

F-ing Hot

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Into and Out of the Fire

LIZ CLAIRE FELICIANO as LILY - WEB SERIES

F-ing Hot

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F-ing Hot Web Series Sizzle
<https://vimeo.com/568167851>

EXT. LOS ANGELES - DAY

Los Angeles television studios and other entertainment industry landmarks.

EXT. SOUNDSTAGE - DAY

On the side of the soundstage, there's a billboard-sized ad for a television show called "Racked and Stacked." The ad features several barely dressed women posing like cage fighters.

INT. SOUNDSTAGE 4 - OFF SET - DAY

LILY watches the tape of "Racked and Stacked". In her early 30s, LILY is pretty, but downplays her looks by wearing practical clothes and little make up. She has a headset and mic on, pulled over a baseball cap. She is impatiently tapping her clipboard.

INT. SOUNDSTAGE 4 - ON SET - DAY

FEMALE ACTRESS #1, Bavarian beer hall girl stands in a hotel room with MALE ACTOR #1, a knock-off James Bond. He moves toward her.

FEMALE ACTRESS #1 pulls out a gun and points it at him.

FEMALE ACTOR #1

I know who you really are. You're Dimitri Ivanov, intellectual property thief and hired assassin.

MALE ACTOR #1

Be a good girl and put down the gun.

FEMALE ACTOR #1

Why should I?

MALE ACTOR #1

Because I'm in love with you.

FEMALE ACTOR #1

(relaxing)

In that case, you should know my *Love Language* is words of affirmation.

MALE ACTOR #1 snatches the gun from FEMALE ACTOR #1's hand and points it at her.

MALE ACTOR

Mine is *murder*.

The set is silent for a few beats.

DIRECTOR (O.S.)

CUT!

LILY hangs her head in shame.

INT. LILY'S OFFICE - DAY

LILY slouches at her desk. She gazes blankly at her screensaver, lost in thought.

ANDREA walks in filing her nails. She's in her early 40s, dressed in Dolce & Gabbana crop jeans and a leather jacket.

ANDREA

Hey, Lily. Don't take this the wrong way, but lately you've been dressing like a home health aide.

.

LILY

I'm actually not sure which way to take that.

ANDREA

You used to dress so cute. Can I be completely honest with you?

LILY

No, that's okay.

ANDREA

How you look reflects on me too. That's why the pretty girls always run in packs. I want you to be part of my pack again.

LILY

Could I just be the mascot?

EXT. CAR DEALERSHIP - DAY

LILY hugs the hood of a brand-new BMW convertible.

A SALESPERSON leans over to get next to LILY.

LILY

This makes it all worth it.
This is why I get out of bed
every morning and face my job.

SALESPERSON

What do you do?

LILY

I'm a television producer.

SALESPERSON

Thank you for your service.

INT. TELEVISION PRODUCTION OFFICE (CONFERENCE ROOM) - DAY

LILY is in a meeting with ANDREA and CO-PRODUCER #1, female 30s, frazzled looking, and CO-PRODUCER #2, early 40s, looks like he's on the verge of tears.

ANDREA

We're making some changes. Kendra
turned into Miss Piggy this season,
so we're going to phase her character
out. It'll serve as a warning to the
other girls.

LILY

While promoting anorexia.

ANDREA

(oblivious)

Exactly.

(beat)

So, we're working on some exciting
new storylines for next season. Jenna
and Mr. Slam are going to hook up.

LILY

But she watched him kill her entire family in season two?

ANDREA

And we're going to introduce a gang of female robots. It's ingenious because when we shoot them up, it won't look so bad.

LILY

A victory for women. Yay.

ANDREA

Lily, what the fuck is your problem? I don't like your attitude lately.

LILY

Sorry, Andrea. Bad day, I guess.

INT. LILY'S APARTMENT - DAY

High end apartment. Colorful, contemporary furniture.

LILY watches two burly MOVERS, place a new sofa down in her living room.

LILY

I never thought I'd pay nine thousand dollars for a sofa, but it's totally worth it and so am I.

MOVER 1

That's how much my wife's medication costs every month. She's got MS.

LILY

Things could be worse. She could work on a crappy TV show for a third-tier network, am I right?

MOVER 1

She's been blessed that way.

INT. UPSCALE BAR - NIGHT

LILY, already drunk, gulps down more shots with COURTNEY, early 30s, mix of 1940s screen siren and fun modern. Self-absorbed, she's known for being blunt.

LILY

Did I tell you I just bought a new BMW convertible?

COURTNEY

About five times in the last hour.

LILY

Buying stuff makes me feel less dead inside.

A BARTENDER, handsome, wannabe male actor, puts two shot glasses in front of LILY and COURTNEY. They clink glasses and down them.

LILY

Why do I continue to work on "Racked and Stacked," Courtney?

COURTNEY

Because you make a shit ton of money.

LILY

I want to work on a *prestige show*. Something starring Helen Mirren or Jean-Luc Picard.

COURTNEY

Okay, that's a "Star Trek" character, Lily.

LILY

Something with substance. I worked too hard just to end up churning out sleaze. . . Did I tell you I bought a BMW?

LILY slips off her chair. The BARTENDER looks concerned. COURTNEY holds up her shot glass.

