what Nicky says about her and saying that everything is not true.



Nicky :“Come on, Thorburn. You might have my sister fooled but not me. That’s the thing about Taylor. She only wants to see the best in people. Me? I’m the exact opposite. I knew you were bad news from the moment I saw you. And now I have proof.”

Ingrid watches as Nicky punches in her password.

Nicky :“It’s amazing how much you can learn about someone just by looking through their phone. (swiping through)”

“Here’s a picture of you with my sister’s dog. Here’s the inside of her medicine cabinet. Here’s one of her sleeping. There’s a lot of those. But my personal favorite are the notes. These really kill me. (reading) “Taylor’s

favorite brunch spots” “Taylor’s favorite books”
“Taylor’s favorite music”... This one’s just called
“Taylor” and is basically a list of everything she owns“

Ingrid : “Look, I’m not a bad person, okay? I just want to be her
friend. Can I please have my phone back?”

Nicky winces, sucking air. (01:04:50)

Ingrid suddenly feels anxious about getting caught like that. "Realistic anxiety may be innate a tendency to become afraid of real objects or situations (Hall 63). This anxiety portrayed in Ingrid is considered as realistic anxiety as she is feeling threatened by both the object and situation. The situation is about her being caught for what she did, and the object is the one who caught her, Nicky.

A.3 Moral Anxiety of Ingrid

According to Sigmund Freud in *Living with Anxiety*, moral anxiety arises from a fear of violating a person's moral or societal codes (11). In the movie, there is moral anxiety of Ingrid Thorburn depicted in one scene when she breaks the promise she has with Pinto. The case begins when Ingrid borrows Pinto's truck with the urge of helping Taylor to move some stuff to her villa. Actually, Pinto has a script reading schedule in the evening, so he refuses it. Ingrid keeps begging for Pinto to lend her his truck, so he makes an agreement with her. He will lend her the truck but she has to come back in the evening and join him for the script reading because the female cast is absent on that

day. Ingrid immediately agrees to it. But after that, Ingrid is getting absorbed with the time she spends with Taylor that she forgets her promise.

Ingrid's phone dings repeatedly from inside her bag.

Taylor :” Um, is everything okay?”

Ingrid reaches into her bag and subtly checks her phone.

On the screen - Ingrid's has 13 missed calls from Pinto and a series of frantic text messages: “Is everything ok Ingrid?” “Why aren't u answering ur phone??!” “Hellooooooooooooo.”

Ingrid : “Just Dan checking up on me” (00:32:40)

At this moment, Ingrid actually shocks to see all the notifications on her phone. She tries to hide it from Taylor just by saying there is nothing important. Ingrid is having the guilt for not fulfilling her promise here, which is a sign of moral anxiety. As Freud states, "moral anxiety manifests itself as guilt or shame" (11).

B. Defense Mechanism Portrayed by Ingrid in the film *Ingrid Goes West*

As quoted from Dr. Eva Chylarova, anxiety triggers specific behavior patterns that are designed to help a person cope with an adverse or unexpected situation (9). Furthermore, that coping behavior is what Freud recognized as defense mechanism. This mechanism allows negative feelings to be lessened by distorting the reality in some way. There are several types of defense mechanisms, but this research will only discuss five defense mechanisms used by Ingrid Thorburn to deal with anxiety portrayed in the film *Ingrid Goes West*.

B.1 Displacement

Bonnie Strickland once states that displacement is an ego defense in which an impulse perceived as dangerous is displaced either through redirection toward a different object or replacement by another impulse (169). He differs this mechanism into two types, the first is called drive displacement. The target of the drive or emotion remains the same, but the drives will be replaced with another impulse. In addition, this also happens to the main character of the film, Ingrid. After the opening story of Ingrid getting sad and upset for not being invited to Charlotte's wedding party, later depicted a scene when she recklessly sneaking into the party. She is looking for Charlotte in the middle of the crowd and immediately attacks her using pepper spray.

Ingrid weaves her way through the crowd, unnoticed. She grabs a glass of champagne from a passing caterer and slugs it, tossing the empty glass aside as she notices -- Charlotte is sitting at her table, still in her wedding dress, telling an animated story to a group of enthralled wedding guests.

Ingrid: "Hi charlotte."

Charlotte and a few of her guests turn, smiling. Charlotte recognizes Ingrid and just as suddenly her smile vanishes.

Charlotte: "Ingrid...?"

Ingrid: "Congratulations."

Ingrid holds up a pepper spray gun and blasts Charlotte in the face. Charlotte squeezes her eyes shut, screaming.

Ingrid: “Thanks for inviting me” (00:01:54)

The impulse of Ingrid here seems unbearable that she later chooses to express it through an action. Here, the change of emotion from mourn and sad to anger and attack can be seen as a drive displacement of Ingrid towards the object. Ingrid congratulates Charlotte which is the object of her emotion but then decides to release her anger within herself by making a sudden attack.

Meanwhile, the second type is called object displacement. It functions as the way that the anger or other emotion toward a person whom it may be unsafe to express, still can be expressed towards a safer target (Strickland 169). This defense mechanism is used by Ingrid to release her anger towards Charlotte’s friend, but she chooses to redirect it to a safer target, which is their car.

(Nicole's car - moments later) A popsicle stick picture frame with a photo of Nicole and her family dangles from the rearview mirror.

We rack focus to Ingrid through the windshield as she exits the drugstore, recognizing Nicole’s car.

Ingrid makes sure no one is watching, then reaches into her

Purse and pulls out Erin's car key. She drags the key along

The length of Nicole’s car, leaving a jagged white scratch.

(00:09:00)

Here, the action that Ingrid does is respond to her anxiety after she meets Charlotte's friends who are talking bad about her. Ingrid does revenge on Nicole by scratching Nicole's car using her key. Ingrid who decides to redirects

her impulse towards another object is the depiction of defense mechanism that is categorized as displacement.

B.2 Denial

In the case of denial, either feelings or events (or both) may be denied as the person starts to replace the realistic interpretation of threatening events with a false one (Strickland 169). Additionally, this behavior is also found in Ingrid. There is a scene where she seems to forget her promise with Pinto to return his truck in the evening. Pinto later calls Ingrid multiple times but she does not even realize it. Ingrid is overjoyed by the time that she spends together with Taylor on that day. Later, at the moment she sees lists of notifications about Pinto looking for her, she hesitates a bit, but then chooses to turn off the phone.

Ingrid's phone lights up with another call from Pinto.

Taylor : "come on, let's dance!"

Taylor hops out. Ingrid hesitates for a beat, then presses "decline" and powers her phone off. (00:33:05)

Based on the description above, Ingrid denies the fact that she is having moral anxiety after she finds out that she can not keep her promise to Pinto. The fact that she hesitates before rejecting the call shows that she is actually aware of her unpleasant feeling but she dismisses it. Even though she knows that Pinto might scold her, she starts to think about how happy she is at that day. Ingrid really does not want to ruin the chance to get closer with Taylor. She tries to make herself feel better by denying all the things that put any

burdensome to her. Moreover, Ingrid acts nonchalant as she prefers spending all night at the party.

In addition, denial is related to avoidance. There is a scene in the film depicting Ingrid who is frightened over Taylor's question. Taylor is somehow feeling familiar with Ingrid's face, she immediately asks her whether they ever met before. Indeed, it is actually not their first time seeing each other. Their first encounter is when Ingrid coincidentally sees Taylor in a bookstore. A cold sweated Ingrid tries to approach her awkwardly which makes Taylor notices for seconds. However, hearing Taylor asks that question, Ingrid denies it quickly. Her nervousness is clearly shown in her face.

Taylor : "Have we met before?"

Ingrid : "(nervous) No. Definitely not."

Taylor : "Huh. Your face looks so familiar."

Awkward silence. Ingrid is desperate to change the subject.

Ingrid : "You mind if I use your bathroom?" (00:22:43)

Ingrid is trapped in the situation, she does not want to admit that she is been secretly following Taylor around. Her tense of emotion flaring at that moment until she decides to go to the bathroom. As Strickland says, "in denial, individual tends to avoid situations that are expected to elicit unwanted emotions and impulses" (168). The way Ingrid asks for permission to use the bathroom is merely an excuse for her to avoid the situation. It just getting too

much to handle for Ingrid, so she uses that technique to cope with her realistic anxiety that occurs at that moment.

B.3 Regression

In regression, if a person is confronted with a situation that may trigger conflict, anxiety, or frustration, he can revert to the behavior of an earlier stage of development as an attempt to regain the lost sense of safety (Strickland 170). Moreover, there is a regression found in one scene of the film where Ingrid is crying alone in the bathroom. "Ingrid is sitting on the toilet, crying softly to herself" (00:09:20). Based on the description, she is crying when she gets home after she meets Charlotte's friend in the supermarket. Ingrid's realistic anxiety occurs as she overhears that Nicole and Jane are making fun of her, that is why she seems frustrated by that. However, this scene depicts Ingrid who tries to lessen her uneasy feeling by crying it over. For an adult like Ingrid, crying is considered an immature behavior because she already reaches the stage of adulthood which means she can overcome any kind of situation rationally. But Ingrid's behavior becomes understandable when it comes to the theory of defense mechanisms. As noted by Calvin Hall that because of fear, a person who has reached a certain stage of development may use regressive behavior as a retreat to an earlier level stage that offers security (Hall 96). After being faced with a threatening situation, Ingrid must find security in crying, that is why she chooses to do it as her way to cope with anxiety.

B.4 Reaction Formation

Another technique used by Ingrid to defend herself from neurotic anxiety is reaction formation. According to Bonnie Strickland, In reaction formation, there is a distinction drawn between feelings that are opposed to a repressed impulse and the actual behavior that expresses them (167). Indeed sometimes people react differently from what they feel for some reason, likewise Ingrid that portrayed in some scenes of the film. When Ingrid sees the photo of Taylor, Harley, and Nicky at the events in Hollywood cemetery, she is shocked and upset for being left alone. She impulsively drives herself to go there without thinking.

A swarm of people are seated on the lawn with chairs and picnic blankets, eating and drinking. A DJ spins music in front of a giant mausoleum that doubles as a movie screen.

Ingrid appears, sweaty and out of breath, holding a Navajo blanket. She frantically scans the crowd for Taylor.

Her pov - Taylor, Ezra, and Nicky are sitting in a VIP section filled with pillows, blankets, and attractive L.A. People.

Ingrid :“Hey guys!”

They all turn as ingrid approaches. Taylor looks surprised.

Taylor : “Ingrid! What are you doing here?”

Ingrid is hurt but tries not to show it.

Ingrid : “um... I invited you, remember?” (00:46:00)

Even though Ingrid is upset that the gang seems to have a lot of fun without her, she keeps pushing herself to show up and meet them. She actually notices that Taylor is a bit surprised to see her there, it hurts her feeling. However, Ingrid still acts nicely towards them. This behavior of Ingrid expresses her effort in hiding her unpleasant feeling by using the reaction formation mechanism.

In addition to that, there is a scene of Ingrid who is jealous over the moment of Harley Chung and Taylor. They both are in the kitchen chatting casually with Ingrid tries to overhear them from outside the door. Ingrid later shocks because Taylor tells Harley her secret that she once told Ingrid before, which is to buy the house next door and make it as a boutique hotel. Ingrid feels a stab of jealousy hearing that, but she covers it up and starts to approach and join their conversation.

Ingrid steels herself and enters the kitchen, smiling.

Ingrid :”hey! Either of you noble humans need a hand”

Taylor and Harley turn, exchanging a confused look.

Taylor :“noble humans...?”

Ingrid :”Yeah, you know. The last lines of deer park? You said you were obsessed with it so I figured I should read it. So good!”

Taylor:”Oh, cool. Glad you liked it.”

”Hey, (to Harley) why don't you and nicky come out next weekend? We'll take you to pappy's. They have great live music and the best desert vibes.” (00:59:25)

This behavior of Ingrid can be seen as a reaction formation because she acts in a total opposite of what she actually feels. Reaction formation is another defense mechanism that involves behavior that is opposed to the impulses or feelings that one is repressing (Strickland 169). She is looking hurt to see her best friend hanging with another friend but she plays it cool and nicely bumps into their conversation.

B.5 Projection

Ingrid already has an unpleasant feeling towards Nicky from the beginning, but she does not expect that she would even feel more threatened by the presence of Nicky after he finds out her secret. In fact, it is Ingrid who hates the presence of Nicky, but she projects her feeling and believes that it is him who hates her instead. The type of ego defense that tries to relieve its anxiety by attributing its pressure causation to someone else is called projection (Hall 89). This defense mechanism seen in Ingrid is her attempt to reduce her realistic anxiety caused by Nicky. After he caught that Ingrid is actually being obsessed with his sister, Nicky suspects that she may harm his sister. Trying to escape from that, Ingrid has a plan to fake an incident as she is attacked by Nicky. She later asks for help from Pinto, telling him that Nicky has a feeling of hatred towards her.

Pinto opens his door, rubbing the sleep out of his eyes.

Pinto :” Ingrid? It’s four in the morning—“

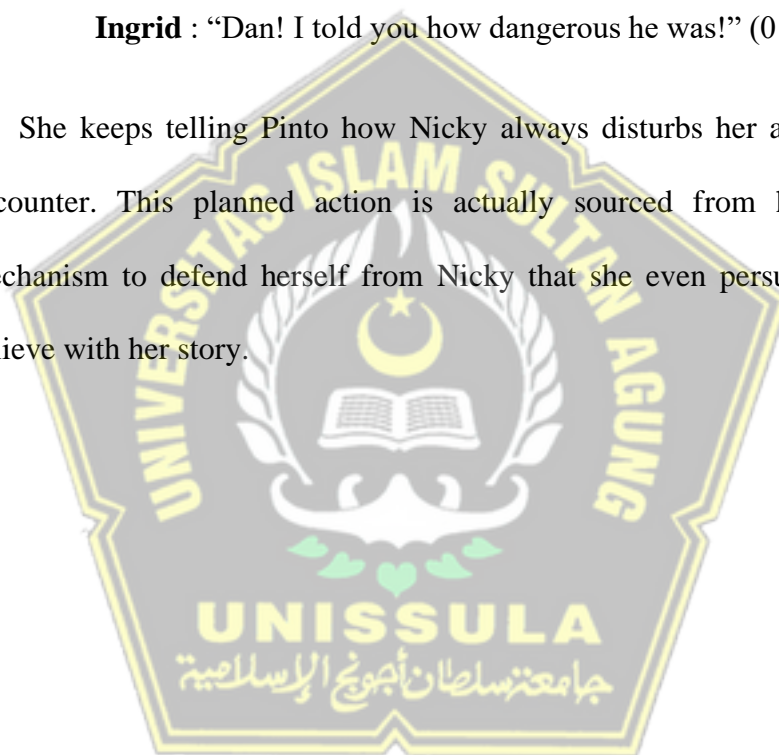
His expression falls when he sees Ingrid, now sporting a prominent shiner under her left eye and crying profusely.

Ingrid is on the couch, wrapped in a blanket and sipping a monster energy drink while Pinto paces back and forth.

Pinto : "(speechless) I mean... I don't know!"

Ingrid : "Dan! I told you how dangerous he was!" (01:08:40)

She keeps telling Pinto how Nicky always disturbs her after their first encounter. This planned action is actually sourced from her projection mechanism to defend herself from Nicky that she even persuades Pinto to believe with her story.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter consists of conclusion and suggestion. The anxiety and defense mechanisms of Ingrid Thorburn are analyzed as the main object of the final project. This chapter will elaborate the conclusion as the result of the discussion from the previous chapter and suggestion.

A. Conclusion

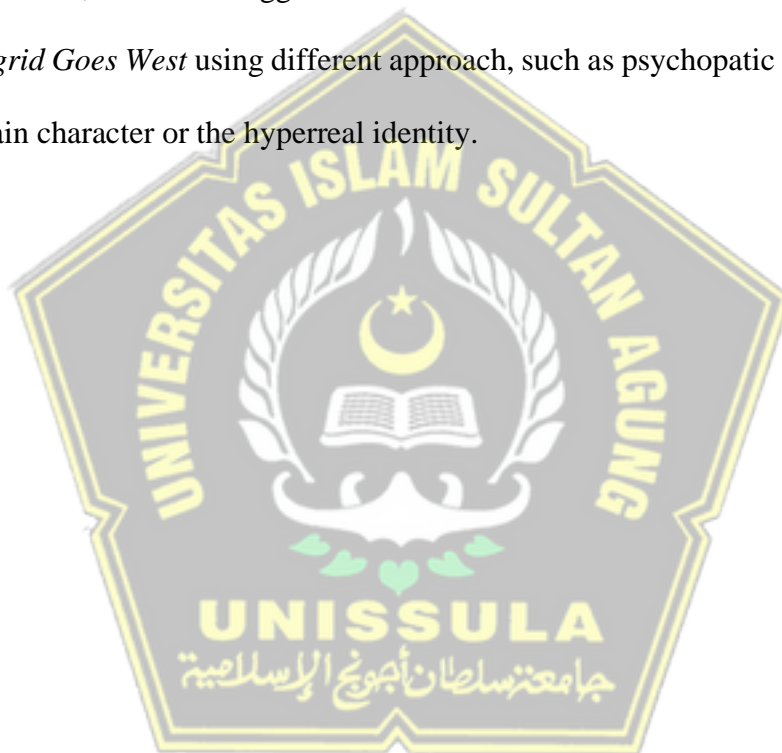
The conclusion is based on the analysis of Ingrid's anxiety and defense mechanism in the fourth chapter. Anxieties of Ingrid that are found in the film cover all types of anxiety formulated by Sigmund Freud. The neurotic anxiety of Ingrid is triggered when she is being overwhelmed with her own thought about getting ignored or abandoned by her friends. Her realistic anxiety will occur when she faces an intimidating person or when she is in the middle of a threatening situation. Meanwhile, the moral anxiety of Ingrid is depicted through the situations of her feeling guilty for breaking the promise that she had before.

In addition to that, there are also defense mechanisms of Ingrid as her way to cope with those anxieties. The struggle of Ingrid reducing her anxiety leads her to use these mechanisms; displacement, denial, regression, reaction formation, and projection. Ingrid does such a coping behavior to lessen the tension because of anxiety. She cries, confronts, denies, manipulates which are part of her defense mechanisms. However, the film clearly depicts the

psychological experiences of Ingrid in facing her anxieties with the use of defense mechanism.

B. Suggestion

Sigmund Freud's theory Anxiety and Defense Mechanism is chosen as the background theory in analyzing the film *Ingrid Goes West* in this research. However, there is a suggestion for future research that is to analyze the film *Ingrid Goes West* using different approach, such as psychopatic disorder of the main character or the hyperreal identity.



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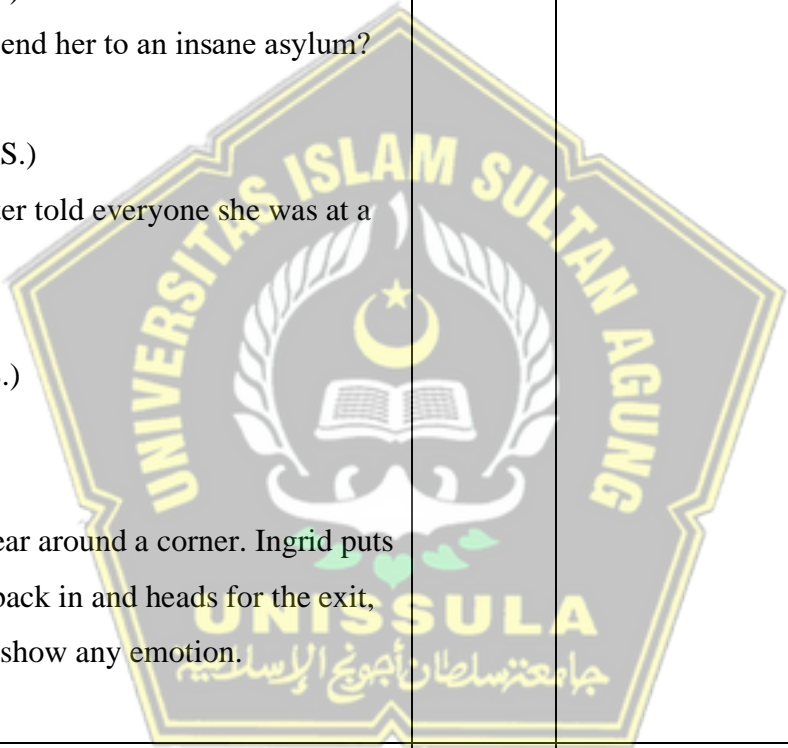
APPENDICES

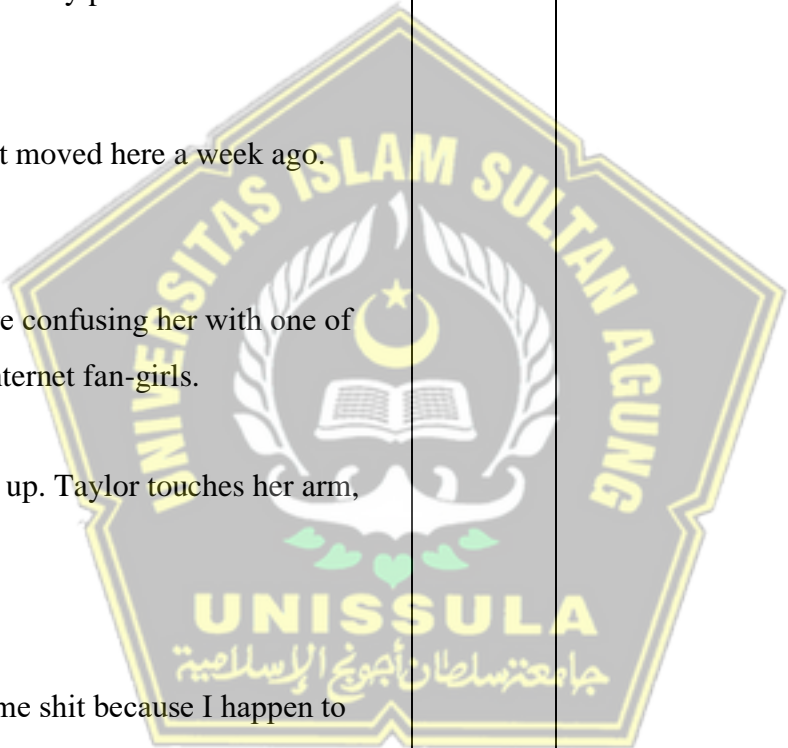
Defense Mechanism of Ingrid Thorburn in Facing Anxieties as Reflected in The Black Comedy Film Entitled *Ingrid Goes West* (2017)

1. Ingrid's Anxieties in *Ingrid Goes West* Film

NO	MINUTES	FORMS	FINDINGS	TYPES	REFERENCES	COMMENTS
1	00:01:25	Description	<p>ECU: The images are reflected in the eyes of a YOUNG WOMAN.</p> <p>CLOSE on her THUMB scrolling through Instagram, compulsively 'Liking' EVERY SINGLE POST. Tap-tap, tap-tap, tap-tap.</p> <p>THE IMAGES ARE COMING FASTER NOW, VOICES BLENDING TOGETHER, THE DOUBLE-TAP OF THE THUMB CREATING AN ANXIOUS RHYTHM –</p> <p>I/E. CAR - NIGHT</p> <p>INGRID THORBURN, 29, stares at the photo of Charlotte on her phone, the hood of her sweatshirt pulled up over her head, mascara tears running down both cheeks. She looks up.</p>	<p>Neurotic Anxiety</p>	<p>Calvin Springer Hall once states, "One of the neurotic anxiety forms characterizes the nervousness of a person who always expects something dreadful to happen" (65).</p>	<p>At the beginning of the film, illustrated the main character of the film, Ingrid, who is anxious and sad at the same time in seeing her friend's Instagram posts. She is not invited to Charlotte's wedding party which she assumes to be one of her best friends. Ingrid feels disappointed because she thinks they both were friends since Charlotte was kindly expressing condolences after the death of her mother months before. Ingrid misinterprets the sympathy of Charlotte and actually makes whole different scenarios in her head. She is having mixed feelings of angry, sad, anxious. Ingrid seems overwhelmed with her own thoughts while seeing those pictures. This sense of nervousness that she</p>

