

WATCH WHAT YOU PRAY FOR

Written by

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EXT. APARTMENT BUILDING - DAY (ESTABLISHING)

Children write in chalk on the sidewalk of this large antique building. Skyscrapers and construction cranes loom behind.

INT. CASSIE'S APARTMENT - BEDROOM - DAY

CASSIE CLOUD, 20s, a homely Hispanic woman pecks on a laptop. PENNY, 20s, trendy, black woman rolls her eyes as Cassie highlights text, deletes it, then starts over.

CASSIE
Give me just a minute. I just need
the right words.

PENNY
Just say, "What is the construction
equipment for?"

Cassie closes the laptop and makes the sign of the cross.

CASSIE
Never enough time to get it right.

INT. APARTMENT HALLWAY - DAY

Cassie rushes to turn the corner ahead of Penny. BILLIE MARSH, 30s, a clean cut, suit wearing, white man collides with Cassie.

Papers fly. Cassie apologizes and kneels to gathers his papers. She stops and reads.

CASSIE
That's what's going on.

Cassie start to show Penny, Billie snatches the papers.

BILLIE RAY
That is privileged information.

CASSIE
I'm sorry. There are families here.
You can't tear down the building.

BILLIE RAY
These are lazy people who want the
government to take care of them.
Like you, they're always sorry.

CASSIE
What? This needs to stop.

BILLIE RAY
Stop progress? Who would do that?
Some pendeja like you do?

CASSIE
Just like me!

Cassie swings on him. He catches her hand mid-air. SLAP!

INT. BEDROOM - NIGHT (FLASHBACK)

DANIEL 30s, a handsome Creole, points at young Cassie.

DANIEL
Cassie? That Pendeja, is not mine.
That's your half-breed bitch.

BACK TO THE HALLWAY

Cassie breaks the grip between she and Billie.

INT. LADIES ROOM - DAY

Cassie sobs in the sink. Penny paces back and forth.

CASSIE
Oh, Lord Jesus, please change that
man. Touch us. Change us, Please!

Cassie does the sign of the cross. CRACK OF THUNDER. Cassie and Billie switch bodies.

INT. LADIES ROOM - DAY

Cassie looks up from the sink to see Billie's face.

BILLIE RAY-HER BODY
What the fuck?

Penny runs over to look at Cassie in the mirror.

PENNY
What just happened?

BILLIE RAY-HER BODY
Get away from me!

Billie enters the ladies room. They glare at each other.

CASSIE-HIS BODY

Oh my God!

Billie runs to Penny. Penny stops her.

PENNY

Stop right there, Mister.

Billie freezes. A lady walks in then turns and runs. Penny throws her hands in the air and jets out. Cassie and Billie stare at each other.

INT. FAST FOOD RESTAURANT - NIGHT

Penny sits at a booth. She stops mid-bite on a French fry. Billie walks in and forces himself into the booth next to her. Cornered, Penny moves back.

Penny SCREAMS. People looks around. Billie holds up a hand.

CASSIE-HIS BODY

It's okay, thought she saw a bug.

Penny looks at him like he's crazy. Wonder in her eyes.

PENNY

How do you know I hate bugs?

His eyes fill with tears.

CASSIE-HIS BODY

It's me Penny. It's Cassie. I'm inside here. When I prayed for God to change us. Well --

PENNY

-- Oh, hell no. You are saying He took you literally? Move, or I'll scream rape this time!

CASSIE-HIS BODY

No. Please don't. I've been through enough today. I know our secret. Remember, we kissed once.

Penny studies him. He smiles through sad puppy eyes.

PENNY

No one knows that.

CASSIE-HIS BODY

We pinkie promised to tell no-one.

Penny AD LIB "Awws." He cries on her shoulder.

INT. FAST FOOD RESTAURANT - LATER

Billie and Penny share fries.

PENNY

Noooo! You cannot trust him.

EXT. OFFICE BUILDING - DAY

Cassie opens the door for Billie.

INT. CONFERENCE ROOM - DAY

FREDERICK 40s, a businessman, sits at one end, Billie fidgets at the other, and Cassie sits calm in the middle.

FREDERICK

Explain why she is here?

Billie nervously takes a breath.

CASSIE-HIS BODY

I live there. I understand the need
for progress --

Billie's eyes get huge.

FREDERICK

-- I asked Billie. Excuse us.

Cassie retreats from the room. Frederick goes and grab Billie's shoulders and shakes him.

FREDERICK (CONT'D)

You old snake. What are you up to?