						<p>makes herself later becomes the feel of unwanted. Calvin Springer Hall once states, “One of the neurotic anxiety forms characterizes the nervousness of a person who always expects something dreadful to happen” (65). As Ingrid feels this nervousness dealing with this situation, it can be said that she experiences neurotic anxiety.</p>
2	00:08:35	Description	<p>Ingrid looks up to see two of CHARLOTTE’S FRIENDS (JENNY and NICOLE) walking past. They make knowing eye contact with Ingrid, who quickly turns the other way. We HOLD on Ingrid’s face as she waits for them to pass, removing her earbuds so she can hear them whispering --</p> <p>JENNY (O.S.) -- what is up with her hair?</p> <p>NICOLE (O.S.) Seriously. Who’s your stylist? Helen Keller?</p>	Realistic anxiety	<p>According to Kenneth Strongman, realistic anxiety refers to real objects that a person often perceives it as fear (4).</p>	<p>This uncertain feeling towards the threatening object is also often experienced by Ingrid. The most perceptible moment of Ingrid feeling irritated is when she accidentally meets Charlotte's friends in the supermarket. Moreover, they make fun of Ingrid that makes her feel a bit underestimated. The body language of Ingrid as described in the text clearly shows that she is feeling threatened after having eye contact with the girls. Here, the girl is the real object that Ingrid is afraid of. Moreover, Ingrid knows that they are</p>



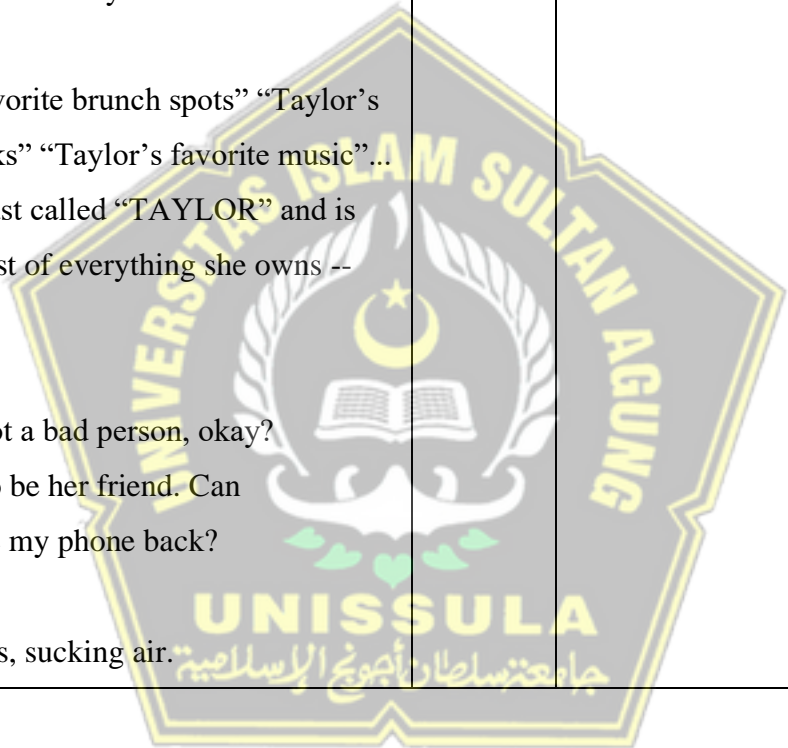


			That's not true. I just don't want someone forming an opinion of me based on what kind of shoes I wear or what I ate for breakfast.			
4	00:32:40	Description & Dialog	<p>Ingrid's phone DINGS repeatedly from inside her bag.</p> <p>TAYLOR (CONT'D) Um, is everything okay?</p> <p>Ingrid reaches into her bag and subtly checks her phone.</p> <p>ON THE SCREEN - Ingrid's has 13 MISSED CALLS from Pinto and a series of frantic text messages: "Is everything OK Ingrid?" "Why aren't u answering ur phone??!" "Hellooooooooooooo."</p> <p>INGRID Just Dan checking up on me.</p>	Moral anxiety	<p>As Freud states, "moral anxiety manifests itself as guilt or shame" (11).</p> <p>According to Sigmund Freud in Living with Anxiety, moral anxiety arises from a fear of violating a person's moral or societal codes (11).</p>	

5	00:45:30	Description	<p>INT. GUEST HOUSE - EVENING</p> <p>Ingrid is sitting on her couch, sipping a Corona and scrolling through Instagram when she pauses.</p> <p>ON THE SCREEN - We see a PHOTO of Taylor, Nicky and HARLEY CHUNG doing silly poses inside a candy-themed photo booth.</p> <p>TAYLOR (V.O.) Wonka vibes with @harleychung at the Hollywood Cemetery tonight.</p> <p>Ingrid stares at the photo, feeling a torrent of emotions.</p>	Neurotic anxiety	<p>The third form of neurotic anxiety is panic reaction that comes in sudden, makes the person often feel upset and tense (Hall 65)</p>	<p>In addition, there is another moment where Ingrid experiences neurotic anxiety portrayed in the film. Sometime, Ingrid and Taylor are having a plan to see Willy Wonka in Hollywood Forever Cemetery. On another day, Taylor's brother, Nicky, shows up in her house, then he suddenly asks Taylor whether she wants to join dinner with one of his Hollywood famous influencer friends, Harley Chung. The excited Taylor immediately asks Ingrid would she mind if she cancels their plan saying that she wants to spend some time with Nicky. Ingrid has no choice but agrees with a bitter smile. But the next day, she sees a photo of Taylor, Nicky, and Harley in the Willy Wonka events.</p> <p>Ingrid feeling shocked to see the photo they took in the same event that Taylor and Ingrid planned to go to before. She is even more crestfallen and upset seeing them enjoying their time without her. At</p>
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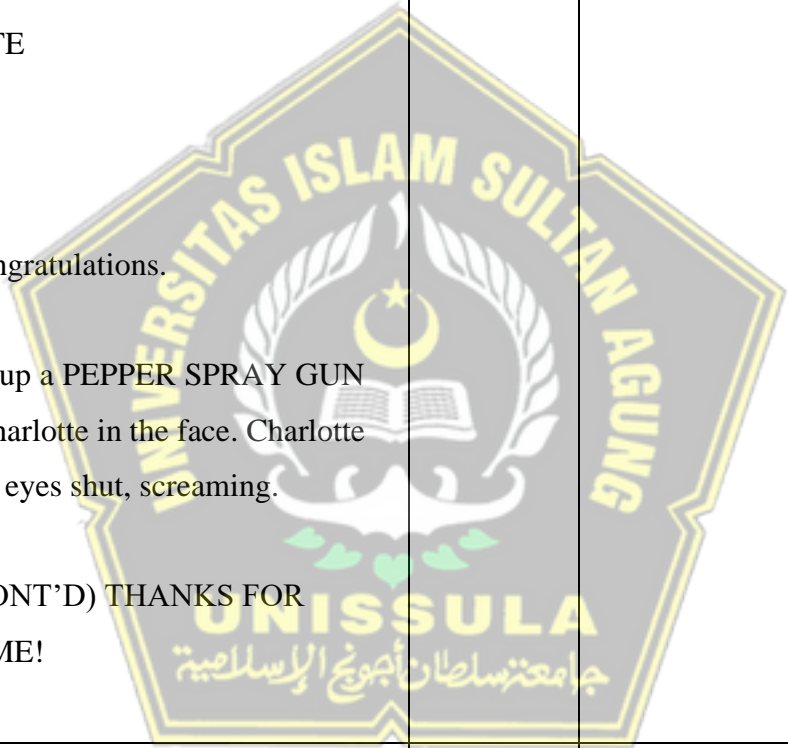
						<p>this moment, the neurotic anxiety of Ingrid occurs again. The emotional tense of Ingrid that builds up after seeing the photo can be considered as a sign of neurotic anxiety.</p>
6	01:04:50	<p>Description & Dialog</p>	<p>NICKY Come on, Thorburn. You might have my sister fooled but not me. That's the thing about Taylor. She only wants to see the best in people. Me? I'm the exact opposite. I knew you were bad news from the moment I saw you. And now I have proof.</p> <p>Ingrid watches as Nicky punches in her password.</p> <p>NICKY (CONT'D) It's amazing how much you can learn about someone just by looking through their phone. (swiping through)</p>	<p>Realistic anxiety</p>	<p>"Realistic anxiety may be innate a tendency to become afraid of real objects or situations" (Hall 63).</p>	<p>The realistic anxiety of Ingrid also appears in the climax of the story. After all the time Ingrid fakes and hides her secrets, she finally gets caught by Taylor's brother, Nicky. He finds all the truth when he sees Ingrid's phone. The fact that he finds many photos that are related to Taylor, causes him to suspect if Ingrid may harm his sister. But Ingrid keeps denying what Nicky says about her and saying that everything is not true. Ingrid suddenly feels anxious about getting caught like that. This anxiety portrayed in Ingrid is considered as realistic anxiety as she is feeling threatened by both the object and situation. The situation is about her</p>

		<p>Here's a picture of you with my sister's dog. Here's the inside of her medicine cabinet. Here's one of her sleeping. There's a lot of those. But my personal favorite are the notes. These really kill me.</p> <p>(reading)</p> <p>"Taylor's favorite brunch spots" "Taylor's favorite books" "Taylor's favorite music"...</p> <p>This one's just called "TAYLOR" and is basically a list of everything she owns --</p> <p>INGRID</p> <p>Look, I'm not a bad person, okay?</p> <p>I just want to be her friend. Can I please have my phone back?</p> <p>Nicky winces, sucking air.</p>			<p>being caught for what she did, and the object is the one who caught her, Nicky.</p>
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2. Ingrid's Defense Mechanisms in *Ingrid Goes West* Film

NO.	MINUTES	FORMS	FINDINGS	TYPES	REFERENCES	COMMENTS
1.	00:01:54	Description & Dialog	<p>EXT. LAKE HOUSE - CONTINUOUS</p> <p>Ingrid steps out of the car, wearing running shoes and a cocktail dress underneath her sweatshirt. We TRACK with her as she makes her way across the lawn, towards a large TENT filled with tables and people dancing.</p> <p>Ingrid weaves her way through the crowd, unnoticed. She grabs a glass of champagne from a passing caterer and slugs it, tossing the empty glass aside as she notices --</p> <p>CHARLOTTE</p> <p>-- sitting at her table, still in her wedding dress, telling an animated story to a group of enthralled WEDDING GUESTS.</p> <p>INGRID Hi Charlotte.</p>	Displacement	<p>Bonnie Strickland once states that displacement is an ego defense in which an impulse perceived as dangerous is displaced either through redirection toward a different object or replacement by another impulse (169).</p>	<p>He differs this mechanism into two types, the first is called drive displacement. The object of the emotion remains the same, but the emotion is replaced with another impulse. In addition, this also happens to the main character of the film, Ingrid. After the opening story of Ingrid getting sad and upset for not being invited to Charlotte's wedding party, later depicted a scene when she recklessly sneaking into the party. She is looking for Charlotte in the middle of the crowd and immediately attacks her using pepper spray. The impulse of Ingrid here seems unbearable that she later chooses to express it through an action. Here, the change of emotion from mourn and sad to anger and attack can be seen as a drive displacement of Ingrid towards the object. Ingrid congratulates Charlotte which is the object of her emotion but then decides</p>



			<p>Charlotte and a few of her guests turn, smiling. Charlotte recognizes Ingrid and just as suddenly her smile vanishes.</p> <p>CHARLOTTE Ingrid...?</p> <p>INGRID Congratulations.</p> <p>Ingrid holds up a PEPPER SPRAY GUN and blasts Charlotte in the face. Charlotte squeezes her eyes shut, screaming.</p> <p>INGRID (CONT'D) THANKS FOR INVITING ME!</p>			<p>to release her anger within herself by making a sudden attack.</p>
2.	00:09:00	Description	<p>(Nicole's car - moments later) A popsicle stick picture frame with a photo of Nicole and her family dangles from the rearview mirror.</p>	Displacement	<p>Meanwhile, the second type is called object displacement. It functions as the way that the anger or</p>	<p>This defense mechanism is used by Ingrid to release her anger towards Charlotte's friend, but she chooses to redirect it to a safer target, which is their car.</p>

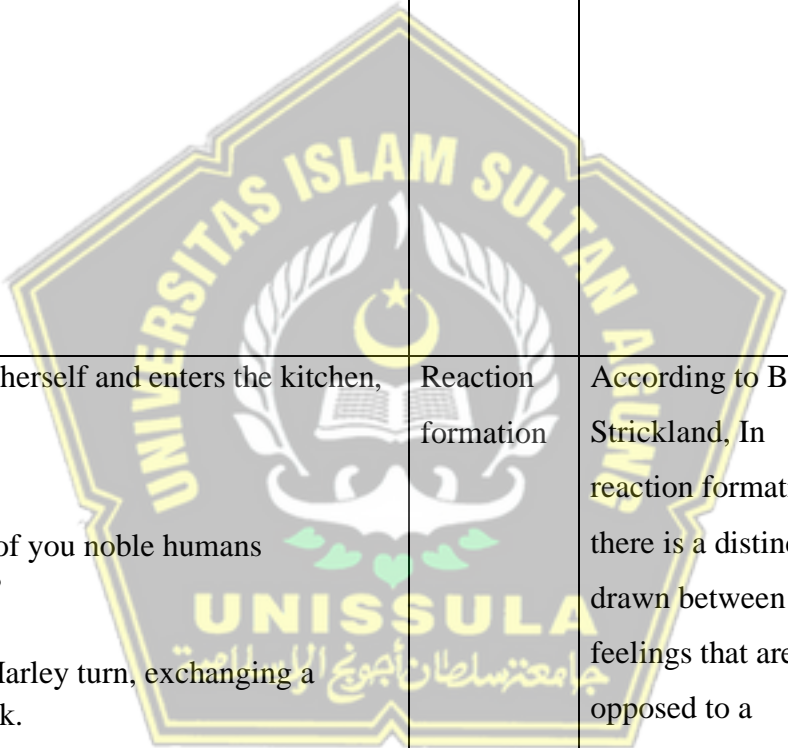
		<p>I/E. NICOLE'S CAR - MOMENTS LATER</p> <p>A popsicle stick picture frame with a photo of Nicole and her family dangles from the rearview mirror.</p> <p>We RACK FOCUS to Ingrid through the windshield as she exits the drugstore, recognizing Nicole's car.</p> <p>ANGLE - OUTSIDE THE CAR</p> <p>Ingrid makes sure no one is watching, then reaches into her purse and pulls out Erin's CAR KEY. She drags the key along the length of Nicole's car, leaving a jagged white scratch.</p>		<p>other emotion toward a person whom it may be unsafe to express, still can be expressed towards a safer target (Strickland 169).</p>	<p>Here, the action that Ingrid does is respond to her anxiety after she meets Charlotte's friends who are talking bad about her. Ingrid does revenge on Nicole by scratching Nicole's car using her key. Ingrid who decides to redirects her impulse towards another object is the depiction of defense mechanism that is categorized as displacement.</p>
3.	00:09:20	<p>INT. BATHROOM - HOUSE - NIGHT</p> <p>Ingrid is sitting on the toilet, crying softly to herself.</p>	Regression	<p>Regression is known as the stage of where individual returns to earlier time in life</p>	<p>In regression, if a person is confronted with a situation that may trigger conflict, anxiety, or frustration, he can reverts to the behavior of an earlier stage of</p>



which the individual feelings more secure in life. When the individual stands in the earlier developmental will return to thoughts, feelings, and behaviors as used to back then. It is commonly visible in children behavior (Feist and Feist).

development as an attempt to regain the lost sense of safety (Strickland 170). Moreover, there is a regression found in one scene of the film where Ingrid is crying alone in the bathroom. Based on the description, she is crying when she gets home after she meets Charlotte's friend in the supermarket. Ingrid's realistic anxiety occurs as she overhears that Nicole and Jane are making fun of her, that is why she seems frustrated by that. However, this scene depicts Ingrid who tries to lessen her uneasy feeling by crying it over. For an adult like Ingrid, crying is considered an immature behavior because she already reaches the stage of adulthood which means she can overcome any kind of situation rationally. But Ingrid's behavior becomes understandable when it comes to the theory of defense mechanisms. As noted by Calvin Hall that because of fear, a person who has reached a certain stage of

						development may use regressive behavior as a retreat to an earlier level stage that offers security (Hall 96). After being faced with a threatening situation, Ingrid must find security in crying, that is why she chooses to do it as her way to cope with anxiety.
4.	00:33:05	Description	<p>Ingrid's phone LIGHTS UP with another call from Pinto.</p> <p>TAYLOR (CONT'D) Come on, let's dance!</p> <p>Taylor hops out. Ingrid hesitates for a beat, then presses "Decline" and powers her phone OFF.</p>	Denial	<p>In the case of denial, either feelings or events (or both) may be denied as the person starts to replace the realistic interpretation of threatening events with a false one (Strickland 169).</p>	<p>Additionally, this behavior is also found in Ingrid. There is a scene where she seems to forget her promise with Pinto to return his truck in the evening. Pinto later calls Ingrid multiple times but she does not even realize it. Ingrid is overjoyed by the time that she spends together with Taylor on that day. Later, at the moment she sees lists of notifications about Pinto looking for her, she hesitates a bit, but then chooses to turn off the phone.</p> <p>Based on the description above, Ingrid denies the fact that she is having moral anxiety after she finds out that she can not keep her promise to Pinto. The fact that she hesitates before rejecting the call</p>



			<p>TAYLOR Oh, cool. Glad you liked it. (to Harley) Hey, why don't you and Nicky come out next weekend? We'll take you to Pappy's. They have great live music and the best desert vibes.</p> <p>Ingrid feels a stab of jealousy.</p>			<p>Even though Ingrid is upset that the gang seems to have a lot of fun without her, she keeps pushing herself to show up and meet them. She actually notices that Taylor is a bit surprised to see her there, it hurts her feeling. However, Ingrid still acts nicely towards them. This behavior of Ingrid expresses her effort in hiding her unpleasant feeling by using the reaction formation mechanism.</p>
6.	01:08:40	Description and dialog	<p>EXT. PINTO'S HOUSE - LATE NIGHT Pinto opens his door, rubbing the sleep out of his eyes.</p> <p>DAN PINTO Ingrid? It's four in the morning-- His expression falls when he sees Ingrid, now sporting a prominent shiner under her left eye and crying profusely.</p> <p>INT. PINTO'S HOUSE - NIGHT</p> <p>Ingrid is on the couch, wrapped in a blanket and sipping a Monster Energy Drink while Pinto paces back and forth. Pinto is speechless.</p>	Projection	<p>The type of ego defense that tries to relieve its anxiety by attributing its pressure causation to someone else is called projection (Hall 89).</p>	<p>Ingrid already has an unpleasant feeling towards Nicky from the beginning, but she does not expect that she would even feel more threatened by the presence of Nicky after he finds out her secret. In fact, it is Ingrid who hates the presence of Nicky, but she projects her feeling and believes that it is him who hates her instead. This defense mechanism seen in Ingrid is her attempt to reduce her realistic anxiety caused by Nicky. After he caught that Ingrid is actually being obsessed with his sister, Nicky suspects</p>

		<p>DAN PINTO I mean... I don't know! --</p> <p>INGRID Dan! I told you how dangerous he was!</p>			<p>that she may harm his sister. Trying to escape from that, Ingrid has a plan to fake an incident as she is attacked by Nicky. She later asks for help from Pinto, telling him that Nicky has a feeling of hatred towards her.</p> <p>She keeps telling Pinto how Nicky always disturbs her after their first encounter. This planned action is actually sourced from her projection mechanism to defend herself from Nicky that she even persuades Pinto to believe with her story.</p>
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INGRID GOES WEST

Written by

David Branson Smith & Matt Spicer



FADE IN ON:

A MONTAGE OF PHOTOS AND VIDEO FROM A YOUNG COUPLE'S WEDDING WEEKEND SET TO CLASSICAL MUSIC --

A PHOTO of a wedding altar and rows of empty chairs set out on a lawn in front of a glistening lake.

FEMALE VOICE (V.O.)

Is this real? Hashtag no filter.

A VIDEO of CHARLOTTE, 29, the bride-to-be, and a group of her friends doing yoga in front of a LAKE HOUSE.

FEMALE VOICE (V.O.)

Namaste, bitches. Prayer hands emoji.

A PHOTO of a mouth-watering plate of eggs Benedict.

MALE VOICE (V.O.)

Brunch game strong. Flex emoji.

A VIDEO of the groom-to-be diving off a pier in SLOW-MOTION.

FEMALE VOICE (V.O.)

Yep. That's how we roll.

A PHOTO of a bunch of WASP-y looking girls and a token gay guy in cocktail attire, holding glasses of rosé.

FEMALE VOICE (V.O.)

Getting the band back together. Hashtag all the wine.

A VIDEO of the bride and groom kissing at the altar.

MALE VOICE (V.O.)

So glad I married this weirdo. Fluttering heart emoji.

CUT TO:

ECU: The images are reflected in the eyes of a YOUNG WOMAN.

CLOSE on her THUMB scrolling through Instagram, compulsively 'Liking' EVERY SINGLE POST. *Tap-tap, tap-tap, tap-tap.*

CUT TO:

THE IMAGES ARE COMING FASTER NOW, VOICES BLENDING TOGETHER, THE DOUBLE-TAP OF THE THUMB CREATING AN ANXIOUS RHYTHM --

A VIDEO of Charlotte and her bridesmaids dancing. *Tap-tap.*

A PHOTO of champagne glasses clinking. *Tap-tap.*

A VIDEO of cake being shoved in the groom's face. *Tap-tap.*

VARIOUS SHOTS of people smiling, laughing, drinking, dancing.

Tap-tap, tap-tap, tap-tap, tap-tap...

CUT TO:

A PHOTO of Charlotte barefoot on the dance floor, still in her wedding dress, surrounded by friends and family.

CHARLOTTE (V.O.)

*Happy to be sharing this day with
all of my favorite humans. Hashtag
blessed.*

I/E. CAR - NIGHT

INGRID THORBURN, 29, stares at the photo of Charlotte on her phone, the hood of her sweatshirt pulled up over her head, mascara tears running down both cheeks. She looks up.

HER POV - She is parked outside the LAKE HOUSE from the photos. A wedding party is in full swing, music thumping.

EXT. LAKE HOUSE - CONTINUOUS

Ingrid steps out of the car, wearing running shoes and a cocktail dress underneath her sweatshirt. We TRACK with her as she makes her way across the lawn, towards a large TENT filled with tables and people dancing.

Ingrid weaves her way through the crowd, unnoticed. She grabs a glass of champagne from a passing caterer and slugs it, tossing the empty glass aside as she notices --

CHARLOTTE

-- sitting at her table, still in her wedding dress, telling an animated story to a group of enthralled WEDDING GUESTS.

INGRID

Hi Charlotte.

Charlotte and a few of her guests turn, smiling. Charlotte recognizes Ingrid and just as suddenly her smile vanishes.

CHARLOTTE

Ingrid...?

INGRID
 Congratulations.

Ingrid holds up a PEPPER SPRAY GUN and blasts Charlotte in the face. Charlotte squeezes her eyes shut, screaming.

INGRID (CONT'D)
 THANKS FOR INVITING ME, CUNT!

The party erupts into chaos. Charlotte's bridesmaids rush to her aid. Ingrid tries to make a run for it but is tackled to the dance floor by a couple of athletic GROOMSMEN.

CLOSE on Ingrid writhing on the floor and sobbing as we --

CUT TO:

A STATIC SHOT of the Pacific Ocean shimmering under a pink and orange sky. We HEAR the sound of waves crashing against the shoreline as the TITLE FADES IN --

INGRID GOES WEST

We PULL BACK to reveal that the beach is a motivational poster hanging on an otherwise empty wall.

INGRID (V.O.)
 Dear Charlotte.

A calmer, healthier-looking Ingrid sits on the edge of a twin bed inside the sterile room, staring up at the poster. She looks down at the notebook in her lap and continues writing --

INGRID (V.O.)
 I just want you to know how sorry I am about what happened.

INT. HALLWAY - THE MEADOWS - MORNING

Ingrid steps up to a window where a nurse hands her a paper cup filled with medicine. She tosses back her pills and opens her mouth wide, sticking out her tongue.

INGRID (V.O.)
 In a lot of ways, having this time apart has been good for me. It's given me a chance to reflect.

INT. REC ROOM - THE MEADOWS - DAY

Ingrid plays ping-pong against a pale 15-YEAR-OLD GIRL.

INGRID (V.O.)
I'm learning how to be present.

INT. CAFETERIA - THE MEADOWS - DAY

Ingrid is eating a sandwich and reading a worn copy of *The Language of Letting Go*, highlighting her favorite passages.

INGRID (V.O.)
How to live in the moment.

INT. REC ROOM - THE MEADOWS - DAY

Ingrid sits in a circle with a small group, nodding in sympathy as a female patient shares a harrowing story.

INGRID (V.O.)
How to listen.

INT. REC ROOM - THE MEADOWS - NIGHT

Ingrid and her fellow patients are sitting in chairs watching *Clueless* on a pull-down projector screen. Ingrid laughs, then pauses, remembering something.

INGRID (V.O.)
Sometimes I'll hear a joke or see something that reminds me of you and I feel sad because I have no way of telling you about it.

EXT. GRASSY AREA - THE MEADOWS - MORNING

Ingrid sits cross-legged, meditating next to a large oak tree.

INGRID (V.O.)
But maybe that's okay. Maybe it's good to feel alone once in a while.

INT. REC ROOM - THE MEADOWS - DAY

Ingrid waves goodbye to the other patients, exchanging hugs.

INGRID (V.O.)
I don't know what the future holds for me. I just know that things are going to be different now.

INT. LOBBY - THE MEADOWS - DAY

Ingrid is waiting at the front desk clutching a faded L.L. Bean backpack with her name stitched across the top. She makes sure no one is watching then reaches over the counter and slides a stamped envelope into the OUTGOING MAIL bin.

INGRID (V.O.)
 Hopefully someday you and I can
 look back on all of this and laugh.

A NURSE appears, handing Ingrid a plastic bag filled with her personal items. Ingrid opens the bag, taking out her IPHONE.

CLOSE on the phone. We SEE Ingrid's face reflected in the glass. She cradles it in her hand, caressing the screen.

INGRID (V.O.)
 Your friend, always --

FEMALE VOICE (O.S.)
 Ingrid!

Ingrid turns, snapping out of her reverie.

HER POV - Ingrid's sister, ERIN, 32, pregnant and dressed in catalog casual, stands in the lobby. She waves, hopeful.

I/E. ERIN'S SUV (MOVING) - DAY

Erin drives while Ingrid rides shotgun with her head out the window, staring out at the Pennsylvania suburbs as they pass by. She notices a Corona billboard with the slogan "Find Your Beach" and smiles.

ERIN
 Sorry I'm late. I had to pull
 Logan out of karate class. His
 sensei had a cold sore.

Ingrid turns towards the backseat, still glowing.

INGRID
 How's my little black belt, huh?

Erin's son, LOGAN, 4, sits in the back with headphones on, staring at his iPad. He doesn't look up.

ERIN
 Oh, by the way, if anyone asks, we
 told people you were at a yoga
 retreat.

Ingrid looks at Erin, confused. She laughs uncomfortably.

INGRID
For eight weeks?

ERIN
We thought it'd be easier for you to not have to keep explaining to everyone where you were.

INGRID
Yeah, the thing is... a big part of the healing process is learning how to talk about what happened and not care what other people think.

ERIN
Totally get it. Keith and I just feel like all the hospital stuff might be a little heavy for Logan. He's only in Pre-K.

INGRID
So what? You want me to pretend like everything's perfect?

ERIN
No! Of course not. You can talk about it as much as you want. Just as long as we're talking about yoga and not, you know...

Ingrid is silent. This doesn't sit well with her.

ERIN (CONT'D)
So... do you want to talk about it?

INGRID
Not anymore.

They continue driving in silence. Ingrid turns back towards the window, her glow fading a bit.

EXT. ERIN AND KEITH'S HOUSE - ESTABLISHING

A single-story Colonial house with a big yard. A police motorcycle is parked next to Erin's SUV in the driveway.

INT. NURSERY - ERIN AND KEITH'S HOUSE - DAY

The door opens and Erin's husband KEITH, 39, enters wearing a short-sleeved cop uniform, his shirt unbuttoned revealing a white tee underneath. He flicks on the light.

KEITH
-- and last but not least, I give
you the Ingrid Suite. *Voila.*

Ingrid enters, looking around, with Erin close behind.

HER POV - A baby's nursery has been transformed into a temporary guest room. There is a cozy-looking bed with fresh flowers on the nightstand, a flat-screen TV, a basket filled with snacks and a banner that reads: "WELCOME HOME, INGRID!"

INGRID
(touched)
You guys, this is so nice.

ERIN
Stay as long as you want.

KEITH
Our casa is su casa.

INGRID
You didn't have to do all this.
I'll only be here a few days.

Ingrid sets down her backpack and opens the closet. Erin and Keith exchange a worried look.

ERIN
Where were you planning on going?

INGRID
(read: obviously)
Back to Mom's house? Where all my
stuff is?

Ingrid turns on the closet light and pauses. It's filled with clothes and cardboard boxes labeled: "INGRID"

ERIN
We were gonna wait until you were
settled in to tell you but --

KEITH
(ripping off the band-aid)
We sold the house, Ingrid.

Ingrid stares at them, completely blindsided.

CUT TO:

Erin and Keith are standing outside the bathroom door.

INGRID (O.S.)

Half that house was mine! She left it to both of us!

ERIN

Exactly. Which is why we put half of the money in a checking account under your name.

KEITH

Big ol' chunk of change, Ingrid.

No response.

ERIN

We figured you could use it. How else were we supposed to pay for all your medical bills?

The door flies open and Ingrid appears, eyes red.

INGRID

Don't you mean my *yoga retreat*?!

KEITH

Easy, Ingrid --

INGRID

No! Ever since Mom died, you guys have been waiting to kick me out. You just couldn't help yourselves, could you?!

ERIN

Ingy, that house was a dump. It was not a healthy environment for you.

Ingrid sits on the bed and closes her eyes, doing a breathing exercise, trying to calm herself.

INGRID

I'd like to be alone now, please.

KEITH

(to Erin)

Why don't you tell her how much we got for it?

INGRID

Why don't you go fuck yourself?

Silence. Erin gives Keith a look telling him to wait outside.

KEITH

Okey-dokey.

Keith exits. Erin sits next to Ingrid on the bed.

ERIN

Look, I know how close you were with Mom. I can't even imagine how hard that must have been for you. And after what happened with Charlotte --

INGRID

Erin...

ERIN

My point is, try and see this as an opportunity. A chance to put all that negativity behind you and start fresh. You can build a whole new life for yourself. The life you always wanted.

INGRID

I don't know what life I want.

ERIN

Don't worry. It'll come to you.

Ingrid says nothing. Erin takes her cue and exits, leaving behind a BANK FOLDER with Ingrid's name on it.

Ingrid buries her face in a pillow and SCREAMS. She lies there for a moment, then tosses the pillow aside, pulling out her phone and powering it on. The warm glow of the screen lights up her face as she stares at it longingly.

ON THE SCREEN - She opens Instagram and searches **@badcharlotte**. Charlotte's profile appears with a message:

"This User Is Private."

Ingrid sighs. She lies back on the bed, listening to the muffled family sounds downstairs, feeling empty and alone.

INT. DRUGSTORE - DAY

ECU: A series of items being scanned -- an at-home facial kit, a bag of gummy worms, the latest issue of *Vanity Fair*, a six-pack of Corona, a bottle of prescription pills...

Ingrid stands at the pharmacy counter with her earbuds in, listening to an audiobook while a PHARMACIST rings her up.

MELODY BEATTIE (V.O.)
*Maybe our pain is showing us we
 need to set a boundary. Maybe it's
 showing us we're going in a wrong
 direction...*

Ingrid looks up to see two of CHARLOTTE'S FRIENDS (JENNY and NICOLE) walking past. They make knowing eye contact with Ingrid, who quickly turns the other way.

The pharmacist hands Ingrid a plastic bag. She grabs it, throwing down cash and making a beeline for the exit.

MELODY BEATTIE (V.O.)
*It's okay to feel hurt; it's okay
 to cry; it's okay to heal; it's
 okay to move on to the next
 feeling, when it's time...*

Ingrid is almost to the door when she sees Jenny and Nicole rounding the corner right in front of her. Ingrid hides behind a cardboard display filled with candy.

We HOLD on Ingrid's face as she waits for them to pass, removing her earbuds so she can hear them whispering --

JENNY (O.S.)
 -- what is up with her hair?

NICOLE (O.S.)
 Seriously. Who's your stylist?
 Helen Keller?

They laugh. Ingrid touches her hair self-consciously.

JENNY (O.S.)
 Didn't they send her to an insane
 asylum?

NICOLE (O.S.)
 Yep. Her sister told everyone she
 was at a yoga retreat.

JENNY (O.S.)
 So dark.

They disappear around a corner. Ingrid puts her earbuds back in and heads for the exit, trying not to show any emotion.

MELODY BEATTIE (V.O.)
*Today, I will not strike out at
 those who cause me pain. I will
 feel my emotions and take
 responsibility for them...*

I/E. NICOLE'S CAR - MOMENTS LATER

A popsicle stick picture frame with a photo of Nicole and her family dangles from the rearview mirror.

We RACK FOCUS to Ingrid through the windshield as she exits the drugstore, recognizing Nicole's car.

ANGLE - OUTSIDE THE CAR

Ingrid makes sure no one is watching, then reaches into her purse and pulls out Erin's CAR KEY. She drags the key along the length of Nicole's car, leaving a jagged white scratch.

I/E. ERIN'S SUV - EVENING

Ingrid is parked in a suburban housing development, eating gummy worms and staring out the window.

HER POV - A brand-new two-story home. Charlotte and her husband exit, carrying a wrapped gift and a bottle of wine. As they get into their car, Charlotte glances over at us --

Ingrid ducks down. She peers over the steering wheel.

HER POV - Charlotte is squinting in our direction. She whispers to her husband, who looks over at us, alarmed.

Ingrid throws the car into reverse, knocking over a garbage bin. She jams on the gas and peels off, tires squealing.

INT. BATHROOM - ERIN AND KEITH'S HOUSE - NIGHT

Ingrid is lying in the bathtub, drinking a Corona, wearing a green face mask and flipping through her copy of *Vanity Fair*.

She pauses on an article featuring a photo of a confident, bohemian-looking young woman in faded overalls sitting cross-legged on her front porch. The headline reads:

MEET TAYLOR SLOANE, YOUR NEWEST GIRL CRUSH

CLOSE on the photo of TAYLOR SLOANE, 29. Her elegant beauty is offset by an effortless style and laid-back warmth.

CLOSE on Ingrid's face. Something inside her has shifted. She is transfixed. *Who is this perfect-looking creature?*

INT. NURSERY - ERIN AND KEITH'S HOUSE - MINUTES LATER

Ingrid is in bed with her phone and a towel around her head.

ON THE SCREEN - She types the name "Taylor Sloane" into the Instagram search bar. Her handle pops up - **@welltaylor**.

Ingrid opens Taylor's profile. She has 267K followers.

INGRID

Whoa.

She taps on Taylor's most recent PHOTO.

CUT TO:

CLASSICAL MUSIC MONTAGE

A PHOTO of Taylor on a beach in Malibu, wearing a halterneck swimsuit and covering her face with her hands --

TAYLOR (V.O.)

"Live in the sunshine, swim in the sea, drink the wild air." Ralph Waldo Emerson.

A SLOW-MO VIDEO of her dog, ROTHKO, hanging out the window of an old Mercedes, tongue flapping, speeding through L.A. --

TAYLOR (V.O.)

My muse. Hashtag Rothko The Dog.

A PHOTO of the sun setting over a perfectly-restored desert cabin in Joshua Tree --

TAYLOR (V.O.)

There is science, logic and reason. And then there is... California.

A VIDEO of a TALL HANDSOME GUY with long ombre hair (EZRA) setting off bottle rockets on a rooftop in Downtown L.A. --

TAYLOR (V.O.)

Baby, you're a firework. American Flag emoji.

A PHOTO of Taylor and Ezra wearing Jean-Luc Godard-inspired Halloween costumes --

TAYLOR (V.O.)
Pierrot Le Fou? Oui.

We see perfectly-composed PHOTOS of Los Angeles, Joshua Tree, vintage cars, flower arrangements, whimsically-patterned wallpaper, Navajo rugs, designer shoes, artisanal cocktails, restaurants, music festivals, travel, travel, more TRAVEL --

We see VIDEOS of Taylor showing off her house, riding around Venice on a beach cruiser, being interviewed for *Vanity Fair* --

THE IMAGES SPEED UP AS WE ZOOM THROUGH THE LAST FIVE YEARS OF TAYLOR'S LIFE, HER VOICE OVERLAPPING WITH ITSELF, THE IMAGES CUTTING FASTER AND FASTER UNTIL WE --

CUT TO:

A VIDEO of Taylor on her wedding day in Big Sur. She stands at the altar wearing a 1930s lace dress and flower crown across from Ezra who wears a white tux and black felt hat --

VOICE (O.S.)
... You may now kiss the bride.

Taylor and Ezra kiss. It's an incredibly intimate moment.

INT. BATHROOM - ERIN AND KEITH'S HOUSE - EARLY MORNING

Ingrid is watching the video in bed, wiping away tears.

ECU: Her thumb presses the 'Follow' button.

INT. LIVING ROOM - ERIN AND KEITH'S HOUSE - DAY

Ingrid and Logan are on the couch in their pajamas watching cartoons while Erin makes dinner in the background. Ingrid scrolls through Taylor's Instagram on her phone.

ON THE SCREEN - A PHOTO of an enchilada on top of a plate emblazoned with the phrase "What are you grateful for?" --

TAYLOR (V.O.)
*I Am Grateful for this vegan
enchilada with raw cacao mole
sauce. Praying hands emoji.*

Ingrid taps on the 'Comment' bubble, thinking of what to say. We hear INGRID'S VOICE as she types --

INGRID (V.O.)
*Damn, girl! That looks yummy.
 What's your email address?*

Ingrid pauses. Something doesn't feel right. She deletes her comment and tries again.

INGRID (V.O.)
*I am SUCH a foodie. Should we be
 best friends?*

Ingrid frowns. Still not right. She tries again.

INGRID (V.O.)
OMG! Where is this place??

She adds a 'Licking Lips' emoji to the end of her comment.

Ingrid smiles. *Nailed it.* She presses SEND.

Keith enters from the garage, taking off his cop helmet, a serious look on his face.

KEITH
*Hey, Ingrid, can I talk to you for
 a second? In private?*

Ingrid freezes, looking worried.

CUT TO:

Ingrid and Keith are standing in the hallway, whispering.

KEITH (CONT'D)
*Did you stop by Charlotte's house
 yesterday?*

INGRID
 No.

KEITH
 Ingrid. Don't lie to me.

INGRID
 I'm not lying.

KEITH
 Should I get Erin in here? Maybe
 you'd feel more comfortable telling
 her what happened.

Erin appears in the doorway, drying her hands with a towel.

ERIN
Tell me what?

KEITH
I got a call from Charlotte's lawyer this morning. Apparently she saw Ingrid lurking outside her house last night.

INGRID
(defensive)
I wasn't *lurking*. I was just feeling low and I wanted to see if she got my letter --

KEITH
You sent her a letter?!

ERIN
Ingrid, why would you do that?!

INGRID
I needed to apologize and let her know there were no hard feelings.

ERIN
What do you mean *no hard feelings*?

INGRID
I mean, none of this would've happened if she'd just invited me to her wedding in the first place.

Keith and Erin stare at Ingrid, dumbfounded.

ERIN
Ingrid, Charlotte didn't invite you because you're not her friend. She's just a girl we went to high school with who reached out to you after Mom died. That's it!

INGRID
I'm sorry, okay? It won't happen again.

ERIN
That is such bullshit!

KEITH
Babe, calm down --

ERIN
 No, I can't do this anymore.
 (to Ingrid)
 It's clear you don't want our help
 so you know what? I'm done. Do
 whatever you want. This is your
 problem, not ours.

Erin storms off. Keith gives Ingrid one last disapproving glance and exits. Ingrid stands there, looking hurt.

INT. BATHROOM - ERIN AND KEITH'S HOUSE - NIGHT

Ingrid is sitting on the toilet, crying softly to herself.
 Her phone BUZZES. She looks down. A new notification.

ON THE SCREEN - Taylor has responded to Ingrid's comment.

TAYLOR (V.O.)
*Cafe Gratitude. It's the best.
 Come check it out next time you're
 in L.A.! Winking face emoji.*

Ingrid's expression changes. She smiles, wiping away tears.

INT. NURSERY - ERIN AND KEITH'S HOUSE - NIGHT

Ingrid is staring at the *Vanity Fair* profile of Taylor.

HER POV - The caption beneath the photo reads "Taylor and her dog, Rothko, at home in Venice, California."

PUNCH IN on the words: "Venice, California."

TIME CUT:

Ingrid opens the bank folder Erin left her and checks her account balance sheet. We scroll down a page filled with useless financial jargon until we land on --

"AVAILABLE BALANCE: **\$91,234.21**"

Ingrid stares at the number in disbelief.

INT. BANK - MORNING

Ingrid watches, mesmerized, as \$100 bills are spit out of a counting machine and arranged into neat piles by a BRANCH MANAGER. One by one, Ingrid places the stacks of money into her old L.L. Bean backpack.

EXT. ERIN AND KEITH'S HOUSE - NIGHT

The house is asleep. A window opens on the top floor and Ingrid's backpack is tossed out onto the lawn followed by a duffel bag. Ingrid climbs out, carefully lowering herself to the ground. She grabs her bags and runs to a waiting CAB.

DISSOLVE TO:

EXT. VENICE BEACH - SUNRISE

The Pacific Ocean shimmers under a pink and orange sky, waves crashing against the shoreline.

We PULL BACK to reveal Ingrid sitting in the sand with her bags, staring out at the sea. She looks down at her phone.

ON THE SCREEN - Ingrid is creating a new Instagram account. The cursor blinks in the empty 'Username' field. She thinks for a moment, then types in the words:

INGRID (V.O.)
Ingrid Goes West.

Her new profile POPS UP. A completely blank canvas.

Ingrid raises her phone, snapping a picture of the sunrise. She pauses, thinking of the perfect caption.

She glances around, her eyes landing on a CORONA AD plastered to the side of a nearby building, then types:

INGRID (V.O.)
Finally found my beach. Happy face emoji.

ECU: Ingrid's thumb presses the 'Share' button.

EXT. VENICE STREETS - DAY

QUICK SHOTS of Ingrid pedaling a brand-new beach cruiser through the streets of Venice, soaking it all in.

She pauses in front of an old Victorian house. There is a brand-new black pick-up truck parked out front with a Batman symbol in place of the Toyota emblem. A sign posted in the yard reads: "AVAILABLE: 1 BR + 1 BATH"

INT. GUEST HOUSE - DAY

Ingrid looks around while the owner, DAN PINTO, 34, rides a two-wheeled scooter around, talking on his phone and puffing on a vape pen. He wears a flat-brim hat, an XXL Jordan Bulls jersey, board shorts and Adidas slides with tube socks.

DAN PINTO
 (into phone)
 Last night was haywire, dude. You see that girl I was talking to? Total smoke show. Bounced her back to my place for some YouTube and chill. We were up all night.

Pinto glances over at Ingrid, clearly saying this for her benefit, but she isn't paying attention at all.

DAN PINTO (CONT'D)
 Nah, we didn't hook up, but it's all good. I'm juggling too many bitches right now anyway. Gotta whittle down my body count --

Ingrid clears her throat. Pinto lowers his voice.

DAN PINTO (CONT'D)
 Hey listen, I gotta run but hit me up later if you wanna blaze.
 (awkward beat)
 Okay, yeah, no worries. Maybe some other time --
 (beat)
 Hello...? Jeremy?

Pinto hangs up and turns to Ingrid.

DAN PINTO (CONT'D)
 Bad connection.
 (extends his hand)
 Hey. Dan Pinto.

INGRID
 Ingrid.
 (confused beat)
 Are you the landlord?

DAN PINTO
 I don't really like the term landlord. Just think of me as the chill guy who lives next door and collects rent every month.

INGRID

But... this is your place, right?

DAN PINTO

It's really more of a side hustle to keep me cash-positive while I pursue my true passion.

Pinto hands her a card that reads "DAN PINTO // SCREENWRITER" in *Batman Forever* font with all of his social media handles.

INGRID

You write movies?

Pinto nods, exhaling a thick cloud of smoke from his vape.

INGRID (CONT'D)

Anything I've seen?

DAN PINTO

You familiar with Batman?

INGRID

Wow. You wrote that?

DAN PINTO

Not exactly. But I am working on a script for a new installment in the franchise. It ain't exactly "authorized" but my producer Jeremy used to be Joel Schumacher's assistant and he pretty much guaranteed he'd forward it along once I finish this new draft.

Ingrid has already stopped listening and is making her way into the bedroom. Pinto chases after her.

INGRID

How much is this place?

DAN PINTO

All business, huh? C'mon, Ingrid.
(Dr. Evil voice)

Throw me a frickin' bone here!

Pinto grins, expecting a laugh. Ingrid looks uneasy.

DAN PINTO (CONT'D)

(clearing his throat)

It's, uh, twenty-nine hundred a month plus two month's security deposit. No pets allowed but we are most certainly 420-friendly.

Pinto offers Ingrid a hit of his vape pen.

INGRID

No thanks.

DAN PINTO

Very cool. I'll just run a quick credit check and I'll also need some proof of income --

INGRID

Can I pay you in cash?

Silence. Pinto seems impressed and a little turned on.

INT. PINTO'S HOUSE - DAY

The place is a glorified dorm room filled with wall-to-wall Batman merchandise, framed posters of classic 90s movies like "The Matrix" and "12 Monkeys" and a giant fish tank.

Pinto watches as Ingrid digs through her backpack, counting out nine grand in cash on a table littered with weed jars.

DAN PINTO

Don't take this the wrong way, but... are you a prostitute?

INGRID

Nope.

DAN PINTO

Drug dealer?

(no response)

'Cause if you were, my producer Jeremy has a legit hook-up --

INGRID

I'm not a drug dealer, okay? My mom died and she left me some money and I just want to start over.