Billie breaks free and feigns punches like a boxer.

CASSIE-HIS BODY

You'll see. I got it under control.

FREDERICK

Bringing a tenant from the complex
we are demolishing into our plan.
You are one conniving son-of-bitch.

EXT. HALLWAY - DAY

Billie grabs Cassie. She knocks his hand away.

BILLIE RAY-HER BODY
Watch how you handle a young girl.

CASSIE-HIS BODY
You promised you'd stop it. You are
not going to get away with this.

Cassie laughs. Billie cries. Frederick passes by him.

EXT. ELEVATOR - DAY

Cassie and Frederick enter the elevator. The door close.

INT. ELEVATOR - DAY

BILLIE RAY-HER BODY
Billie's turned into a sniveling
coward. He's going to blow the
project. I know how to stop him.

FREDERICK
Oh really? How?

EXT. FAST FOOD RESTAURANT - NIGHT

Penny and Billie sit across from each other.

INT. FAST FOOD RESTAURANT - NIGHT

Penny nibbles.

BILLIE RAY-HER BODY
He still doesn't know you know?

PENNY
I'm playing him like a double
agent, feeding misinformation.

CASSIE-HIS BODY
I found out he made some illegal
deals. Who can I tell? If I tell on
myself, I go to jail.

PENNY
Threaten his partner. I bet he's in
on it. He'll have to stop it.

CASSIE-HIS BODY
Hey, you aren't just a pretty face.

PENNY
Always more. Oh, your mother
doesn't know what's up with you,
she put you, him, out.

CASSIE-HIS BODY
I gotta fix this.

INT. CONFERENCE ROOM - DAY

Billie Rays enters to see Cassie scowling.

FREDERICK
Don't sit down Billie. You're being
released from your position.

CASSIE-HIS BODY
What? You know I have information
to stop this project.

BILLIE RAY-HER BODY
Like you been screwing me since I
was sixteen.

CASSIE-HIS BODY
That's a lie, that didn't happen.

BILLIE RAY-HER BODY
Who is the jury going to believe?

Billie moves toward Cassie. Frederick stops him.

FREDERICK
Enough Billie, for this revelation
to stay in this room, quietly go.

INT. SKID ROW HOTEL ROOM - NIGHT

Billie lies on the bed talking to Penny.

BILLIE RAY-HER BODY
No, Penny. You don't need to be in
this dump with me.

PENNY (V.O.)
That's what friends do. They waddle
in the muck together, like pigs.

CASSIE-HIS BODY
You aren't funny.

PENNY (V.O.)
I have a car now. I'm on the way.

CASSIE-HIS BODY
Hunh, you don't have a job.

Billie sighs.

BILLIE RAY-HER BODY
Wow, traitor.

Billie throws the phone.

EXT. GOVERNMENT BUILDING - DAY (ESTABLISHING)

Billie , manila folder in hand, hurries up the steps.

INT. RECEPTION DESK - DAY

Billie points at papers spread in front of a OFFICER.

Cassie runs up to the desk, heaving breaths, she looks down.

BILLIE RAY-HER BODY
Don't do this! Okay, The project
was wrong from the onset.

CASSIE-HIS BODY
You are right and I'm accepting
full responsibility for what I have
done. It ends it here.

BILLIE RAY-HER BODY
Oh fuck! I'm screwed.

OFFICER
We'll not have that language here.

CASSIE-HIS BODY
She wanted the project to continue
and her family and friends out on
the streets. She only thinks about
herself.

OFFICER
This project is dead, Mr. Marsh.
You are going to be indicted, and
she has a home, like it or not.

Billie looks like he is about to cry.

CASSIE-HIS BODY
I understand.

INT. RESTROOM - DAY

Billie peers at Cassie in the mirror. He holds back tears. They switch bodies. Seeing himself, Billie heaves sobs.

INT. RECEPTION DESK - DAY

A teary eyed Billie drags himself back to the desk. He and Cassie exchange glances. He looks away.

CASSIE
Officer, please forgive me. I just
was not myself a few minutes ago.

Cassie turns and vaults away.

EST. CASSIE'S APARTMENT BUILDING - DAY

Mothers pass with strollers. Cassie runs up and hopscotch a chalk outline.

Cassie stops. Penny shiny sports car skids to a stop. Penny jumps out and tries to hug her. Cassie away.

CASSIE
You sold me out.

PENNY
No. That would be like clubbing the
Easter bunny. This car was paid for
with misinformation.

They embrace, peck a kiss, then pinkie promise.

FADE OUT.