Pinto takes a solemn drag on his vape pen.

DAN PINTO

My condolences.

INGRID

Thanks.

Ingrid hands him the cash. He smiles, handing her the keys.

DAN PINTO
 Welcome to La La Land, Ingrid.
 (pause)
 So, uh... what are your plans the
 rest of the day? Wanna grab some
 In & Out animal-style? My treat.

INGRID
 I'm pretty tired but thanks anyway.

Ingrid heads for the door. Pinto calls out after her.

DAN PINTO
 If you need help moving, lemme know
 and I'll fire up the Batmobile.

INGRID
 Okay! Will do.

Ingrid exits quickly, the screen door slamming behind her.

DAN PINTO
 Peace out, roomie!

INT. GUEST HOUSE - MINUTES LATER

Ingrid stands inside her empty apartment, looking around contentedly. Her phone DINGS. A new notification POPS UP:

"@officialdanpinto is now following you."

Ingrid opens Pinto's profile. A measly 178 followers. She taps on his most recent post.

ON THE SCREEN - A PHOTO of Pinto at Six Flags, crouching and throwing up double peace signs in front of BATMAN: THE RIDE.

DAN PINTO (V.O.)
*Six Flags solo mission. Shit just
 got real.*

Ingrid frowns. She opens Taylor's page instead, pulling up her vegan enchilada photo. She taps on the geotag for "Cafe Gratitude" and a MAP appears showing the exact location.

INT. CAFE GRATITUDE - DAY

Ingrid sits at a table alone. She cranes her neck, looking around for any sign of Taylor.

FEMALE VOICE (O.S.)
 What's your biggest emotional
 wound?

Ingrid turns. A WAITRESS with a nose ring is smiling at her.

INGRID
 I'm sorry?

WAITRESS
 That's our question of the day.

She points to a chalkboard hanging on the wall that reads:

"Today's Question: What is your biggest emotional wound?"

WAITRESS (CONT'D)
 Mine's my relationship with my dad.
 It's cool if you don't want to
 answer. We have to ask everyone
 who comes in. Company policy.

INGRID
 Uh... I'm good, thanks.

WAITRESS
 In that case, welcome to Gratitude!
 My name's Eden. How can I nourish
 you today?

INGRID
 I'm meeting a friend of mine for
 lunch. Have you seen her?

Ingrid holds up a PHOTO of Taylor on her phone that's been
 cropped to look like an original.

WAITRESS
 Taylor Sloane? Yeah, she comes in
 all the time. She was just here
 like an hour ago.
 (confused)
 You say you're meeting her for
 lunch?

INGRID
 Oh, uh... shoot. I must have
 gotten the time wrong.
 (quick beat)
 Do you remember what she ordered?

CUT TO:

Ingrid sits in front of a plate of yam cauliflower samosas, concentrating as she takes a birds-eye PHOTO of it.

ON THE SCREEN - Ingrid posts the photo on her Instagram account. We HEAR her voice as she types out the caption:

INGRID (V.O.)
*Well, I made it. Thanks for the
 rec @welltaylored! Hashtag I Am
 Grateful.*

Ingrid taps 'Share' and smiles, feeling good about herself.

Ingrid sets down her phone to take her first bite. She immediately gags, spitting the half-chewed food onto her plate, drawing stares from some of the other customers.

INT. GUEST HOUSE - NIGHT

Ingrid sits cross-legged on the floor of her empty apartment, eating an In-N-Out burger and looking at Instagram.

ON THE SCREEN - A street-style PHOTO of Taylor in front of a row of surfboards, wearing a linen sack dress, suede boots and a straw hat, holding a Claire Vivier clutch.

TAYLOR (V.O.)
*New @stevenalan threads got me
 like... Princess emoji.*

EXT. STEVEN ALAN - DAY

Ingrid walks out wearing the exact same outfit as Taylor and carrying two shopping bags. She looks down at her phone.

ON THE SCREEN - A PHOTO of Taylor getting a haircut.

TAYLOR (V.O.)
*Summer chop courtesy of the lovely
 ladies @trimsalon.*

INT. TRIM SALON - DAY

Ingrid sits in a chair, scrolling through her phone, as the stylist applies highlights to her hair with bits of tin foil.

ON THE SCREEN - A PHOTO of a first edition of Joan Didion's *The White Album* framed next to an Intelligentsia coffee cup.

TAYLOR (V.O.)
*"We tell ourselves stories in order
 to live."* Joan Didion.

INT. INTELLIGENTSIA COFFEE - DAY

Ingrid is at the coffee bar, hair styled exactly like Taylor's, sipping a latte and reading a first edition of *The White Album*. Her phone DINGS. A notification POPS UP:

"@officialdanpinto has commented on your post."

ON THE SCREEN - Ingrid swipes on the notification. Her PHOTO from Cafe Gratitude appears, now with one like from Pinto.

DAN PINTO (V.O.)
*Cauliflower samosa game on fleek.
 Devil Horns emoji.*

Ingrid sighs, disappointed.

INT. CORNER STORE - MORNING

Ingrid is wearing sweats and flip-flops, her hair in a messy bun, grabbing a sixer of Coronas out of the fridge. As the door closes, she hears a familiar voice and turns to see --

TAYLOR SLOANE

-- standing at the register, buying a *New York Times* and making small talk with the CASHIER.

TAYLOR
*... I love the feel of ink on
 paper. It's so tactile.*

Ingrid turns back around, trying not to freak out. She pulls out her phone and uses the front-facing camera to check her appearance then immediately closes it, disgusted.

INGRID
 Okay. Relax. Just be cool.
 (cheerful voice)
*Hey! How are you?! I'm a huge
 fan! Fuck...*
 (beat)
Oh my god! Hi! It's me! Ingrid!
 No! Shut up! Just be yourself...

A MOM pushing a stroller comes around the corner. She sees Ingrid standing there with her eyes closed, muttering to herself, and immediately turns the other way.

Ingrid takes a deep breath and turns, opening her eyes. As she looks at the counter, her expression changes.

HER POV - Taylor is gone.

EXT. STREET - CONTINUOUS

Ingrid rushes out of the store looking both ways.

HER POV - We PAN AROUND frantically then ZOOM IN on Taylor, across the street, walking into a store.

Ingrid is about to cross the street when Pinto cruises by in his pick-up truck, grinning, music thumping.

DAN PINTO

'Sup, Ingrid!

Ingrid tries to see past Pinto's truck, but it's too big.

INGRID

Get out of the way!

Pinto watches, confused, as Ingrid dashes across the busy intersection, cars honking as she runs past.

INT. GENERAL STORE - DAY

An upscale Venice boutique. Taylor is browsing a table of knickknacks. Ingrid walks up, eyeing Taylor and pretending to flip through a coffee table book about bread.

INGRID

Mmmm. This looks so bread.

Ingrid winces, realizing her mistake. Taylor looks up.

TAYLOR

Sorry?

INGRID

I mean good. This bread looks so good.

(awkward)

Sounds like somebody didn't have their coffee this morning!

Ingrid forces a laugh. Taylor smiles politely and looks away. Ingrid remains frozen, a grin plastered on her face.

INGRID (CONT'D)

I think I'll buy this.

Taylor pretends not to hear her. Ingrid approaches the register, glancing back at Taylor longingly.

EXT. VENICE STREET - LATER

Taylor is walking with her earbuds plugged in, scrolling through her phone. In the background, we see Ingrid following her at a safe distance.

EXT. TAYLOR'S HOUSE - CONTINUOUS

Taylor opens the gate of her beautiful Craftsman house, checking the mail. There is an Airstream and a vintage Mercedes in the driveway. A dog YAPS from inside.

Ingrid hides behind a parked car, watching Taylor as she enters her house. Ingrid pauses, noticing something.

HER POV - Taylor's dog, ROTHKO, sits at the window, panting.

EXT. TAYLOR'S HOUSE - NIGHT

Taylor exits, followed by her husband, EZRA O'KEEFE, 33, now sporting an impressive beard. They hop into Taylor's Mercedes and she backs out of the driveway.

ANGLE ON - INGRID

She watches them from the shadows of a nearby alleyway, holding an In-N-Out bag and sucking on a milkshake.

Ingrid tip-toes up to the gate, looking both ways. Rothko appears at the window, BARKING incessantly. Ingrid crouches low, hurrying around the side of the house. She tries one of the windows. Locked. Then another. Also locked.

Ingrid continues around to the back of the house, trying every window until finally one OPENS revealing a small powder room. Ingrid tries climbing inside but it's too small.

ANGLE - INSIDE THE HOUSE

Rothko comes sprinting up to the window with his teeth bared. Ingrid pulls out a loose hamburger patty, holding it up.

INGRID

Here! Want some?

Rothko stops barking and sits, eyes trained on the patty. Ingrid dangles the meat inside the window, just out of his reach. Rothko JUMPS up and down, trying to get at it.

INGRID (CONT'D)
Come on, Rothko. Come on, boy...

Ingrid grabs Rothko mid-jump, pulling him outside.

INT. GUEST HOUSE - NIGHT

ECU: Rothko's face, barking incessantly.

Ingrid stands above him, desperately trying to placate him.

INGRID
(hissing)
Shh! Please stop barking!

There's a KNOCK at the front door. Ingrid looks startled.

She grabs Rothko, looking around frantically, placing him in the cabinet under the sink. She tosses an already-opened bag of Flamin' Hot Cheetos inside and shuts the cabinet door.

CUT TO:

The front door opens, revealing Pinto.

DAN PINTO
Hey, sorry to bug you, but... did you by any chance get a dog?

Ingrid stares at Pinto blankly.

INGRID
Nope.

DAN PINTO
Oh... Really? Maybe it's the kush talking but I swear I heard barking coming from your place.

INGRID
I was watching a movie. About dogs.

DAN PINTO
Like *Beethoven*?

INGRID
Yes! *Beethoven*! Love that movie.

DAN PINTO
What! Me too! Wanna finish it at my place? We can take my new bubbler for a test drive.

Before Ingrid can respond, Rothko wanders into the living room with orange dust all over his face, violently ripping apart the Cheetos bag. Pinto gives Ingrid a look.

INGRID

My friend asked if I could dog-sit for a few days.

DAN PINTO

Yeahhhh. Unfortunately, it's kind of a "no dog" situation up in here.

INGRID

Totally. It's not my dog though.

DAN PINTO

Right. The thing is, I'm actually super allergic to pet dander. One whiff of that guy and I could go into anaphylactic shock.

INGRID

It's only for one night. He won't come near you, I promise.
(pouty face)
Please?

Pinto looks at Rothko, then back at Ingrid.

DAN PINTO

Well I guess I can let it slide this one time.

INGRID

Thanks, Dan. You're the best.

Pinto goes to leave, then quickly turns back around.

DAN PINTO

Oh, by the way, I'm putting together a little table read for my script this weekend and I'd love to have you in the mix.

INGRID

(winces)
Ooh, this weekend? I don't think I can.

DAN PINTO

You sure? There's free sushi.

INGRID

Yeah, no. Sorry.

Awkward beat. Pinto is disappointed but plays it off.

DAN PINTO
Hey, all good. More sushi for me,
right?

Pinto grins, lingering in the doorway. Ingrid raises her eyebrows, indicating the conversation is over. He takes a step back and she closes the door, heaving a sigh of relief.

EXT. VENICE STREET - MORNING

ECU: A "MISSING DOG" poster with an artfully-shot photo of Rothko from Taylor's Instagram is tacked to a telephone pole.

REVEAL Ingrid staring at the poster. She rips it down and slips it into her purse, walking away quickly.

INT. GUEST HOUSE - DAY

Ingrid is on the phone, holding the MISSING DOG poster.

EZRA (V.O.)
Hello?

Ingrid freezes. She wasn't expecting a man's voice.

INGRID
Um, hi... I'm calling about your
dog? I saw your poster --

EZRA (V.O.)
Oh my God! Rothko! Is he okay?

INGRID
Yeah, he's totally fine.

Rothko is lying on the floor, chest heaving, surrounded by empty fast-food wrappers and Cheetos bags.

EZRA (V.O.)
Where do you live? I'll come by
right now.

Ingrid looks around the empty apartment.

INGRID
Oh, I'm... stuck in traffic. Why
don't I swing by your place in,
like, twenty minutes?

EZRA (V.O.)
Perfect.

INGRID
Great! See you then.

EZRA (V.O.)
(confused)
Don't you need the address?

Ingrid silently curses at herself for being so careless.

INGRID
Yep. Ready when you are.

INT. GUEST HOUSE - DAY

QUICK SHOTS of Ingrid styling her hair, putting on make-up, slipping into a brand-new Rachel Comey dress...

EXT. TAYLOR'S HOUSE - DAY

Ingrid walks up to the front gate with Rothko in one arm and her Claire Vivier clutch in the other.

The door opens to reveal Taylor, wearing an embroidered white Mexican peasant dress and Birkenstock sandals.

TAYLOR
Rothko! We missed you!

Rothko leaps out of Ingrid's arms and runs to Taylor. Ezra appears behind her, wearing a chambray apron covered in paint splatters. He leans over, letting Rothko lick his mouth.

TAYLOR (CONT'D)
Oh my god, thank you! We were so worried. You have no idea.
(extends her hand)
Hi. I'm Taylor.

CLOSE on Taylor's perfectly-manicured hand. Ingrid stares at it. She's been waiting for this moment. Their hands touch.

INGRID
Ingrid.

TAYLOR
This is my husband, Ezra.

EZRA
Hola. Where'd you find him?

INGRID

Oh, just... a few blocks from here.

Ezra inspects Rothko's eyes, looking concerned.

EZRA

He looks sick. Must have been eating garbage or something.

TAYLOR

Poor Rothko.
(to Ingrid)
Hang on, before I forget...

Taylor reaches into her Clare Vivier clutch and pulls out her checkbook. Ezra notices Ingrid's matching bag and smiles.

EZRA

Hey, you guys have the same purse.

INGRID

(feigning surprise)
Oh my God. So random.

TAYLOR

Should I make it out to cash?

INGRID

Oh, I can't take your money.

TAYLOR

We insist.

INGRID

I'm just glad he's okay. Really.

TAYLOR

Are you sure?

EZRA

Why don't you stay for dinner? Let us cook for you.

TAYLOR

Yes! I love that idea.

SLOW PUSH IN on Ingrid. She is freaking out on the inside but trying to play it cool...

INT. TAYLOR'S HOUSE - MOMENTS LATER

Taylor and Ezra lead Ingrid through their house. It's even more perfect in real life -- Midcentury modern furniture, color-coordinated bookshelves, macrame plant hangers, Moroccan rugs, and tons of natural light.

TAYLOR

Can we get you something to drink?

INGRID

I'd love a Corona.

Taylor laughs. Ingrid joins in on a slight delay.

TAYLOR

I think we can do better than *that*.

EZRA

Taylor makes a killer South Side.

TAYLOR

It's the same recipe they use at the 21 Club in Manhattan.

INGRID

(so confused)

Um... sure.

INT. KITCHEN - TAYLOR'S HOUSE - DAY

Ingrid watches as Taylor pours freshly-made cocktails into copper mugs, adding muddled lime and a sprig of mint.

TAYLOR

Sorry, we've been so stressed about Rothko that I haven't had a chance to run to the farmer's market.

Ingrid looks over at Ezra, searing a fresh piece of tuna with a blowtorch. He places the wilted dandelion greens atop the plate of seared tuna using a pair of tweezers.

EZRA

Hope you don't mind if we improvise a little.

Ingrid seems slightly intimidated by how nice everything is.

INGRID

I feel like I'm at a restaurant.

Taylor smiles, handing the finished drink to Ingrid.

TAYLOR
More like *Kitchen Nightmares*.

Ingrid takes a sip. It's the best drink she's ever tasted.

INGRID
Holy shit. This is amazing.

Taylor stares at Ingrid with a flicker of recognition.

TAYLOR
Have we met before?

INGRID
(nervous)
No. Definitely not.

TAYLOR
Huh. Your face looks so familiar.

Awkward silence. Ingrid is desperate to change the subject.

INGRID
You mind if I use your bathroom?

INT. HALLWAY - TAYLOR'S HOUSE - DAY

Ingrid wanders down the hallway towards the bathroom.

She pauses, eyeing a cluster of photos on the wall. Each one is of Taylor and Ezra in a different desirable location -- on a beach in Tulum, standing atop Machu Picchu, eating sushi with Jiro, wearing costumes at Burning Man...

Ingrid leans in closer, noticing a graduation photo of Taylor and her brother, NICKY, a handsome puckish young dude.

Ingrid notices an open door. She peers through the crack.

HER POV - A bright, minimalist bedroom with a few art pieces on the walls and even more books and plants. Ingrid scans the room like a Terminator, taking note of every detail.

INT. BATHROOM - TAYLOR'S HOUSE - DAY

Ingrid turns the faucet on full blast. She throws back the shower curtain, opens the medicine cabinet and digs through the trash can, snapping pictures with her phone. Perfume, shampoo, make-up, candles, feminine hygiene products --

INT. KITCHEN - TAYLOR'S HOUSE - MOMENTS LATER

Ingrid sits back down. Taylor snaps her finger, realizing.

TAYLOR

I know where I saw you!
 (off Ingrid's look)
 The Echo Park Craft Fair! You were
 selling those Bolivian clay pots.

INGRID

I actually just moved here a week
 ago.

EZRA

Maybe you're confusing her with one
 of your crazy internet fan-girls.

Ingrid tenses up. Taylor touches her arm, reassuringly.

TAYLOR

He's giving me shit because I
 happen to engage with people on
 social media like the rest of the
 known universe. My husband suffers
 from chronic technophobia.

EZRA

That's not true. I just don't want
 someone forming an opinion of me
 based on what kind of shoes I wear
 or what I ate for breakfast.

TAYLOR

(teasing)
 Here we go...

EZRA

No, wait a second. Let's ask
 Ingrid what she thinks.

Taylor and Ezra both shift their attention to Ingrid. She
 pauses, choosing her words carefully.

INGRID

I think you can tell a lot about a
 person based on what they like.

TAYLOR

Yes! Thank you. I mean, in an
 ideal world we wouldn't all be so
 judgmental but we can't help
 ourselves, so why pretend
 otherwise?

(MORE)

TAYLOR (CONT'D)
 (to Ingrid)
 Like with you. I knew I'd like you
 the moment I saw you just based on
 what you were wearing.

Ingrid smiles, pleased with herself. Ezra shakes his head.

EZRA
 I prefer to keep some parts of my
 life private, that's all. I want
 my work to speak for itself.

TAYLOR
 (proudly)
 Ezra's an artist.

INGRID
 What kind of stuff do you do?

INT. GARAGE - TAYLOR'S HOUSE - NIGHT

A three-shot of Ingrid standing between Taylor and Ezra,
 staring thoughtfully at a painting out of frame.

EZRA
 I guess you could label it "pop
 art" but I'm not sure yet.

REVERSE SHOT of a wall of canvases featuring Ed Ruscha-style
 paintings of popular phrases like "CURRENT MOOD" and "ON
 FLEEK" and "I CAN'T EVEN" over classic American landscapes.

INGRID
 I love this.

Taylor smiles at Ezra, squeezing his arm encouragingly.

INGRID (CONT'D)
 Are any of these for sale?

EZRA
 Uh... I mean, not technically --

TAYLOR
 (cutting him off)
 Yes. Of course they are.

Ingrid approaches a painting that reads "SQUAD GOALS" over an
 image of wild horses galloping through a field.

INGRID
 How much is this one?

Ezra looks to Taylor for guidance.

EZRA
How much did we say "Squad Goals"
was, babe?

TAYLOR
I think it was twelve hundred?

Taylor and Ezra watch as Ingrid reaches into her clutch and pulls out a wallet filled with CASH. She counts out twelve hundred dollars and hands it to a stunned Ezra.

TAYLOR (CONT'D)
(smiles)
I'll grab the champagne.

EXT. BACKYARD - TAYLOR'S HOUSE - NIGHT

Ezra is filling Taylor and Ingrid's glasses with champagne.

TAYLOR
To Ingrid. Rescuer of dogs, patron
of the arts, and all around good
neighbor.

EZRA
Salut!

They all cheers. Ingrid blushes, smiling as she takes a sip.

CUT TO:

VARIOUS SHOTS of Ingrid, Taylor and Ezra hanging out, talking and laughing, sipping cocktails and smoking cigarettes. For the first time, Ingrid feels like she's where she belongs.

EXT. FRONT PORCH - TAYLOR'S HOUSE - LATER

It's late. Taylor and Ezra are saying goodbye to Ingrid, who is carrying Ezra's enormous painting with both hands.

TAYLOR
So great meeting you, Ingrid.

INGRID
Yeah, you too.

Ingrid lingers for a moment, not wanting to leave...

Taylor's phone BUZZES. She looks at it, frowning.

TAYLOR

Oh, you've got to be kidding me.

EZRA

What's wrong?

TAYLOR

Ahna cancelled on me again. I can't even deal with her right now.

Ezra rubs Taylor's back, consoling her.

EZRA

Babe, don't worry. We'll figure it out.

INGRID

(concerned)

Is everything okay?

Taylor sighs, gesturing to the AIRSTREAM in the driveway.

TAYLOR

We bought that monstrosity at an estate sale and I've been trying to move it out to our place in Joshua Tree but my old Mercedes can't tow it. My friend has a truck but she keeps flaking on me --

INGRID

(blurting out)

I have a truck.

Taylor and Ezra look at Ingrid, surprised.

TAYLOR

Oh, no... I couldn't. You've done so much for us already.

INGRID

No, really. I don't mind.

EZRA

Great. Problem solved.

Taylor gives Ezra a look, feeling put on the spot. Ingrid picks up on this, adding:

INGRID

I was actually thinking of going out there soon anyway. I don't really know anyone here yet and you both seem like nice people.

BEAT. Taylor smiles, warming to the idea.

TAYLOR
Okay, yeah. How's this Saturday?

INGRID
Perfect!

TAYLOR
Here, I'll give you my number.

Ingrid hands Taylor her phone. She watches as Taylor punches in her info, struggling to contain her excitement.

EXT. PINTO'S HOUSE - DAY

Ingrid knocks on the door. It opens, revealing a shirtless and sweaty Pinto. He looks completely caught off-guard.

DAN PINTO
Ingrid! Hey. Sorry, you caught me
in the middle of a workout sesh --

We HEAR the unmistakable sounds of porn emanating from his laptop. Pinto exits quickly, shutting the door behind him.

INGRID
Is this a bad time?

DAN PINTO
Nope. All good. What's up?

INGRID
(wincing)
Can I borrow your truck?

DAN PINTO
The Batmobile? Sure thing. Where
we headed? Ikea? Home Depot?

INGRID
I actually need it this Saturday.

DAN PINTO
Ooh, sorry, Ingrid. No can do.
Got my big table read that night.

INGRID
Is there any way I could borrow it
during the day? Without you?

Pinto laughs, then realizes Ingrid isn't joking.

DAN PINTO
Are you for real?

INGRID
Please? I'll do anything.

Pinto pauses to consider this, stroking his chin.

DAN PINTO
Well, now that you mention it, one
of my actresses booked a
Nickelodeon show so we're looking
for someone to fill in as Catwoman.
(grins)
Whaddya say, Ingrid? You ready for
your close-up?

We HOLD on Ingrid as she swallows uncomfortably...

EXT. PINTO'S HOUSE - DAY

Pinto is leading Ingrid around his pick-up, all business.

DAN PINTO
No texting and driving. No
smoking. Premium fuel only. Oh,
and there's a little blind spot on
the passenger side. You're not
gonna be towing anything, are you?

INGRID
No. Why?

DAN PINTO
Her engine's been supercharged so
she'll overheat if she's pulling
too much weight. Guess that's the
trade-off you gotta make if you
wanna burn rubber, am I right?

Pinto laughs. Ingrid laughs with a slight delay.

DAN PINTO (CONT'D)
Well, that concludes the tutorial.
Just be back here by five on
Saturday and we'll cruise to
Jeremy's dad's house for the read.

INGRID
Dan, thank you so much.

DAN PINTO
No worries, Ingrid. Or should I
say... *Catwoman*?

INGRID
Ingrid's fine for now.

Pinto puts his arm around her in a friendly but awkward way.

DAN PINTO
It's funny. I always said I'd
never let anyone else drive the
Batmobile, but... I have a good
feeling about you, Ingrid.

EXT. HIGHWAY - DAY

Pinto's truck flies down the highway with Ingrid behind the wheel and the Airstream hitched to the back. She attempts to change lanes and narrowly misses a HONKING SEDAN.

I/E. PINTO'S TRUCK (MOVING) - DAY

Ingrid drives with both hands gripping the wheel, looking stressed out. Taylor rides shotgun, scrolling through her Instagram mentions and firing off replies.

TAYLOR
I can't believe you've never been
to Joshua Tree. We should swing by
the Integratron for a sound bath.

Ingrid nods, confused. Taylor pulls out a CD case from the center console, holding up the *Batman Forever* soundtrack.

TAYLOR (CONT'D)
Wow. I had no idea you were so
into Batman.

Ingrid laughs uncomfortably. Taylor pops in the CD.

TAYLOR (CONT'D)
You would love my brother. He was
obsessed with this movie when we
were kids.

INGRID
You have a brother?

TAYLOR
Nicky. We're twins, actually.
He's the best.

(MORE)

TAYLOR (CONT'D)

He's so funny and, like, genius-level smart. I keep telling him to move out here but he and Ezra don't really get along.

INGRID

Why's that?

TAYLOR

Nicky used to be a bit of a party animal. He had a few brushes with the law but he's totally sober now.

A loud CHIME sounds from inside the truck. A RED EMERGENCY LIGHT flashes on the dashboard.

TAYLOR (CONT'D)

Yikes. Should we pull over?

Ingrid checks the time on her phone. It's past noon already.

INGRID

I'm sure it's nothing.

Ingrid turns up the music but the CHIME is still audible.

TAYLOR

It sounds pretty serious. I'll check the manual.

Taylor pops open the glove and a bunch of crap tumbles out, including a box of MAGNUM CONDOMS and a baggie of COCAINE.

TAYLOR (CONT'D)

Jesus Christ, Ingrid!

INGRID

Oh no, those aren't mine.

Taylor picks up the vehicle registration, reading aloud.

TAYLOR

Who's "Daniel Pinto"?

We HOLD on Ingrid's face as she thinks of what to say--

EXT. ROY'S MOTEL & CAFE - DAY

Ingrid and Taylor are sitting underneath the iconic sign while a MECHANIC works on Pinto's truck in the background.

TAYLOR
I can't believe you didn't tell me
you had a boyfriend.

INGRID
It's not serious or anything.

TAYLOR
How long have you guys been dating?

INGRID
A little over a week?

TAYLOR
And he's already letting you borrow
his truck? Wow, you move fast.

The mechanic approaches, wiping grease off on his coveralls.

MECHANIC
Car's good to go, ladies. Just
needed to cool down a bit.

TAYLOR
Oh my God, thank you. You're the
best. Would you mind snapping a
quick picture of us before we go?

Ingrid's heart skips a beat. Taylor hands the mechanic her
phone and stands next to Ingrid while he lines up the shot.

MECHANIC
Say cheese.

Ingrid smiles wide. Taylor touches her arm, whispering.

TAYLOR
Don't smile. Here. Put these on.

Taylor gives Ingrid her sunglasses. Ingrid puts them on, her
smile vanishing. They pose while the mechanic snaps a few.

MECHANIC
Okay, I think we got it.

He hands Taylor back her phone. She swipes through the
pictures and frowns, shaking her head.

TAYLOR
Sorry, but would you mind taking a
few more? This time, try framing
it with the two of us in the middle
and the sign right above our heads.

She hands her phone back to the puzzled mechanic.

MECHANIC

Um... sure.

Taylor tries out a series of different poses as the mechanic steps back and continues snapping, growing impatient.

TAYLOR

(to Ingrid)

Should we do one with a peace sign?

MECHANIC

(annoyed)

Last one!

Taylor flashes a peace sign. Ingrid flashes one too. *CLICK.*

EXT. JOSHUA TREE HOUSE - DAY

A picturesque 1950s-era homestead cabin surrounded by cacti and desert flowers. The Airstream is parked out front.

Ingrid and Taylor wander around the property, enjoying the outdoors and sipping fresh-squeezed lemonade from mason jars.

INGRID

This is heaven.

TAYLOR

You should've seen it when we moved in. It was *vile*. The inside smelled like cat urine and the roof was caving in. Ezra and I did all the renovations ourselves.

Ingrid nods, impressed. Her phone DINGS.

ON THE SCREEN - A text from Pinto: "Yoooo! *Where u at?*"

INGRID

Should we head back?

TAYLOR

(laughs)

Are you crazy? We just got here.

Taylor turns to Ingrid with a mischievous smile.

TAYLOR (CONT'D)

I have an idea.

I/E. PINTO'S TRUCK - EVENING

ECU: A fingernail with a tiny palm tree painted on it dips into the baggie of cocaine.

The truck is parked outside a desert bar called PAPPY & HARRIET'S. Ingrid watches Taylor do a lady-like bump off her nail, tipping her head back to sniff the drip like a pro.

INGRID

(alarmed)

Do you do this a lot?

TAYLOR

Not anymore. I went through a brief coke phase in college but I haven't done any since Burning Man. I know Ezra and I may *seem* like a couple of old fogies but we still know how to cut loose every once in a while. Have you been to Burning Man? You should totally join our camp next year.

Taylor rubs her gums as she passes Ingrid the bag of coke.

TAYLOR (CONT'D)

I'm so glad we came here, by the way. Pappy's is the best. The crowd's a bit sketchy but they always have great live music and the most amazing desert vibes --

Ingrid's phone DINGS repeatedly from inside her bag.

TAYLOR (CONT'D)

Um, is everything okay?

Ingrid reaches into her bag and subtly checks her phone.

ON THE SCREEN - Ingrid's has 13 MISSED CALLS from Pinto and a series of frantic text messages: "Is everything OK Ingrid?" "Why aren't u answering ur phone??!" "Hellooooooooooooo."

INGRID

Just Dan checking up on me.

TAYLOR

That is so sweet. Ezra never texts me when I'm out of town. His communication skills are atrocious.

Ingrid's phone LIGHTS UP with another call from Pinto.

TAYLOR (CONT'D)
Come on, let's dance!

Taylor hops out. Ingrid hesitates for a beat, then presses "Decline" and powers her phone OFF. She dips her nail into the bag of blow and accidentally does a HUGE BUMP as we --

CUT TO:

INT. PAPPY & HARRIET'S - NIGHT

Ingrid and Taylor are at the bar, toasting margaritas. Taylor holds up her phone, snapping a photo of them together.

CUT TO:

Taylor and Ingrid are on the dance floor. Taylor moves her body with a sexy confidence, while Ingrid shuffles around self-consciously, trying to imitate Taylor.

CUT TO:

Ingrid and Taylor are doing Fireball shots by the pool tables with a group of DRUNK MARINES. Taylor snaps another photo.

CUT TO:

Ingrid, Taylor and the Marines are all on the dance floor. Ingrid is starting to get loose. One of the Marines tries grinding with Taylor but Ingrid wedges herself between them.

CUT TO:

Ingrid, Taylor and two of the Marines are crammed inside the bathroom stall, doing lines. Taylor is talking non-stop while Ingrid nods, hanging on her every word.

CUT TO:

The Marines have formed a circle, cheering as Taylor and Ingrid tear up the dance floor. Ingrid lets herself go, her body erupting into a series of bizarre spasms. Taylor follows Ingrid's lead, allowing her own moves to get bigger and weirder. They jump up and down, sweating and laughing.

I/E. PINTO'S TRUCK (MOVING) - NIGHT

Ingrid and Taylor are tearing down a desert highway, smoking cigarettes and singing along to Seal's "KISS FROM A ROSE".

We hear HONKS off screen. The Marines from the bar pull up alongside them in a Jeep, whistling and cat-calling.

TAYLOR

Watch this.

Taylor lifts her shirt and FLASHES the soldiers her breasts.

TAYLOR (CONT'D)

Spring break! Woo!

The Marines are cheering and HONKING like crazy. Ingrid turns and lifts her shirt, taking both hands off the wheel.

INGRID

Spring break, bitches!

Taylor looks ahead, eyes widening.

TAYLOR

Ingrid! Look out!

HER POV - A RABBIT is standing in the middle of the road...

Ingrid jerks the wheel, swerving sharply onto the shoulder.

REEEEEEEEEEEE! The passenger side of the truck SCRAPES loudly against the guard rail, sparks flying everywhere...

Ingrid SLAMS ON THE BRAKES, all the color draining from her face. She and Taylor exchange a concerned look.

EXT. JOSHUA TREE HOUSE - NIGHT

Pinto's truck is parked in the driveway with a HUGE SCRATCH running down the entire passenger side.

Taylor and Ingrid are sitting on the porch, wrapped in Navajo blankets. They pass a joint back and forth, both coming down hard. Ingrid stares at the damaged truck.

INGRID

Dan is gonna kill me.

TAYLOR

Relax. It's just a scratch. You can buff that right out.

INGRID

What do I say happened?

TAYLOR

Just tell him it was an honest mistake. He'll understand. Come on, don't let one little scratch ruin an otherwise perfect night.

INGRID

Yeah, I guess you're right.

Silence. Taylor takes a thoughtful drag and exhales.

TAYLOR

So... what made you wanna move to L.A.?

Ingrid stares at Taylor, looking hopeful.

INGRID

You really want to know?

TAYLOR

Yeah, why? How bad can it be?

INGRID

Pretty bad.

TAYLOR

Try me.

Ingrid pauses, taking a long drag. She exhales.

INGRID

Well, let's see. My mom died about a year ago, so... that happened. Then my best friend decided not to invite me to her wedding and we had this big falling out. And if that wasn't enough, my sister sold our mom's house behind my back while I was still living there.

Taylor is staring at Ingrid with a mix of pity and sadness.

TAYLOR

Oh my God. You poor thing.

Ingrid pauses, suddenly feeling self-conscious.

INGRID

Sorry. Am I being too intense?

TAYLOR

No! Not at all. I love how *real* you are.

(beat)

Can I tell you a secret?

INGRID

Um, yes! Hello! Spilling my guts over here...

Taylor laughs, easing the tension.

TAYLOR

Okay. See that house over there?

Taylor points toward a similar-looking HOUSE next door.

TAYLOR (CONT'D)

I've been thinking about buying it.

(beat)

I know it sounds crazy, but... I have this idea of opening a boutique hotel filled with all of my favorite things where everything in it is for sale.

Ingrid stares at Taylor in stoned amazement.

INGRID

That is *such* a good idea.

TAYLOR

Right? It's so simple. Basically, if you see something you like, you can take it with you and we'll add it to your bill. It would be like my Instagram but *in real life*.

INGRID

Okay. That sounds incredible and you need to do that right now.

TAYLOR

I'm thinking of calling it... *Desert D'Or*.

INGRID

How did you come up with that?

TAYLOR

It's from this Norman Mailer book. *The Deer Park*. I'm obsessed with it. Promise me you won't repeat any of this. I haven't even told Ezra about it yet.

INGRID

Why not?

Taylor takes the joint and drags on it, sighing.

TAYLOR

I dunno. Ever since I convinced him to quit his job and become an artist full time he's been kind of weird about money.

INGRID

(confused)

I thought his paintings were really popular.

TAYLOR

Oh, they are. Don't get me wrong, he's *absurdly* talented but he refuses to self-promote. He thinks it's phony or something --

(catching herself)

God, listen to me rambling on like an insane person. You must think I'm the worst.

INGRID

Are you kidding? You're perfect.

Taylor laughs, faux-embarrassed.

TAYLOR

Yeah. Perfectly *fucked up*.

INGRID

No, I'm serious. You're by far the coolest, most interesting person I've ever met.

Taylor cocks her head to the side, staring at Ingrid as if she just said something incredibly profound.

TAYLOR

Oh my God. Thank you.

She leans her head on Ingrid's shoulder.

TAYLOR (CONT'D)

You're a good friend, Ingrid.

Ingrid's heart flutters at the word "*friend*". She smiles.

INT. BEDROOM - JOSHUA TREE HOUSE - NIGHT

Taylor is passed out on the couch, fast asleep, while Ingrid lies next to her, wide awake, watching her. She takes out her phone, snapping photo after photo of them together.

EXT. TAYLOR'S HOUSE - DAY

Pinto's truck rolls to a stop in front of the house. Taylor gives Ingrid a big warm hug. She pauses before she gets out.

TAYLOR

Hey, so... about last night.

INGRID

Oh no, don't worry about it.

TAYLOR

All that stuff about Ezra --

INGRID

My lips are sealed.

TAYLOR

Thanks. And tell Dan sorry about the truck. Can't wait to meet him!

Taylor exits. Ingrid's smile disappears as reality sets in.

I/E. PINTO'S TRUCK (MOVING) - MINUTES LATER

Ingrid pulls onto her block to see a COP CAR parked outside of Pinto's house. Pinto is talking anxiously to a pair of COPS, gesticulating wildly and chain-vaping his e-cig.

Pinto sees his truck and a look of angry relief washes over him. He runs over as Ingrid pulls up in front of the house.

DAN PINTO

Ingrid! Where the fuck were you?!

INGRID

I'm so sorry. I can explain.

Ingrid parks the car and jumps out. Pinto turns to the cops.

DAN PINTO

Sorry, fellas. False alarm.

The cops shake their heads and walk back to their car. Pinto sticks his head inside the truck, sniffing the air.

DAN PINTO (CONT'D)

Were you smoking in here? I specifically said "No Smoking"!

INGRID

My friend might have had, like, one cigarette --

DAN PINTO
Your *friend*...?!

INGRID
My friend Taylor. I told you she
was coming with me.

DAN PINTO
No. You didn't.

Ingrid nervously watches Pinto make his way around the truck.

INGRID
So... how was the table read?

DAN PINTO
Cancelled, obviously.

Pinto sees the damage and freezes, lowering his vape pen in shock. Ingrid tries to remain upbeat.

INGRID
You can buff that right out.
(no response)
It was an honest mistake.
(more silence)
Don't worry, I'll pay for it.

Pinto leans against the truck with his head down, fighting back tears. He bites his lip, trying to remain gangster.

DAN PINTO
Anything else I should know about?

INGRID
Well... we may have found something
in the glove box --

DAN PINTO
Are you fucking kidding me?!

INGRID
One thing led to another --

DAN PINTO
You stole my coke too?!

The cops, still idling in their car, both look up at Pinto.

DAN PINTO (CONT'D)
Thanks again, officers!

Pinto angles Ingrid away, leading her back to the house.

DAN PINTO (CONT'D)
I don't know what to say to you
right now, Ingrid. I trusted you.

INGRID
I said I was sorry!

Pinto looks away, shaking his head.

DAN PINTO
I thought you were Catwoman. Turns
out you were Two-Face all along.

Pinto storms back to his house, SLAMMING the door behind him.
Ingrid stands there, feeling guilty. DING! She looks down
at her phone. A new notification:

"@welltaylored has tagged a photo of you."

Ingrid opens her Instagram excitedly.

ON THE SCREEN - A PHOTO of her and Taylor standing under the
Roy's Motel & Cafe sign, looking like best friends.

TAYLOR (V.O.)
*Feet on the ground, head in the
sky. Twin Ladies Emoji.*

ECU: The photo already has 2,487 'Likes' while the COMMENTS
section is littered with phrases like "Great shot!" and
"beauties" and "#squadgoals" and "Inspiring!!"

CLOSE on Ingrid as an elated smile spreads across her face.

INGRID (V.O.)
Dear Erin.

MUSIC CUE: MOZART'S "EXSULTATE, JUBILATE, K.165"

INT. GUEST HOUSE - DAY

QUICK SHOTS of Ingrid printing out the INSTAGRAM PHOTO of her
and Taylor, cutting it out and sliding the finished image
into a standard-sized photo frame.

INGRID (V.O.)
You're probably wondering what I've
been up to the last few weeks.

EXT. VENICE BEACH - MORNING

Ingrid is wearing a brand-new halterneck swimsuit, straw hat and sunglasses, reading Norman Mailer's *The Deer Park*.

INGRID (V.O.)

Well, I decided to take your advice and give myself a fresh start in beautiful, sunny Los Angeles.

Her phone BUZZES. She lifts her sunglasses, squinting at it.

ON THE SCREEN - A text from Taylor reads: "*Gallery opening tonight. Wanna come?*" Ingrid replies with a Thumbs Up emoji.

EXT. ART GALLERY - NIGHT

Through the front window, we see Taylor and Ezra introducing Ingrid to a bunch of hip L.A. people.

INGRID (V.O.)

L.A. is the best. I found an amazing house right by the beach and I can't believe how nice and cool everyone is.

INT. CAFE GRATITUDE - DAY

Ingrid is having brunch with Taylor and a group of her girlfriends. Ingrid cracks a joke about their waiter and everyone laughs. She smiles, feeling a little boost.

INGRID (V.O.)

I'm making a ton of new friends.

INT. GENERAL STORE - DAY

Taylor leads Ingrid through the store, helping her pick out stuff for her apartment. She hands Ingrid a ceramic pendant lamp, gushing over how amazing it is. Ingrid waits until Taylor walks away then peeks at the price tag: \$1,350.

INGRID (V.O.)

My friend Taylor's been helping me explore my creative side, a part of myself I never knew existed.

INT. GUEST HOUSE - DAY

The ceramic pendant lamp now hangs from the ceiling. The apartment has been transformed into a miniature version of Taylor's house, with Ezra's "SQUAD GOALS" painting hanging prominently on the wall amidst books and hanging plants.

Ingrid holds up her phone, snapping a photo of her space.

INGRID (V.O.)
Lately, I've been getting really into photography.

IN QUICK CUTS we see Ingrid add a filter to the photo, post it to Instagram, and watch as it starts racking up 'Likes'.

INGRID (V.O.)
You should follow me on Instagram. I have almost a thousand followers and I'm adding new ones every day.

EXT. PINTO'S HOUSE - DAY

Ingrid walks up to the front porch, leaving an envelope labeled "INGRID RENT" on the door mat.

INGRID (V.O.)
I have a boyfriend now too. His name is Dan and he's an absurdly talented screenwriter.

Ingrid walks away, glancing back over her shoulder.

HER POV - Pinto is spying on her from a second-floor window. He quickly disappears behind the curtain.

INGRID (V.O.)
He's writing the new Batman movie. How cool is that?

INT. GUEST HOUSE - DAY

Ingrid unzips the L.L. Bean backpack. There is noticeably less cash than before. Ingrid frowns and quickly zips it back up, trying not to think about it.

INGRID (V.O.)
Turns out you were right. All it took was some money and I finally have the life I always wanted.

EXT. VENICE STREET - DAY

ECU: A letter with no return address drops into a mailbox.

INGRID (V.O.)

With love, always... Ingrid.

Ingrid pedals away on her bike, wearing a light-colored sundress, a bottle of rosé in her front basket. We hear LOUD ROCK MUSIC blasting from an approaching car as --

A red Mustang convertible blows through the stop sign just as Ingrid is crossing the intersection. She swerves, crashing into a row of trash cans and flipping over the handlebars.

Ingrid sits up just in time to see the driver, a DUDE in a backwards "Make America Great Again" hat, speeding away.

INGRID

Fucking asshole!

EXT. TAYLOR'S HOUSE - LATER

Ingrid walks up, flustered, her dress covered in dirt. She pauses, noticing the RED MUSTANG parked in the driveway.

EXT. BACKYARD - TAYLOR'S HOUSE - MOMENTS LATER

Ingrid enters to see Taylor laying out food on a small table surrounded by floor pillows. Ezra is crouched in the corner, flipping through a crate of LPs. Taylor looks up, concerned.

TAYLOR

What happened to you?

INGRID

Some idiot ran a stop sign and almost killed me.

(re: Mustang)

Whose car is that in the driveway?

The screen door slams O.S. Ingrid turns to see the DUDE in the Trump hat (NICKY SLOANE, 29) emerge from the house wearing Chubbies shorts and a Patagonia fleece, drinking milk from the carton. Ingrid freezes, instantly recognizing him.

NICKY

God I love L.A. I just saw two homeless chicks on the street duking it out bumfight-style.

Nicky notices Ingrid and stares at her, confused.

NICKY (CONT'D)

Who are you?

TAYLOR

Nicky, this is Ingrid. Ingrid, this is my brother Nicky. He flew in from Paris this morning without telling us.

Nicky nods at Ingrid indifferently.

NICKY

'Sup.

Ingrid flashes Nicky a tight-lipped smile.

INGRID

So nice to meet you. How long are you in town for?

NICKY

(shrugs)

Haven't decided yet. I figure at least a few weeks.

EZRA

(looking up, alarmed)

A few weeks?

Taylor smiles, hugging Nicky and leaning on his shoulder.

TAYLOR

Best surprise ever.

CUT TO:

Brunch is underway. Nicky is dominating the conversation, chain-smoking and drinking La Croix. Taylor is hanging on his every word while Ezra feigns interest. Ingrid glares at Nicky, eyes filled with contempt for this unwelcome intruder.

NICKY

-- so I'm in the Ritz lobby minding my own business, when I happen to strike up a conversation with this Chinese billionaire named Bruno.

TAYLOR

(to Ingrid)

Nicky and I took Mandarin in college.

Nicky says something to Taylor in Mandarin that makes her CRACK UP. Ezra and Ingrid both watch, feeling excluded.

NICKY

Anyway, next thing I know, we're at some random wedding with our shirts off, having a push-up contest. I'm winning, obviously, when all of a sudden the groom's dad grabs us from behind and jacks us up by our throats like he's Darth Vader or some shit. So I decide it's a good idea to take a swing at him --

EZRA

You were sober during all this?

NICKY

(raises his right hand)
Scout's honor. Of course the cops show up and everyone scatters. I end up hitching a ride to the airport only to realize I left my credit card at the hotel. So there I am, stranded at De Gaulle with my dick in my hand, when who do I see?

Nicky pulls his eyes into two slits.

NICKY (CONT'D)

Herro, Nicky!

Ingrid blanches. Taylor's smile fades a little. Ezra looks like he's had enough, standing up.

EZRA

Great story, Nicky. If anyone needs me, I'll be in my studio.

Ezra walks into the garage, the door slamming behind him. Nicky rolls his eyes at Taylor, who says nothing. Ingrid looks between them, uncomfortable.

NICKY

Anyway, this little fucker Bruno is so grateful to me for showing him a good time, he buys me a first class ticket to L.A. I watched twelve hours of Family Guy and got a handjob from some fashion chick named Harley something or other --

TAYLOR

Harley Chung?!

NICKY

Bingo. That's the one.

TAYLOR

I'm *obsessed* with Harley. Her stuff is the best. She has, like, over a million followers.

NICKY

We're having dinner tomorrow night at the Chateau if you wanna join?

TAYLOR

Um, obviously!

Ingrid leans forward, sucking air.

INGRID

Actually, we're supposed to see *Willy Wonka* at the Hollywood Forever Cemetery tomorrow. I already bought the tickets, so...

Taylor looks crestfallen.

TAYLOR

Oh yeah... that's right.

NICKY

Hey, no worries. You guys should totally go see a forty year old dogshit kids movie at a cemetery instead. That sounds way more fun.

Ingrid blushes, feeling embarrassed.

TAYLOR

Don't be a prick, Nicky.

NICKY

I was joking! I'm sure you can meet her some other time.

Taylor turns to Ingrid with an apologetic smile.

TAYLOR

Do you mind if I bail? Nicky and I literally never see each other. But you should absolutely go without me. You can bring Dan!

INGRID

(deflated)

Oh, um... yeah, sure --

NICKY
 (to Taylor)
 Hey, remember that girl from
 Andover who looked exactly like
 Gene Wilder?

TAYLOR
 Oh my God, yes! What a weirdo!

Taylor and Nicky crack up. Ingrid feels left out.

INT. GUEST HOUSE - EVENING

Ingrid is sitting on her couch, sipping a Corona and scrolling through Instagram when she pauses.

ON THE SCREEN - We see a PHOTO of Taylor, Nicky and HARLEY CHUNG doing silly poses inside a candy-themed photo booth.

TAYLOR (V.O.)
*Wonka vibes with @harleychung at
 the Hollywood Cemetery tonight.*

Ingrid stares at the photo, feeling a torrent of emotions.

EXT. HOLLYWOOD FOREVER CEMETERY - EVENING

A swarm of people are seated on the lawn with chairs and picnic blankets, eating and drinking. A DJ spins music in front of a giant mausoleum that doubles as a movie screen.

Ingrid appears, sweaty and out of breath, holding a Navajo blanket. She frantically scans the crowd for Taylor.

HER POV - Taylor, Ezra and Nicky are sitting in a VIP SECTION filled with pillows, blankets and ATTRACTIVE L.A. PEOPLE.

INGRID
 Hey guys!

They all turn as Ingrid approaches. Taylor looks surprised.

TAYLOR
 Ingrid! What are you doing here?

Ingrid is hurt but tries not to show it.

INGRID
 Um... I invited you, remember?

TAYLOR

Oh, right! Turns out Harley knows the guy who runs this and she hooked us up with VIP passes.

Ingrid stands there, expectantly, for an awkward beat.

INGRID

Is it cool if I sit with you guys?

EZRA

Yeah, totally.

(turning)

Harley, this is our friend, Ingrid.

Nicky's date, HARLEY CHUNG, 30s, smiles up at her, looking like a prettier, more polished version of Taylor.

HARLEY CHUNG

Hey. Nice to meet you.

Ingrid nods. Nicky peers over at her, smiling mischievously.

NICKY

What up, Ingrid? Where's your imaginary boyfriend?

Taylor punches Nicky's arm, whispering.

TAYLOR

Stop.

(to Ingrid; explaining)

We were just talking about how we still haven't met Dan and Nicky made a joke about him being your imaginary boyfriend. It was dumb.

Ingrid forces a laugh, trying to be a good sport about it.

TAYLOR (CONT'D)

So... when can we meet him?

INGRID

Oh, Dan's really busy with work stuff right now. He's a writer --

NICKY

(singing)

Ompa loompa doopity doo, I lied about my boyfriend to you.

Harley laughs. Ingrid's smile vanishes.

EZRA

You should bring him this weekend.
Harley's house-sitting this rad
place in Malibu.

(to Harley)

I mean, if there's room, obviously.

NICKY

No no, go ahead, Ezra. Invite
whoever the fuck you want.

HARLEY CHUNG

(to Ingrid)

It's totally fine. You guys are
more than welcome.

INGRID

(cheery)

Great. Sounds fun!

Just then, a FRAT GUY stumbles by, accidentally spilling beer
all over Harley's dress without noticing. She gasps.

NICKY

Hey! Watch where you're going,
jackoff!

The frat guy turns, realizing.

FRAT GUY

Oh shit. My bad.

NICKY

You call that an apology?

FRAT GUY

Sorry. Didn't see you there.

Nicky stands, getting in the guy's face.

NICKY

Can you see me now?

FRAT GUY

Dude, relax. It was an accident.

Nicky shoves the guy, causing him to stumble backwards.

NICKY

Sorry. Didn't see you there, *dude*.

Taylor quickly pulls Nicky away, holding him back.

TAYLOR
 What the hell is wrong with you?
 Are you trying to get arrested
 right now?

NICKY
 He started it.

A SECURITY GUARD with a clipboard comes lumbering over.

SECURITY GUARD
 Is there a problem here?

HARLEY CHUNG
 No, no, everything's fine.

SECURITY GUARD
 Can I have everybody's name please?

HARLEY CHUNG
 Harley Chung?
 (adding)
 I'm friends with John.

SECURITY GUARD
 (scanning his list)
 Okay, you're good.
 (to Ingrid)
 Your name, miss?

INGRID
 Ingrid Thorburn?

The security guard scans his list, shaking his head.

SECURITY GUARD
 I don't have you on here.

INGRID
 Right, well... I'm not technically
 on the list but these are my
 friends, so --

SECURITY GUARD
 Sorry, but if you're not on the
 list you can't be here.

Ingrid looks to Taylor, who flashes a conciliatory smile.

TAYLOR
 We'll hang this weekend! I'll text
 you all the info.

Ingrid nods, getting the message. Nicky waves 'bye-bye' as the security guard escorts her out of the VIP area.

EXT. HOLLYWOOD FOREVER CEMETERY - NIGHT

The screening is underway. Ingrid is sitting alone on the steps of a mausoleum, looking miserable.

WILLY WONKA (V.O.)
*Yes, the danger must be growing,
 'cause the rowers keep on rowing,
 and they're certainly not showing
 any signs that they are slowing!*

HER POV - Taylor and Harley are sharing a joint while Nicky cracks jokes. They all laugh, having a blast without Ingrid.

EXT. PINTO'S HOUSE - DAY

Pinto glides up on his two-wheeled scooter, rounding the corner to find Ingrid sitting on his doorstep. He pauses.

INGRID
 Hi Dan.

Silence. Pinto looks past Ingrid, avoiding eye contact.

DAN PINTO
 What do you want?

INGRID
 Nothing. Just wanted to say hey.

DAN PINTO
 (long beat)
 Hey.

INGRID
 I brought you something.

She produces a box from behind her back and hands it to Pinto. He reluctantly opens it, revealing a mint-condition *Batman Forever* varsity bomber jacket. Pinto rolls his eyes.

DAN PINTO
 Nice try, Ingrid.

INGRID
 What? You don't like it?

DAN PINTO
Of course I like it. That's why I
bought one off eBay two years ago.

INGRID
Check the front pocket.

Pinto finds a JAR OF WEED in the pocket. He shakes his head.

DAN PINTO
This is indica. Everybody knows I
only smoke sativa. Besides, a
replacement eight-ball would have
been more appropriate.

INGRID
Look, I'm trying, okay?

DAN PINTO
You did eight grand worth of damage
to my car, Ingrid! Try harder!

INGRID
Fine! You're right! I took
advantage of you and I'm really
sorry! I just wish we could start
over and pretend like none of that
stuff ever happened.

DAN PINTO
(curious)
You mean, like a reboot?

INGRID
Um... Sure.

Pinto nods, considering this. He takes a quick vape hit.

INT. THE WAREHOUSE - NIGHT

A cheesy tiki restaurant with bamboo and faux-Polynesian tchotchkes everywhere. Pinto and Ingrid are sitting in a booth wearing matching *Batman Forever* jackets and sharing a Flaming Volcano with two straws.

DAN PINTO
I read somewhere that Darren
Aronofsky was attached to direct
Batman: Year One. How sick would
that have been?

Ingrid is clearly bored but trying to seem engaged.

INGRID

Oh my God. So sick.

Pinto leans back, taking in the ambiance.

DAN PINTO

This place is fucking tight.

Ingrid glances around, visibly unimpressed.

INGRID

You come here a lot?

DAN PINTO

I'm what you'd call a regular.
(calling out)

Hey, Cindy! What up, girl?

A waitress (CINDY) walks by. She pauses, confused.

CINDY

Hi. Can I help you?

Silence. Pinto laughs.

DAN PINTO

Cindy, it's me. Dan Pinto.

CINDY

(awkward beat)

Oh! Right. Well, um... Let me just finish with this other table and I'll be right with you, Don.

DAN PINTO

Dan.

She smiles politely and walks off. A long, painful silence.

INGRID

I'm sure she's just really busy.

DAN PINTO

Yeah, no, totally.

Pinto sucks on his straw. More silence.

INGRID

Can I ask you something?

DAN PINTO

Go for it.

INGRID

Why do you like Batman so much?

DAN PINTO

Gee, I don't know. Maybe because he's the most dynamic bad-ass in the history of entertainment?

INGRID

Really? That's it?

Pinto looks down, uncomfortable.

DAN PINTO

Actually, uh... both my parents died when I was a kid, so... I guess I related to him since we're both orphans.

Ingrid stares at Pinto with newfound sympathy.

INGRID

Oh my God. I'm so sorry. I had no idea.

DAN PINTO

(shrugs it off)

It's cool. At the time, I didn't really know how to cope so... I started wearing a Batman mask to school every day and made the teachers call me Bruce. The other kids made fun of me, but I think it kind of helped me to pretend like it happened to someone else. Like, even though I was wearing a mask, I felt more like myself, you know?

(beat)

What about you?

INGRID

Oh, I don't really like Batman.

DAN PINTO

No, I mean, how did your mom die?

Ingrid is caught off-guard by Pinto's sincerity.

INGRID

Heart attack.

(adding)

She drank a lot.

DAN PINTO
Were you guys close?

Ingrid pauses, as if considering this for the first time.

INGRID
Yeah. We were. It felt like I
lost my best friend, you know?

Ingrid shrugs it off, eyes welling with tears. Pinto looks concerned. He scoots over to Ingrid's side, consoling her.

INGRID (CONT'D)
(sniffing)
God, listen to me. You must think
I'm the worst.

DAN PINTO
No way. Are you kidding?
(reassuring)
I know I might seem like a cold-
blooded gangster on the outside,
but... I really like you, Ingrid.

Ingrid stares at Pinto like no one has ever said this to her before. They lock eyes for a long moment, then --

INT. GUEST HOUSE - NIGHT

Ingrid and Pinto are having sweaty, alcohol-fueled sex. Ingrid lies face-down on the bed while Pinto jackhammers her from behind. He pauses, catching his breath.

DAN PINTO
Wait.

Ingrid looks back at him, confused.

INGRID
What's wrong?

DAN PINTO
No, nothing, it's just...
(awkward)
Would you mind calling me Bruce?

INGRID
You want me to call you Bruce?

DAN PINTO
Like Bruce Way--

INGRID
 Yeah, no, I got it.
 (turns back around)
 Fuck me, Bruce.

Pinto resumes thrusting with renewed vigor.

DAN PINTO
 Say "Gotham Needs You."

INGRID
 Gotham needs you.

DAN PINTO
 Say it like Catwoman.

INGRID
 (sexy voice)
 Gotham needs you.
 (then)
 Meow.

DAN PINTO
 Oh shit I'm gonna come --

CLOSE on Ingrid's face turned to the side as Pinto finishes on her back. She stares longingly at something O.S.

HER POV - The framed Instagram photo of her and Taylor in Joshua Tree is propped up on her bedside table.

CUT TO:

Ingrid and Pinto are lying on their backs. Pinto is enjoying a post-coital vape while Ingrid stares at the ceiling.

DAN PINTO (CONT'D)
 You were really great, by the way.

INGRID
 Thanks. So were you.
 (awkward)
 Hey, so... some friends of mine are going up to Malibu this weekend if you wanna come?

Pinto looks conflicted.

DAN PINTO
 Man I'd love to, but my producer Jeremy's getting married in Martha's Vineyard this weekend.

INGRID
 (surprised)
 Oh. Okay. Nevermind then.

Ingrid rolls over on her side. Pinto looks panicked.

DAN PINTO
 You know what? Fuck it. I didn't
 feel like schlepping all the way
 out there anyway. Count me in.

Ingrid smiles. She turns back, cuddling up to Pinto.

INGRID
 You're the best, Dan.

Pinto places his arms around her, stroking her skin.

DAN PINTO
 Whaddya say? You ready for round
 two? I can feel the Dark Knight
 rising...

INGRID
 I'm pretty tired actually.

DAN PINTO
 (disappointed)
 Yeah, no, me too. I'll just run
 and grab my toothbrush.

INGRID
 Actually, um... Is it okay if you
 don't sleep over tonight? I have
 trouble falling asleep when there's
 somebody else in bed with me.

DAN PINTO
 Oh. Yeah, no worries.

Ingrid picks up her phone and starts scrolling through her
 Instagram. Pinto slips out of bed, getting dressed.

DAN PINTO (CONT'D)
 Excited for this weekend.

INGRID
 (distracted)
 Yep.

Pinto stands there, nodding awkwardly, then quietly heads
 out. He pauses at the door, turning back and smiling.

DAN PINTO
Sweet dreams, Ingrid.

INGRID
Goodnight.

Pinto exits. Ingrid sighs, feeling relieved.

EXT. MALIBU HOUSE - DAY

Pinto's truck pulls up outside a beachfront house in Malibu. Ingrid jumps out followed by Pinto, who is now dressed exactly like Ezra in a felt hat, chambray shirt buttoned all the way, white jeans, and a pair of Red Wings.

INGRID
Hurry up! We're already late.

DAN PINTO
(tugging his collar)
Do I seriously have to keep this buttoned up all the way?

INGRID
Yes. It looks better like that. Don't be such a baby.

DAN PINTO
(whiny)
I'm not.

They make their way down a footpath towards the beach.

INGRID
Let's go over some ground rules. First, I kind of need you to act like you're my boyfriend.

DAN PINTO
Seriously?

INGRID
It's a long story and I can't really get into it right now but --

DAN PINTO
Ingrid, I get it. You don't have to make up some elaborate story to hide your feelings. It's obvious you're into me.

INGRID
Huh?

DAN PINTO
Relax. I'm into you too. Of course I'll be your boyfriend.

INGRID
Um... okay, fine, whatever. Rule number two. No Batman talk.

DAN PINTO
I'm sorry, what?

INGRID
These people don't care about superheroes, okay? They care about stuff that's actually cool. Like food and clothes and Joan Didion.

DAN PINTO
(sighing dramatically)
Anything else, your majesty?

INGRID
Yes. Whatever you do, stay away from Nicky.

DAN PINTO
Who's Nicky?

NICKY (O.S.)
Yo, Thorburn!

They turn to see Nicky walking up from the beach, wearing his Trump hat and neon swim trunks, carrying a bunch of firewood.

INGRID
(hushed; to Pinto)
Taylor's brother. He's a liar and a drug addict and he's not to be trusted under any circumstances.
(to Nicky)
Hey! Sorry, bad traffic --

NICKY
(re: Pinto)
Who's this fuggin guy?

INGRID
Nicky, this is Dan Pinto.
(no response)
My "imaginary" boyfriend?

Ingrid smiles. Nicky squints at Pinto, trying to place him.

NICKY

Wait... Dan Pinto? From Chicago?

DAN PINTO

Do we know each other?

NICKY

You're Mark Pinto's son, aren't you?

DAN PINTO

Uh...

NICKY

Get the fuck out! Thorburn, why didn't you tell me?

Ingrid looks between Pinto and Nicky with a confused smile.

INGRID

Tell you what?

NICKY

Your boyfriend's dad runs one of the biggest hedge funds in the world. He pulled in over three hundred mil last year. Dude's a fucking Viking.

Ingrid stares at Pinto, who now has a guilty look on his face. He glances awkwardly up at the sky.

DAN PINTO

Gonna be a scorcher today, huh?

INT. BEDROOM - MALIBU HOUSE - DAY

Ingrid and Pinto are in the middle of a heated argument. Pinto is wearing Nicky's hat for some reason.

INGRID

You told me your parents were dead!

DAN PINTO

I'm sorry, okay? I didn't want you thinking I was just some spoiled rich kid.

INGRID

What was all that shit about you wearing a Batman mask to school?

DAN PINTO

That part was true actually.

INGRID
You're unbelievable.

DAN PINTO
Me? You're the one dressing me up
like your little twink so you can
impress these hipsters --

There is a KNOCK. Taylor peeks inside, looking concerned.

TAYLOR
Hey. Is everything okay?

Ingrid's demeanor changes completely. She smiles.

INGRID
Totally! We were just talking
about how incredible this place is.

TAYLOR
Can I grab you guys a drink?

DAN PINTO
Yeah, I'd love one.

TAYLOR
Nicky won't stop talking about you
by the way. I think somebody might
have a little man crush.

They look out the window to see Nicky building a fire in the
backyard and holding a lit cigar. He glances up at them.

NICKY
Pinto! Get your ass down here! I
got a Cohiba with your name on it!

DAN PINTO
Hell yeah! One sec!

Taylor smiles and exits. Pinto turns back to Ingrid.

DAN PINTO (CONT'D)
Why did you tell me to stay away
from Nicky? From what I can tell,
he seems like a pretty chill guy.

INGRID
He's only being nice to you because
of your dad! Can't you see that?!

DAN PINTO

Oh, right, because there's no way he could possibly like me for my personality. Is that it?

Ingrid sighs, feeling bad.

INGRID

Fine. You can hang out with him if you want. Just don't embarrass me.
(re: Trump hat)
Where did you get that hat?

DAN PINTO

Nicky gave it to me.

INGRID

Take it off. Now.

Ingrid glares at Pinto. He sighs, taking it off.

INT. MALIBU HOUSE -- LATER

Ingrid comes downstairs to see Taylor and Harley making dinner in the kitchen. She pauses, eavesdropping.

HARLEY

Nicky tells me you guys have a place in Joshua Tree.

TAYLOR

Yes! Have you been?

HARLEY

No, but I'm dying to go. I've been thinking of doing a pop-up out there for our resort collection.

TAYLOR

Okay, can I tell you a secret?
(beat)

It sounds crazy, but I've been thinking of buying the house next door to us and turning into a boutique hotel where everything in it is for sale. I'm calling it *Desert D'Or*.

CLOSE on Ingrid as she overhears this, looking hurt.

HARLEY CHUNG

That's genius. Would you ever consider doing a collaboration?

TAYLOR

Yes! We should totally join forces.

Ingrid steels herself and enters the kitchen, smiling.

INGRID

Hey! Either of you *noble humans* need a hand?

Taylor and Harley turn, exchanging a confused look.

TAYLOR

"Noble humans"...?

INGRID

Yeah, you know. The last lines of *Deer Park*? You said you were obsessed with it so I figured I should read it. So good!

TAYLOR

Oh, cool. Glad you liked it.
(to Harley)
Hey, why don't you and Nicky come out next weekend? We'll take you to Pappy's. They have great live music and the best desert vibes.

Ingrid feels a stab of jealousy. She is about to speak when Nicky and Pinto enter from outside wearing swim trunks.

NICKY

Who wants to go skinny dipping?!

Nicky pulls down his trunks, revealing a MANGINA. Taylor and Harley burst out laughing as Nicky prances around the room like Mick Jagger. Ingrid looks isolated and miserable.

EXT. BEACH - MALIBU HOUSE - NIGHT

Dinner has ended and everyone is drinking around a crackling fire. Ingrid takes out her phone, punching in her password. Feeling eyes on her, she looks up to see Nicky sitting next to her, glancing over her shoulder. He turns away quickly.

EZRA

I was at some tech start-up the other day and they had this absurd art collection... which really bugged me, you know? Like, what kind of statement are they trying to make?

(MORE)

EZRA (CONT'D)

That they, as a company, have good taste? That's bullshit. You can't just *acquire* taste. It's something you earn, something you cultivate over years and years --

Nicky looks at Pinto making a jerk-off motion. Pinto laughs.

EZRA (CONT'D)

(annoyed)

Something to add, Nicky?

NICKY

I just don't think you'd be saying that if they had one of your paintings up on their walls.

Ezra pauses, looking flustered.

EZRA

You're missing the point.

(to Taylor)

C'mon, back me up here, babe.

TAYLOR

I mean... I kind of agree with Nicky. If someone likes what you're doing and wants to be a part of it, why does it matter what their intentions are?

Ezra looks at Taylor, feeling betrayed. He gets up and quietly trudges off down the beach.

TAYLOR (CONT'D)

Ezra, come back.

Ezra gives her the finger. Taylor looks embarrassed.

TAYLOR (CONT'D)

So, Dan. I hear you're a writer?

DAN PINTO

Screenwriter, actually.

HARLEY

What are you working on?

DAN PINTO

I just finished a draft of my new feature, but --

INGRID
 (cutting him off)
 He can't really talk about it yet.

NICKY
 Fuck that Hollywood bullshit.
 We're all friends here. Give us
 your elevator pitch.

Pinto looks at Ingrid, not sure what to say.

DAN PINTO
 Well, it's kind of a re-imagining
 of a classic superhero story.

TAYLOR
 Is it Batman?

DAN PINTO
 How'd you know?

TAYLOR
 Ingrid and I were admiring your CD
 collection on our way to J-Tree.

NICKY
 I always thought the third movie was
 the most underrated.

DAN PINTO
 Dude, that's exactly how I feel!

NICKY
 So when can I read this thing?

DAN PINTO
 Ehh, it's sort of a work in
 progress. I was supposed to do a
 table read a few weeks ago but one
 of my actresses flaked on me.

Pinto shoots a pointed look at Ingrid.

NICKY
 Let's do that shit right now. You
 have it on you?

DAN PINTO
 No, but I can email you guys a PDF
 and we can read it off our phones.

Ingrid tenses up.

INGRID

Come on, guys. Do we really want to be sitting here in this amazing house just staring at our phones the whole night?

TAYLOR

Yeah, I'm with Ingrid.

Ingrid smiles, relieved. Harley shrugs.

HARLEY

I dunno. I've never acted before. Could be fun.

TAYLOR

(backpedaling)

I mean, I'm down if everyone else is.

NICKY

Sorry, Thorburn. Majority rules.

Pinto is psyched. Ingrid looks at Taylor, feeling betrayed.

TIME CUT:

A live read of Pinto's script is underway. Pinto reads the action aloud while the others follow along on their phones.

DAN PINTO

"Catwoman removes the blade from his back and does a backflip off of the roof."

Pinto looks at Ingrid. She reads her lines aloud:

INGRID

(monotone)

"Sorry, Bruce. If you play with cats, you're bound to get scratched."

Pinto mouths along to this line, satisfied, as he scrolls.

DAN PINTO

"Batman collapses onto the ground, clutching his wound. Through the darkness, we can see blood seeping out from beneath his cape. As the camera cranes upward, we see that the pool of blood has formed into the shape... of a BAT."

(dramatic beat)

Fade out.

A long silence. Ingrid glances around, trying to gauge everyone's reaction.

NICKY
Holy shit, Pinto.

DAN PINTO
That bad, huh?

INGRID
I told him it needed more work.

NICKY
No. It's fucking incredible.

DAN PINTO
Come on. Seriously?

TAYLOR
Yeah. That was *really* good. And I don't even like those movies.

HARLEY
Me neither. I feel like I need to catch my breath. I mean... wow.

Pinto blushes. Ingrid looks completely bewildered.

NICKY
I got one note. You ready for it?

DAN PINTO
Bring it on, brother.

NICKY
You gotta lose the Batman shit.

Pinto's smile fades. A deafening silence.

DAN PINTO
What? That's the whole movie.

NICKY
No. Fuck no. This is a movie about discovering your true identity in a world where everybody wears masks. Don't get me wrong, that stuff kills, but I'm just gonna go ahead and assume that you don't own the rights to the Batman franchise.

DAN PINTO
Correct.

NICKY

So just change all the names and you've got a completely original script on your hands.

(shrugs)

But hey, what do I know? You're the artist. I'm just a fan.

Pinto is scrambling to type all of this into his phone.

DAN PINTO

No, keep going. This is great.

NICKY

I don't like to talk shop in mixed company. What do you say we continue this conversation in private over some fine Cuban cigars? Excuse us, ladies.

Nicky leads Pinto away. Taylor looks around, confused.

TAYLOR

Has anyone seen Ezra?

HARLEY

He's been gone for a while.

TAYLOR

Shit. I'd better go look for him.

HARLEY

I'll come with you.

INGRID

(standing)

Me too.

TAYLOR

We should split up actually. Harley and I'll look by the beach. Ingrid, you check the house.

Taylor and Harley walk off together, leaving Ingrid alone.

INT. MALIBU HOUSE - NIGHT

Ingrid is walking through the house, knocking on doors and peering inside.

INGRID

Ezra...? Hello...?

All the rooms are empty. As she heads for the stairs, she pauses, hearing VOICES coming from a nearby bedroom.

INT. BEDROOM - MALIBU HOUSE - NIGHT

Ingrid opens the door and freezes. Nicky and Pinto are hunched over, shirtless, chopping up gorilla fingers of coke on Pinto's *Batman Forever* CD case.

INGRID

What is going on here?!

NICKY

What's it look like, Thorburn?
Keep your voice down.

Nicky snorts a line, rapidly pumping his fist. Ingrid shoots Pinto a look, grabbing the bag of coke and holding it up.

INGRID

Is this yours?

DAN PINTO

Yeah, I mean... you guys did so much in Joshua Tree, I just assumed you were all huge cokeheads.

Ingrid starts cleaning up all the drug paraphernalia.

DAN PINTO (CONT'D)

What are you doing?

INGRID

Getting rid of this shit.

NICKY

Whoa, whoa, hang on --

INGRID

Do you know what would happen if your sister found out about this?!

Just then, the door opens, revealing Taylor and Harley.

Ingrid turns, frozen, still holding the bag of coke.

TAYLOR

Seriously, you guys?

NICKY

Pinto and I were just talking about the script when Ingrid came in and started racking lines --

INGRID

What?! That is not true!

Taylor shakes her head, disappointed.

TAYLOR

Whatever, Nicky. It's your life.
If you wanna waste it, be my guest.

Taylor and Harley exit. Nicky makes an 'eek' face at Pinto.

INT. MALIBU HOUSE - NIGHT

Ingrid comes downstairs, chasing after Taylor.

INGRID

Taylor, wait! I can explain!

TAYLOR

(turning around)
What is there to explain? You knew
Nicky was sober.

INGRID

It was Dan's! I had no idea!

TAYLOR

Oh, come on, Ingrid. I saw how
much you did that night at Pappy's.
I was there, okay?

INGRID

Nicky's lying! I wasn't doing any!

TAYLOR

Doing hard drugs a couple times a
year is one thing, but every
weekend? Not a good look.

Taylor walks off. Harley consoles her, flashing Ingrid a
look. Ingrid is speechless.

EXT. BEACH - MALIBU HOUSE - NIGHT

Ingrid is sitting by herself, smoking a cigarette and staring
out at the ocean, when she notices Ezra perched on a rock,
wearing a towel and drinking wine from the bottle.

INGRID

(squinting)
Ezra...? Is that you?

He ignores her, taking another swig. Ingrid walks over.

INGRID (CONT'D)
Where have you been? We've been
looking for you all night.

EZRA
(distant)
I went skinny dipping.

INGRID
By yourself?

Ezra says nothing. Ingrid sits down next to him.

INGRID (CONT'D)
Is everything okay?

EZRA
No. Not really.
(long pause)
Do you ever wish you could just
walk into the ocean and disappear?

Ingrid stares at Ezra, genuinely confused.

INGRID
Why would you say that? Your life
is perfect.

Silence. Ezra stares off into space.

EZRA
Nicky's right, you know. I'm not an
artist. I'm a fucking charlatan.

INGRID
Hey, come on. Don't listen to him.
I think your paintings are awesome.

EZRA
Yeah, well... that makes one of
you. So far, you're my only sale.

INGRID
(confused)
I thought Taylor said they were
really popular.

EZRA
She would say that, wouldn't she?
Everything's "the best" with her.
You have to try this restaurant.
It's "the best".

(MORE)

EZRA (CONT'D)

Have you seen these clothes?
They're "the best". It's
exhausting after a while.

INGRID

Yeah. I know what you mean.

(confessing)

When we were in Joshua Tree she
told me this secret and she said
not to tell anyone, but then I
heard her telling the exact same
thing to Harley earlier tonight.

EZRA

What secret?

Ingrid looks at Ezra, debating whether to tell him or not.

INGRID

Okay, don't tell her I told you,
but... she wants to buy the house
next door to you guys and turn it
into some hotel-slash-store thing
called... *Desert D'Or*.

EZRA

(incredulous)

Desert D'Or...?

INGRID

It's from her favorite book. *The
Deer Park*. Which fucking sucks by
the way.

Ezra laughs to himself, shaking his head.

INGRID (CONT'D)

Why are you laughing?

EZRA

The Deer Park is my favorite book.
Taylor's never even read it.

Ingrid considers this. Ezra pauses, looking wistful.

EZRA (CONT'D)

I wish you'd known the old Taylor.
Back when she first moved here.
She didn't know anyone yet. She
was this total preppie sorority
chick. Her favorite band was
Coldplay, for fuck's sake.

(faint smile)

(MORE)

EZRA (CONT'D)

It was refreshing how earnest she was. Kind of like you, actually.

Ingrid seems unsure of how to take this remark. Ezra sighs.

EZRA (CONT'D)

I miss how things used to be. When it was just the two of us. I miss having a day job. I miss waking up and going to the office. I miss being around people...

More silence. Ingrid places a hand on Ezra's shoulder.

EZRA (CONT'D)

Sorry to burden you with all of this, it's just... Sometimes I feel like I don't have anyone I can talk to about this stuff, you know?

Ezra looks at Ingrid, placing a hand on her thigh.

EZRA (CONT'D)

You're a good listener.

INGRID

(blushing)

Aw, thanks. So are you.

A sweet moment. Ezra smiles at her, his gaze lingering a beat too long. Ingrid looks down, noticing Ezra's hand making its way up her thigh, towards her crotch --

INGRID (CONT'D)

Ezra...

He leans in suddenly, kissing her on the mouth. Ingrid pauses, stunned, then pushes him away.

INGRID (CONT'D)

What is wrong with you?!

Ezra freezes, looking stunned.

EZRA

I thought this is what you wanted.

INGRID

What?! Why would you think that?!

EZRA

I dunno. Why else would you have bought one of my shitty paintings? I've seen the way you look at me.

Ingrid stares at Ezra in disbelief then storms off towards the house. Ezra chases after her, looking scared.

EZRA (CONT'D)
Ingrid, wait! You're not gonna tell Taylor about this, are you?

Ezra grabs Ingrid's arm, pleading with her.

EZRA (CONT'D)
Please don't tell her. I'm begging you. She's all I've got.

Ezra's face contorts into a sad grimace. He hunches over, crying softly. Ingrid watches, not sure what to do.

EZRA (CONT'D)
Oh fuck...
(sobbing)
Please don't tell her. Please.
I'll do anything.

We HOLD on Ingrid, an idea dawning on her...

INT. KITCHEN - MALIBU HOUSE - MORNING

Ingrid comes downstairs, rubbing her eyes, to see Taylor making coffee and cleaning up from the night before.

INGRID
Morning.

TAYLOR
Hey.

INGRID

Did Ezra ever come home last night?

Taylor sighs, wiping her brow.

TAYLOR
Yeah. He and Nicky got in this huge fight and Ezra told him he can't live with us anymore. He was acting really strange. You didn't talk to him, did you?

INGRID
Nope.

TAYLOR
The whole coke thing must've set him off I guess.
(MORE)

TAYLOR (CONT'D)

Anyway, Nicky got pissed and made Harley drive him back at five in the morning.

INGRID

Oh my God. That's horrible.
(extends her arms)
Come here.

Taylor leans in for a hug. Ingrid wraps her arms around her.

TAYLOR

I'm sorry I freaked out at you last night. I was really stressed out and... I know it wasn't your fault.

INGRID

No, I'm the one who should be sorry. I had no idea my boyfriend was such a loser.

They glance out at the deck, where Pinto is passed out on the ground wrapped in a Garfield blanket.

INGRID (CONT'D)

So what's the plan for today?

TAYLOR

Ezra thought he and I could use a romantic night together so he booked us a room at the Chateau.

INGRID

(slightly disappointed)
Oh... Okay.

TAYLOR

Maybe we can grab lunch tomorrow?

Ingrid's face brightens immediately.

INGRID

Great! Sounds good.

Ingrid turns away, a tiny smile forming on her face.

I/E. PINTO'S TRUCK (MOVING) - DAY

Pinto and Ingrid are driving in hungover silence. Ingrid unplugs her phone and powers it on. She pauses, frowning.

ON THE SCREEN - The background image is a PHOTO of Nicky doing the "eat pussy" gesture with his fingers.

Ingrid turns to Pinto, confused.

INGRID
Did you change the background on my phone?

DAN PINTO
Why would I do that?

Ingrid tries typing in her password but it doesn't work.

INGRID
I think I have someone's else's phone. Can you try calling me?

Pinto dials Ingrid's number. Waits a beat.

DAN PINTO
Straight to voicemail.

INGRID
(suddenly anxious)
We have to go back.

DAN PINTO
Are you crazy? We're almost home.

INGRID
Well what the hell am I supposed to do without my phone, Dan?!

DAN PINTO
I don't know. Buy a new one?

Ingrid gets an idea. She pulls out Rothko's MISSING DOG flyer from her purse. Ingrid grabs Pinto's phone and dials.

DAN PINTO (CONT'D)
(under his breath)
You're welcome...

Ingrid rolls her eyes, turning away.

TAYLOR (V.O.)
Hello...?

INGRID
Taylor?! Hey! It's Ingrid. Have you seen my phone anywhere? I think I may have left it there.

TAYLOR (V.O.)
Oh no, we found it.

INGRID
You did? Thank God...

TAYLOR (V.O.)
Yeah, Nicky has it. He said he
grabbed it this morning by
accident.

All the blood instantly drains from Ingrid's face.

INGRID
Nicky...?

TAYLOR (V.O.)
Don't worry, I gave him your
address. He said he'd be in touch.
(silence)
Hello...?

EXT. GUEST HOUSE - DAY

Ingrid walks up. There is a note taped to the door that
reads: "*Mélisse, 8 PM. Love, Nicky :-)*"

INT. MÉLISSE - EVENING

A fancy French restaurant. Ingrid enters to see Nicky seated
at a table with an array of food, talking to a WAITER and
consulting a wine list. He looks up as she approaches.

NICKY
Thorburn! You made it. Have a
seat. You prefer red or white?

INGRID
Uh... I'm good, thanks.

NICKY
No, no. I insist.
(to Waiter)
What's your most expensive bottle?

WAITER
That would be the '82 Chateau
Lafite.

NICKY
And how much is that?

WAITER
Three-thousand nine-hundred, sir.

NICKY

Perfect.

The Waiter scuttles off. Ingrid takes a seat across from him, watching as Nicky garnishes a plate of oysters.

NICKY (CONT'D)

I don't know about you but I could really use a drink right about now.

INGRID

Where's my phone, Nicky?

NICKY

Phone? What phone?

(quick beat)

Oh, you mean this?

He pulls out Ingrid's phone from his pocket.

NICKY (CONT'D)

Funny. My sister has the exact same case. You guys are so similar it's almost... creepy.

INGRID

Give it back.

Ingrid reaches for her phone but Nicky yanks it away.

NICKY

I gotta hand it to you, that was a bold move, convincing Ezra to throw me out on my ass like that.

INGRID

I don't know what you're talking about.

NICKY

Come on, Thorburn. You might have my sister fooled but not me. That's the thing about Taylor. She only wants to see the best in people. Me? I'm the exact opposite. I knew you were bad news from the moment I saw you. And now I have proof.

Ingrid watches as Nicky punches in her password.

NICKY (CONT'D)

It's amazing how much you can learn about someone just by looking through their phone.

(swiping through)

Here's a picture of you with my sister's dog. Here's the inside of her medicine cabinet. Here's one of her sleeping. There's a lot of those. But my personal favorite are the notes. These really kill me.

(reading)

"Taylor's favorite brunch spots"
 "Taylor's favorite books" "Taylor's favorite music"... This one's just called "TAYLOR" and is basically a list of everything she owns --

INGRID

Look, I'm not a bad person, okay? I just want to be her friend. Can I please have my phone back?

Nicky winces, sucking air.

NICKY

Can't do it, Ingrid. This is just too good an opportunity to pass up. You're fucked here no matter what. So here's the deal. I'm not gonna give you your phone back, but... I would consider renting it to you. For a nominal fee, of course.

INGRID

(sighs)

How much do you want?

NICKY

You pay me, let's say... five grand once a week and I promise not to tell my sister and everyone else in L.A. what a fucking loser you are.

INGRID

Once a week? For how long?

NICKY

What do you mean? For however long you want your friendship with my sister to continue.

INGRID

I don't have that kind of money.

NICKY

Sure you do. Disco Dan told me all about your dead mom and your backpack full of cash. Makes sense. How else could someone with no job afford to drop everything and move to L.A.

Ingrid swallows, panicking.

INGRID

I can pay you the five grand but that's it.

NICKY

This isn't a negotiation, Ingrid.

Ingrid stares at Nicky, shaking her head in disbelief.

INGRID

Fine. Now can I have my phone back, please?

Nicky smiles. He slides her phone across the table.

NICKY

I'm staying at the Jolly Roger down by the marina. Room 237.

The waiter appears, presenting the bottle of expensive wine.

WAITER

Here you are, sir. This is the Chateau Lafite 1982 --

NICKY

Thanks, boss. I got this.

The waiter leaves the bottle on the table and exits. Nicky pours a glass and holds it up to his nose, inhaling deeply.

NICKY (CONT'D)

Cheers.

Nicky downs the entire glass. He grabs the bottle of wine and stands, motioning to all of the half-eaten food.

NICKY (CONT'D)

This one's on you by the way.

Nicky exits, whistling to himself. We HOLD on Ingrid, eyes burning with hatred...

EXT. VENICE STREET - NIGHT

Ingrid rides her bike home, looking spun out. She pauses at a stoplight and stares up at a billboard.

HER POV - A battered woman's face with the caption, "IF YOU CAN SEE IT, YOU CAN CHANGE IT. DON'T TURN A BLIND EYE."

She hears laughter nearby, noticing a group of TEENAGE BOYS smoking weed at a playground across the street.

EXT. PLAYGROUND - NIGHT

The boys all look up, whispering as Ingrid approaches.

FAT BOY
Can we help you?

INGRID
I'll give one of you two hundred bucks to punch me in the face.

Silence, then... the boys burst out laughing.

FAT BOY
Yo, get the fuck outta here!

Ingrid pulls out two hundred in cash. The boys get quiet.

INGRID
If you pussies can't handle it I'll find someone else.

The boys all shake their heads, muttering to themselves. Ingrid is about to leave when one the boys steps forward.

TALL BOY
Fuck it. I'll do it.

The other boys start shouting and covering their mouths.

OTHER BOYS
Oh shit! Hell yeah!

INGRID
(to Tall Boy)
You ready?

TALL BOY
Let me see that money first.

Ingrid hands him two hundred dollars. One of the other boys starts filming the whole thing with his cell phone.

INGRID
Hit me as hard as you can. Right
in the face.

The Tall Boy readies himself, having second thoughts.

TALL BOY
You sure about this?

Ingrid nods, closing her eyes. The Tall Boy winds up and
PUNCHES HER RIGHT IN THE FACE...

Ingrid doubles over, clutching her face and moaning. The
Tall Boy feels guilty. He puts his arm on Ingrid's back.

TALL BOY (CONT'D)
You okay?

Ingrid nods. She stands, revealing her face. It's bright
red and she has a cut on her nose that is bleeding profusely.

OTHER BOYS
Oh shit! Damn! You got fucked up!

Ingrid gets in the Tall Boy's face, egging him on.

INGRID
That all you got, bitch?

TALL BOY
(backing away)
Yo, let's get the fuck out of here.

The boys look disturbed, turning and sprinting away.

PRE-LAP: A fist pounding urgently on a door.

EXT. PINTO'S HOUSE - LATE NIGHT

Pinto opens his door, rubbing the sleep out of his eyes.

DAN PINTO
Ingrid? It's four in the morning--

His expression falls when he sees Ingrid, now sporting a
prominent shiner under her left eye and crying profusely.

INT. PINTO'S HOUSE - NIGHT

Ingrid is on the couch, wrapped in a blanket and sipping a
Monster Energy Drink while Pinto paces back and forth.

INGRID

-- when I got home, I turned on the lights and Nicky was there waiting for me. He seemed drunk or on drugs or something. I asked him for my phone back but he wouldn't give it to me. He said he wanted fifty thousand dollars.

DAN PINTO

Are you fucking serious right now?!

INGRID

I told him I didn't have that kind of cash, but he didn't believe me. He said you told him about the money my mom left me.

(hurt)

Is that true?

Pinto is speechless.

DAN PINTO

I mean... I don't know! We were so fucked up! I may have mentioned it at some point --

INGRID

Dan! Why would you do that?! I told you how dangerous he was!

DAN PINTO

Fuck it. I'm calling the cops.

Pinto reaches for his phone but Ingrid stops him.

INGRID

No! He said he'd kill me if I told anyone. Please. You don't know what he's capable of.

DAN PINTO

This is bullshit! We can't let him get away with this!

(beat)

You want me to go pound his ass?

INGRID

No, Dan. Believe me, I don't like this any more than you do but if we're going to do something we have to be smart about it.

Pinto looks at Ingrid, intrigued.

DAN PINTO
 What'd you have in mind?

I/E. PINTO'S TRUCK - NIGHT

Ingrid and Pinto are parked outside of the JOLLY ROGER MOTEL.
 Pinto is wearing a trenchcoat and dressed in all black.

DAN PINTO
 You really think this'll work?

THEIR POV - Nicky's red Ford Mustang is parked in the lot.

INGRID
 You're asking me this now? After I
 just bought a thousand dollars
 worth of cocaine? Yes, I'm sure.

DAN PINTO
 What if someone sees me?

INGRID
 You'll be in and out in two
 minutes. Just break into his car,
 plant the drugs, and leave.

Pinto pulls on a BATMAN MASK and picks up a crowbar.

DAN PINTO
 (deep breath)
 Rock and roll.

EXT. JOLLY ROGER MOTEL - NIGHT

Pinto hops out of his car and zig-zags through the parking
 lot, keeping his head low. He pulls out a walkie-talkie.

DAN PINTO
 (into walkie talkie)
 Ingrid, do you read me? Over.

INTERCUT WITH -- I/E. PINTO'S TRUCK - CONTINUOUS

Ingrid speaks into her walkie-talkie.

INGRID
 (annoyed)
 Yes, Dan. I can hear you.

Pinto arrives at Nicky's car. He notices Nicky has left his
 driver's side window slightly cracked.

DAN PINTO
We got an open window here. I think I can fit my arm inside so we should be good to go.

INGRID
Copy that. Great work, Dan.

DAN PINTO
10-4. Commencing radio silence.

CLICK. Pinto switches off his radio.

INGRID
Wait, what? No. Keep your radio on. Hello? Dan...?!

Ingrid sighs. She puts down the walkie-talkie and picks up her phone, dialing 9-1-1. The EMERGENCY OPERATOR answers.

EMERGENCY OPERATOR (V.O.)
9-1-1. What's your emergency?

INGRID
(frantic)
Help! I'm at the Jolly Roger Motel in Marina Del Rey and there's a man dealing drugs out of his car! It's a red Ford Mustang convertible!

EMERGENCY OPERATOR
Okay, ma'am, try and stay calm. What is your name, please?

INGRID
Oh my god, he has a gun! Hurry!

Ingrid hangs up the phone and smiles.

Pinto rolls up his sleeve and squeezes his arm through the window, tossing the bag of coke onto the driver's seat.

DAN PINTO
(smiles)
Mission accomplished.

He tries pulling his arm back out but it won't budge. The gap is too narrow. He tries again. Still nothing.

Ingrid watches as Pinto struggles to free himself.

INGRID
Use the crowbar!

But Pinto can't hear her. Ingrid notices something out her window and her expression falls. She slides down in her seat, peering over the steering wheel to see --

NICKY

-- walking up with a RANDOM COLLEGE GIRL, drunk and laughing.

Ingrid picks up the walkie-talkie, panicking.

INGRID (CONT'D)
(hissing; into radio)
Dan! Abort! Abort mission!

Not knowing what else to do, Ingrid HONKS the horn.

Nicky pauses, hearing the car horn. He looks around, seeing Pinto with his arm stuck in the car window.

NICKY
Holy shit. That's my car, you son
of a bitch!

Nicky starts sprinting towards his car at full speed.

Pinto turns just in time to see Nicky running towards him --

DAN PINTO
Oh shit!

Pinto SMASHES THE WINDOW with the crowbar, freeing his arm, and takes off in the opposite direction.

Ingrid watches, helpless, as Nicky sprints towards Pinto at full speed, tackling him onto the pavement.

INGRID
(covering her mouth)
Oh my God!

CLOSE on Nicky as he pulverizes Pinto with a string of relentless punches. The girl comes running over.

RANDOM COLLEGE GIRL
Stop! You're gonna kill him!

Nicky pauses, catching his breath. He looks down at Pinto, unresponsive, the mask still covering his face. Nicky cocks his head to the side, reaching down to lift up the mask as --

A COP CAR comes barreling around the corner, screeching to a halt. Nicky turns to see TWO COPS jump out, guns drawn.

COP #1
 PUT YOUR HANDS UP! GET ON THE
 FUCKING GROUND, ASSHOLE!

Nicky stands, confused, raising his hands in the air. The COPS run over and forcibly throw Nicky on the ground, cuffing him from behind. The girl is yelling at them to stop.

One of the cops comes over to Pinto, surveying the damage.

CLOSE on masked Pinto, mouth bloody, a few teeth missing...

COP #2
 Jesus Christ.
 (into radio)
 Send an ambulance, now.

The first cop shines his flashlight through Nicky's car window, noticing the bag of coke on the driver's seat.

COP #1
 Well, well. What do we have here?

Ingrid quietly slips out of Pinto's truck, tip-toeing away from the scene unnoticed.

PRE-LAP: EKG MACHINE BEEPING SFX

INT. HOSPITAL ROOM - NIGHT

Pinto is lying in a hospital bed, unconscious, wearing a neck brace, his forehead wrapped in bandages and a tube sticking out of his mouth. An EKG machine BEEPS continuously.

Ingrid is sitting next to his bed, watching a commercial on TV for Dominos Cinna Stix. Her phone RINGS. It's Taylor.

INGRID
 (excited)
 Hey, girl! What's up?

TAYLOR (V.O.)
 (flatly)
 Hey. You called me?

Ingrid reacts to her tone. Her voice seems cold and distant.

INGRID
 I was... just checking in. Hadn't heard from you in a few days so --

TAYLOR (V.O.)
 Now's not really a good time.

INGRID
What's wrong?

TAYLOR (V.O.)
Nicky's in jail.

INGRID
Oh my God. Have you talked to him?

TAYLOR (V.O.)
No, not yet.

Ingrid closes her eyes, giving herself a little fist pump.

INGRID
Taylor, I am so sorry. Do you want to grab a coffee and talk about it?

TAYLOR (V.O.)
Shit, I gotta go. It's my mom.

INGRID
Okay. Feel better --

CLICK. Ingrid hangs up, feeling uncertain.

I/E. PINTO'S TRUCK - DAY

Ingrid is sitting in Pinto's truck, wearing the same clothes from the night before, eating a box of Dominos Cinna Stix.

HER POV - She is parked across the street from Taylor's house. Taylor's car is gone and the curtains are drawn.

Ingrid looks at her phone, refreshing her Instagram feed.

ON THE SCREEN - A recent INSTAGRAM PHOTO of Taylor's Joshua Tree house with the caption:

TAYLOR (V.O.)
Last minute escape to J Tree. Joni Mitchell on repeat. Hashtag blue.

I/E. PINTO'S TRUCK (MOVING) - DAY

Ingrid is driving at full speed through the desert, blasting Joni Mitchell's "Blue" through the speakers.

I/E. PINTO'S TRUCK (MOVING) - LATER

Ingrid pulls up outside of Taylor's house in Joshua Tree.

HER POV - The driveway is empty. No one's home.

INT. JOSHUA TREE HOUSE - DAY

We are inside the house looking out through the sliding glass doors leading out to the patio. Ingrid appears, pressing her face against the glass and peering inside. She KNOCKS twice.

INGRID
(muffled)
Hello?!

EXT. JOSHUA TREE HOUSE - DAY

Ingrid walks up to the Airstream and KNOCKS on the door. She tries the handle and it opens. She peeks inside.

HER POV - The trailer is empty, its contents undisturbed.

Ingrid sighs, frustrated. She checks her phone again.

ON THE SCREEN - A recent INSTAGRAM PHOTO of Taylor at Pappy & Harriet's holding a margarita with the caption:

TAYLOR (V.O.)
*It's five o'clock somewhere.
Umbrella drink emoji.*

INT. PAPPY & HARRIET'S - DAY

Ingrid is sitting by herself at the bar, sipping a margarita.

HER POV - Regulars mill about but there's no sign of Taylor.

Ingrid types out a text message to Taylor on her phone.

INGRID (V.O.)
*Hey girl! Saw your Instagram. I'm
actually in Joshua Tree with some
friends for a yoga retreat. Wanna
hang later? Dancing Ladies Emoji.*

She hits SEND and downs the rest of her drink.

EXT. ROY'S MOTEL & CAFE - DAY

Ingrid stands in front of the sign, talking on the phone.

INGRID

Hey! It's Ingrid. I'm at Roy's right now. Remember when we took that picture? So fun.

(awkward beat)

Anyway... just wondering if you got my text message. Still haven't heard from you. Hope everything's okay. Talk to you later!

EXT. JOSHUA TREE HOUSE - SUNSET

Ingrid is sitting in their driveway. Her thumb hovers over Taylor's name, debating whether or not to call again.

She presses the CALL button. A beat as it rings, then --

EZRA (V.O.)

Hello?

INGRID

Ezra! Hey! Where are you guys?

EZRA (V.O.)

We're at dinner. Why?

INGRID

Oh. Well, I saw on Taylor's Instagram that you guys were in Joshua Tree and I'm actually here randomly on a yoga retreat so I thought maybe we could --

EZRA (V.O.)

Ingrid. We're not in Joshua Tree.

INGRID

You're not?

EZRA (V.O.)

No. We're in L.A. staying at a friend's house. Funny how you just happened to be there right when Taylor posted about it.

INGRID

What do you mean?

EZRA

(sighs)

Look, I don't know how to say this, but... Taylor doesn't want to see you anymore.

Silence. Ingrid feels a sharp pain in her chest.

INGRID
Ezra, put Taylor on the phone.

EZRA (V.O.)
She doesn't want to talk to you
either.

INGRID
Okay, well... should I call back
tomorrow?

EZRA (V.O.)
Ingrid. It's over, okay? Nicky
told us everything. Don't call us
anymore.

INGRID
Ezra, wait --
(click)
Hello...? Ezra?

The line is dead. We HOLD on Ingrid's face for a long beat
as she tries to process what just happened...

CUT TO:

Ingrid is on the phone, pacing the driveway.

TAYLOR (V.O.)
Hi, you've reached Taylor. Leave a
message. (BEEP)

INGRID
Hey. It's Ingrid. I just had a
weird call with Ezra and I feel
like we should talk about this. I
don't know what Nicky said to you
but... he's lying. The fact is,
he's a drug addict and he can't be
trusted, so...

(beat)
Call me back.
(quick beat)
It's Ingrid.

TIME CUT:

TAYLOR (V.O.)
Hi, you've reached Taylor. Leave a
message. (BEEP)

INGRID

Hey! Me again! Still haven't heard back. I'm starting to worry. This isn't like you. Call me!

TIME CUT:

Ingrid is sitting in Pinto's truck, polishing off a Corona.

TAYLOR (V.O.)

Hi, you've reached Taylor. Leave a message. (BEEP)

INGRID

You think you're so cool, huh?

(Taylor voice)

Ooh, look at me. I'm Taylor. I take lots of pictures and my life is so perfect... *NOT*. Turns out, I'm a huge *bitch* who won't admit that my brother's a criminal and my husband is a sad loser who still uses a flip-phone. I saved your dog's life! The least you could do is pick up your fucking phone!

TIME CUT:

Ingrid is laying on the hood of Pinto's truck. BEEP.

INGRID (CONT'D)

Hey! Sorry about that last message. I was just kidding... Gotcha! I'll be around for the next hour or so if you wanna talk -- (beep)

Oh, hang on, you're beeping in. (perking up)

Hey!

EZRA (V.O.)

Listen, you fucking psycho. If you don't stop this shit right fucking now, I'm calling the fucking cops, you understand? It's five in the fucking morning. Just leave us the fuck alone!

CLICK. Ingrid looks stunned. She hits redial.

AUTOMATED VOICE (V.O.)

The voice mailbox you are trying to reach is full and cannot accept new messages. Goodbye.

Ingrid closes her eyes, breathing heavily.

I/E. PINTO'S TRUCK - MORNING

Ingrid is asleep in the front seat, her hair matted to her forehead, her lips dry and cracked. A MAIL MAN walks up and peers through the window. He knocks, startling her awake.

MAIL MAN

(muffled)

You okay, miss? You shouldn't sleep in your truck. It's too hot.

Ingrid squints at the Mail Man, confused and dehydrated.

INGRID

(a whisper)

I'm fine. Thanks.

She starts her car. As Ingrid pulls away, she notices the empty house next to Taylor and Ezra's place and stops.

HER POV - There is a "FOR SALE" sign in the front yard with a photo of a long-haired man in a grey suit and bolo tie.

INT. REALTOR'S OFFICE - DAY

Ingrid sits across from the realtor in the photo, GARTH LAFAYETTE, 60s, long hair, grey suit and bolo tie.

GARTH LAFAYETTE

Which property did you say you were interested in?

INGRID

22 Flamingo Lane.

GARTH LAFAYETTE

Unfortunately, the couple who lives next door already made an offer on that house. I do have a handful of other properties in that same price range --

INGRID

I don't want another property. I want that one.

Garth looks at her for a beat, puzzled. He chuckles.

GARTH LAFAYETTE

Well, I'm sorry, Miss Thorburn, but there's not much I can do. If you'd like, I can add your name to a waiting list and we'll give you a call if anything changes --

Ingrid places her L.L. Bean backpack on the table, unzipping it to reveal the last of her cash.

INGRID

It's all the money I have. Please.

Garth leans back in his chair, scratching his chin.

EXT. 22 FLAMINGO LANE - DAY

ECU: The "FOR SALE" sign now has a "SOLD" slapped across it.

Ingrid is unloading her things from Pinto's truck when she HEARS a screen-door slam. She looks up to see Taylor storming across the yard towards her. Ingrid waves, beaming.

INGRID

Hey! There you are! I've been trying to reach you all week --

TAYLOR

I don't believe this! I specifically told you I wanted this house!

INGRID

I bought it for both of us.

TAYLOR

What are you talking about?

INGRID

I figured we could join forces.

TAYLOR

On what?

INGRID

Um, hello? *Desert D'Or*. Our little secret, remember?

TAYLOR

My brother is in jail right now because of you. I can't believe I actually thought we were friends.

INGRID
We are friends!

TAYLOR
No, we're not! You're just some
stranger who found me on Instagram!

INGRID
Okay, I think we're both feeling a
little emotional right now. Why
don't we go to Pappy's, have a
margarita and just talk about this?

Taylor turns to leave.

INGRID (CONT'D)
Taylor, wait!
(beat)
I really didn't want to have to be
the one to say this but... Ezra
cheated on you.

Taylor turns around, stunned.

TAYLOR
What...?

INGRID
He tried to finger me in Malibu.
He made me promise not to tell you,
but I just don't want to see you
get hurt.

Taylor backs away. She looks like she's about to cry.

TAYLOR
You're a fucking liar. Stay the
fuck away from me.

Taylor walks off. Ingrid calls after her.

INGRID
I'll be right here if you need me!

INT. 22 FLAMINGO LANE - NIGHT

Ingrid sits on the floor, looking through her back window
with a pair of binoculars, eating popcorn from a bag.

HER POV - Through the back window, we can SEE Taylor and Ezra
having a heated argument. Ezra storms outside, gets into his
car and speeds off. Taylor collapses on the couch, sobbing.

EXT. 22 FLAMINGO LANE - MORNING

The door opens. Ingrid steps outside and freezes.

HER POV - Pinto's truck has been keyed with various curse words and derogatory terms for the female anatomy.

Ingrid turns, looking back at the house.

A WIDER ANGLE reveals the words "EAT SHIT AND DIE" have also been spray-painted across the entire front of the house in the same font that Ezra used in his artwork.

MUSIC CUE: THE LOUVIN BROTHERS "SATAN IS REAL"

INT. 22 FLAMINGO LANE - DAY

We TRACK through the living room, revealing the place is a Grey Gardens-style mess. The house is falling apart and there are clothes and fast food wrappers strewn around. Dirty dishes are piled in the sink and swarming with flies.

REVEAL Ingrid sitting on the toilet, talking on the phone. She has no make-up on, her hair is a mess and she's wearing a designer dress covered in food stains.

INGRID

I sent you a check two weeks ago.

CUSTOMER SERVICE AGENT (V.O.)

Unfortunately, your account is still showing as past due.

INGRID

Look, just give me one more week.

CUSTOMER SERVICE AGENT (V.O.)

Ma'am, this is simply a courtesy call. If you don't pay your bill in the next twenty-four hours we're going to have to shut off your electricity. Now, we do offer a payment plan for customers experiencing financial hardship --

Ingrid hangs up the phone.

INGRID

Asshole.

She reaches for the toilet paper but the roll is empty. She sighs, looking around for something she can use.

HER POV - Her vintage copy of Joan Didion's *The White Album* is sitting on the floor.

CUT TO:

Ingrid plunges the toilet, angrily. The book lies open on the floor, a handful of pages torn out.

INT. CONVENIENCE STORE - DAY

Ingrid is at the register. A teenage CASHIER rings her up.

CASHIER
Fourteen eighty-six.

Ingrid empties her pockets, dumping a handful of crumpled up bills and coins on the counter. The cashier watches as she sifts through. It's clear that she does not have enough.

CASHIER (CONT'D)
Maybe we can take something off?

Ingrid looks at her items. A six-pack of Corona and a big thing of toilet paper.

I/E. PINTO'S TRUCK (MOVING) - DAY

Ingrid is driving up to her house when she notices a rental car parked out front. As she pulls into the driveway, she sees Erin and Keith are standing in front of the house with the words "EAT SHIT AND DIE" hanging above them.

EXT. 22 FLAMINGO LANE - DAY

Ingrid gets out of the truck with her grocery bag, confused.

INGRID
What are you guys doing here?

ERIN
We hadn't heard from you. We just wanted to make sure you were okay.

INGRID
Didn't you get my letter?

ERIN
Yeah, but you haven't responded to any of our calls or emails.

INGRID
 Things have been pretty crazy.
 (quick beat)
 How did you find me?

KEITH
 Your name popped up on a police
 database after you bought this
 place.
 (re: plastic bag)
 What you got there, Ingrid?

INGRID
 Just some groceries.

CLOSE on the plastic bag which contains a six-pack of Corona
 and nothing else. Ingrid looks uncomfortable.

INGRID (CONT'D)
 Come on in. I'll give you the tour.
 Ingrid heads inside. Keith and Erin exchange a look.

INT. 22 FLAMINGO LANE - DAY

Ingrid unpacks her "groceries" while Erin and Keith take a
 look around, reacting to the squalor.

INGRID
 Sorry about the mess. I've been
 doing all the renovations myself.
 (pause)
 Can I get you guys anything?

KEITH
 I'd love a water.

INGRID
 My water's on the fritz right now.
 How 'bout a Corona instead?

Ingrid pops the tops off of three bottles of Corona and hands
 one to Erin and Keith, smiling.

INGRID (CONT'D)
 Cheers! Welcome to Cali.
 (they clink)
 So... how's Logan?

An uncomfortable silence. Ingrid takes a long swig.

ERIN
 Ingrid. We're worried about you.

INGRID

Why would you be worried about me?

ERIN

Look at this place. Look at how you're living.

INGRID

You're the one who told me to start over.

KEITH

This isn't what we had in mind.

ERIN

We think you should come home.

INGRID

I am home.

ERIN

Ingrid, this isn't healthy. The house is a mess. You're drinking beer at eleven A.M. on a Tuesday. It's like mom all over again.

INGRID

You know what? We're done here. So nice of you to drop by.

ERIN

You need help, Ingrid.

INGRID

Oh, now you want to help me?

ERIN

(confused)

What is that supposed to mean?

INGRID

You didn't seem so eager to help me when mom got sick.

Erin looks stunned.

ERIN

That is not fair. I did everything I could --

INGRID

Bullshit. You did everything you could for yourself. You're so selfish it makes me wanna puke.

ERIN

What did you want me to do? Mom was a black hole that neither of us was ever going to fill. So you know what? I moved on.

INGRID

No, you left me to clean up the mess. You abandoned us.

ERIN

I didn't abandon you! I did what I needed to do for my own sanity!

INGRID

Oh. Now I get it.
(then)
Well if I'm so crazy, then why you don't you do us all a favor and stay the fuck out of my life?

KEITH

(to Erin)
Let's go. We're leaving.

Erin stares at Ingrid, eyes welling with tears.

INGRID

You heard me. Get the fuck out.

Keith ushers Erin outside, shaking his head at Ingrid.

We HOLD on Ingrid for a long moment, feeling guilty...

INGRID (CONT'D)

Erin, wait --

She opens the front door in time to see Erin and Keith pulling away. Ingrid watches them drive off, looking sad.

INT. 22 FLAMINGO LANE - NIGHT

Ingrid is sitting in the dark, staring at her phone, her face illuminated by the light of the screen.

ON THE SCREEN - She is posting an OLD PHOTO of her and her Mom on Halloween. Ingrid is dressed as Dorothy and her mom is on the couch, looking frail, dressed as the Wicked Witch.

INGRID (V.O.)

Happy Birthday, Mom. Hashtag TBT.

She is about to hit the 'SHARE' button when the screen suddenly goes blank. The battery icon appears.

INGRID

No no no no no...

She jams her thumb on the home button repeatedly.

INGRID (CONT'D)

Come on. Please.

Ingrid tries plugging the phone into the wall but nothing happens. She tries one of the light switches. Nothing.

Ingrid collapses onto the floor, moaning. The house is eerily quiet. A beat, then --

We HEAR voices, music and laughter drifting across the backyard. Ingrid looks up, peering through the blinds.

HER POV - Taylor is having a Halloween party. The lights are on and there are people in costumes, drinking and dancing.

EXT. JOSHUA TREE HOUSE - BACKYARD - NIGHT

A costume party is underway. MUSIC blasts as Ingrid enters wearing a sheet with eye holes, weaving through the crowd.

She finds an outdoor outlet and plugs in her phone, noticing a platter of tiny sandwiches on the table next to her. She grabs one and lifts her sheet, devouring it quickly.

Ingrid stuffs a few more into her pocket and is about to head for the bar when she hears a familiar voice. She turns.

HER POV - Taylor is standing nearby, dressed as Cher from *Clueless* and talking to Harley who is dressed as Dionne.

Ingrid tries to quickly walk past them when someone steps on her sheet, pulling it off her in one fell swoop. She scrambles to cover herself when Taylor looks over, confused.

TAYLOR

Ingrid...?

Ingrid covers herself with the sheet, pretending not to hear.

TAYLOR (CONT'D)

Ingrid, I can see you. We all can.

Everyone turns, staring at Ingrid. Ingrid slowly removes the sheet, trying to play it cool.

INGRID

Hey, Taylor. Happy Halloween.

TAYLOR

What are you doing here? You weren't invited.

INGRID

The music was really loud, so... if you wouldn't mind keeping it down, I have an important meeting tomorrow, so...

TAYLOR

A meeting for what?

INGRID

(sadly)

What the fuck do you care?

A dude starts filming the confrontation with his phone.

Ezra appears from inside, sporting a new short haircut and moustache and dressed as Bernie from *Weekend at Bernie's*.

EZRA

You want me to call the cops?

TAYLOR

It's fine.

INGRID

(re: Ezra)

You're still with this guy?

TAYLOR

Not that it's any of your business, but our marriage is fine. Unlike you, we're working through our issues.

EZRA

I'm ninety days sober.

TAYLOR

(proudly)

Ezra's a concept designer for Levis.

INGRID

I know, I saw your Instagram. Congratulations.

TAYLOR

Go home, Ingrid. People like you aren't welcome here.

Ingrid starts to leave then pauses, turning.

INGRID

Ezra told me everything, you know. How you used to dress like a sorority girl. How your favorite band was Coldplay. How when you moved here you didn't have any friends. You were just like me.

Ezra says nothing. Taylor looks at Ingrid with pity.

TAYLOR

I was never like you, Ingrid.

A long, painful silence. Everyone stares down at their feet.

CLOSE on Ingrid, fighting back tears. She nods, taking a deep breath, steeling herself...

INGRID

If you could keep the music down I'd really appreciate it.

Ingrid walks back towards her house. She pauses, turning around. Everyone watches as she walks across the entire party and unplugs her phone.

INGRID (CONT'D)

Forgot my phone.

Ingrid exits once again. A long beat, then --

Everyone resumes dancing and partying as if nothing happened.

We TRACK with Ingrid as she walks across the desert, the party continuing behind her, tears running down her cheeks...

INT. 22 FLAMINGO LANE - NIGHT

ECU: A cheap tealight candle being lit with a match.

Ingrid is seated on the floor of her now-spotless living room, surrounded by lit candles. She stares at her phone.

POV - THROUGH AN IPHONE CAMERA

We are CLOSE on Ingrid's face as she presses the red RECORD button on an Instagram video. She takes a deep breath.

INGRID

They say that friends are the family you choose, but... What if the people you choose don't choose you?

(pause)

I thought moving to L.A. would be my chance to start over. A chance to live the life I always wanted --

The video STOPS at the 15-second limit. Ingrid sighs. She presses 'Share' and hits the record button again.

INGRID (CONT'D)

I thought if I made my life seem perfect and happy, maybe someone would choose me, but... it didn't matter. I guess the problem is me. The only person who ever chose me is gone now, so... why even bother?

(pause)

I'm so tired --

The video STOPS recording.

INGRID (CONT'D)

Shit!

Ingrid presses 'Share' and hits the record button again.

INGRID (CONT'D)

I'm tired of having to pretend to be something I'm not. I guess the reason I'm doing this is because I wanted to show people the real me, if only this one time. So...

(shrugs)

Here I am.

Silence. Ingrid picks up a bottle of prescription pills and dumps it into her mouth, washing it down with a Corona and wincing. She hits the 'Share' button and sets down her phone.

Ingrid lies back onto the floor, surrounded by candles, and presses play on her laptop. Seal's "KISS FROM A ROSE" plays.

She sets up the framed Instagram photo of her and Taylor and smiles at it one last time. She leans her head back and closes her eyes, drifting away, finally at peace...

FADE TO BLACK:

FEMALE VOICE (O.S.)

Ingrid?

(beat)

Ingrid? Can you hear me?

INT. HOSPITAL ROOM - DAY

CLOSE on Ingrid's eyes. After a beat, they flutter open...

HER POV - A NURSE is hovering over us, smiling warmly.

NURSE

There she is.

Ingrid looks down at her body, realizing she is in a hospital bed. She tries to sit up but the nurse eases her back down.

NURSE (CONT'D)

Whoa, whoa. Slow down, girl.

INGRID

(groggy)

Where's my phone...?

Ingrid glances around the room. It is filled with FLOWERS, BALLOONS, CARDS and STUFFED ANIMALS.

INGRID (CONT'D)

(re: gifts)

What's this?

NURSE

Apparently you've got a lot of fans out there. As a matter of fact, one of them is here to see you.

Ingrid stares at the nurse, confused.

INGRID

Taylor...?

We HEAR the sound of a motorized wheelchair coming down the hall. DAN PINTO enters, wearing a halo brace. He smiles.

DAN PINTO

'Sup, Ingrid!

Ingrid seems disappointed.

NURSE

Dan's the reason you're still with us. You're a lucky girl.

DAN PINTO

I saw your three-part suicide note on Instagram and called 9-1-1.

Ingrid stares at him, bewildered.

INGRID

You still follow me?

Pinto looks at her as if he doesn't understand the question.

DAN PINTO

'Course. You're my girl, Ingrid.

Ingrid looks touched. Her eyes well up with tears.

NURSE

I'll leave you two alone.

She smiles at them and exits.

DAN PINTO

Whaddya think of my new wheels?

Pinto spins around in his wheelchair.

DAN PINTO (CONT'D)

Turns out getting my neck broken was the best thing that ever happened to me. I had so much time on my hands that I completely retooled my script. And guess what?

INGRID

You sold it?

DAN PINTO

Not quite. But people are really responding to the material. I have an agent now and I just got staffed on a TV show. How sick is that?

Ingrid manages a weak smile.

INGRID

That's great, Dan. I'm really happy for you.

Pinto frowns, sensing something is not right.

DAN PINTO
 Hey. Why so serious?
 (smiles)
 I know what'll cheer you up.

He reaches into his pocket and pulls out INGRID'S PHONE.

Ingrid's face lights up. She looks at the home screen. Her notification list is flooded with comments from people on Instagram. A headline at the top reads:

"You have 27,683 new followers."

Ingrid stares at the number in disbelief.

DAN PINTO (CONT'D)
 Some chick from the Huffington Post
 got hold of your suicide vids and
 re-posted the shit out of 'em.
 Your face is all over the internet.
 You've even got your own hashtag.
 (beat)
 Hashtag... *I Am Ingrid.*

Ingrid opens up her Instagram. As she scrolls through all the comments, we HEAR each one being read aloud:

COLLEGE GIRL (V.O.)
We love you, Ingrid!!!

COLLEGE BRO (V.O.)
Stay strong, Ingrid. Flex emoji.

ARGENTINIAN WOMAN (V.O.)
*Hello, Ingrid. I'm from Argentina.
 I saw your video. I think you are
 beautiful inside and outside.*

TEENAGE GIRL (V.O.)
*I feel like we should be best
 friends. Please follow me?*

THE VOICES START TO BLEND TOGETHER, WORDS OF ENCOURAGEMENT AND PRAISE COMING FASTER AND FASTER...

CLOSE on Ingrid as she feels this outpouring of love from so many complete strangers. Her heart swells. Her breath shortens. Her face scrunches up as tears roll down her cheeks. A SMILE spreads across Ingrid's face as we --

CUT TO BLACK.