COURTNEY

I'll have another.

BARTENDER

Aren't you worried about your friend?

COURTNEY

She's fine. She does this all the time.

INT. SOUNDSTAGE - ON SET - DAY

LILY wears her headset and watches another taping of "Racked and Stacked". She shakes her head and rolls her eyes.

LILY stands next to the DIRECTOR, middle-aged, worn looking man, also wears a headset.

FEMALE ACTOR #2, young beautiful, wears a latex dress and FEMALE ACTOR #3, same description, are on set with MALE ACTOR #2, dressed in a suit with shorts.

MALE ACTOR #2

Nice job, ladies. Overthrowing a Central American government is not easy.

FEMALE ACTOR #2

The hardest part was keeping my hair from frizzing in the jungle.

FEMALE ACTOR #3

Let's get in the hot tub and celebrate. I need a good, long soak.

The set is silent for a few beats.

DIRECTOR (O.C.)

CUT!

DIRECTOR moves the mic on his headset closer to his mouth.

DIRECTOR

Is that what you wanted, Andrea?

INT. CONTROL ROOM - DAY

ANDREA speaks into her headset mic.

ANDREA

No, that's not what I wanted. I specifically told you I wanted more tit shots. Those girls have the best in the business and I'm not seeing them.

INT. SOUNDSTAGE - ON SET - DAY

LILY closes her eyes and sighs.

DIRECTOR

(into his mic)

Should we try some different angles?

ANDREA (O.C.)

Yeah, five takes ago.

LILY

(into her mic)

Andrea, can we do a quick line change? Can Janice say something about how the women worked together as a team?

ANDREA

Jesus, Lily, cut the 'female empowerment' bullshit, okay? It's really starting to annoy the fuck out of me. . . Just wrap it up for today.

DIRECTOR

(into his mic)

Gotcha.

(out loud)

It's a wrap, people.

CREW MEMBERS break down the set and discuss where everyone is meeting later for a drink.

GORDY, early 20s, innocent Midwesterner, walks over to LILY. She hands him her headset.

GORDY
You don't look happy, Lily.

LILY
I'm a broken and bitter person,
Gordy.

GORDY
Why?

LILY
Look around, we're working on a
show called "Racked and Stacked."

GORDY
I know. Pretty cool, huh?

LILY
No, not cool. This show is a
misogynistic piece of shit. Tomorrow
we're shooting undercover nuns who
work as strippers.

GORDY
Is that bad?

LILY
And Andrea Kingman is a fucking
nightmare. She's a shitty person and
an even shittier producer. I'd rather
report to Harvey Weinstein.

(beat)
Gordy, please tell me you turned off
my headset.

GORDY looks at LILY's headset, grimaces and shrinks with the
horrible realization that he forgot to turn it off.

LILY
Fuck, fuck, fuck.

GRAPHIC: Two Weeks Later

INTERCUT CONVERSATION

EXT. PAWN SHOP PARKING LOT - DAY.

LILY is seated in a bright yellow, 1965 Karmann Ghia that's on its last legs. She's wearing a mangy hoody and looks horrible. She rests her head down on the steering wheel.

LILY, startled by a FACETIME alert, answers the call. Clicks call to speaker.

LILY

Finally. Why haven't you been returning my calls?

INT. GENERIC PRODUCTION OFFICE - DAY.

COURTNEY paces back and forth while she speaks into her phone.

COURTNEY

I've been avoiding you. You didn't figure it out?

LILY

So is there a job for me on the new pilot?

COURTNEY

Sorry, it was canceled last minute. Research said no one wants to watch an intergenerational drama about the royal family.

LILY

Fuck! Please don't tell anyone but I have to move back to Tucson. At least for a while.

COURTNEY

Wow, that really sucks. My friend, Faraz, Farzan, Farhan - whatever her name is - just got deported and has to go back to Kabul, but Tucson is way worse. Does Tucson even have broad band access?

LILY

I'm completely broke. My \$9000 sofa is not refundable. I got evicted from my apartment and my BMW was repossessed. I had to sell everything. Thank god my neighbor loaned me his "vintage" Karmann Ghia even if it is a deathtrap.

COURTNEY

I'm so glad I'm not you.

LILY

All because of Andrea Fucking Kingman. It's not fair. She had no right to fire me.

COURTNEY

I guess she didn't like being compared to Harvey Weinstein.

LILY

So fuck'm all, I'm going to create my own show. That way, I'll know it will be good. I'm thinking about a show with five friends who live together in a loft and...

COURTNEY

(interrupting)

Yeah, that's original. Your last name is Culebra hyphen Mills something and didn't you say your dad is from Mexico City or someplace?

LILY

Uh huh?

COURTNEY

So use your Mexican background. Networks are hungry for shows with Latinx characters.

LILY

Hmmm, great concept Courtney, but I don't know anything about being Mex-

COURTNEY
(interrupting)

This is probably insensitive of me to bring up right now, but I just interviewed for a development job at Netflix. And it went really well.

LILY slouches over the steering wheel.

EXT. FREEWAY - DAY TURNING TO NIGHT.

LILY drives her dilapidated Karmann Ghia through the desert on her way to Tucson.

EXT. MOTHER'S TUCSON NEIGHBORHOOD - EARLY MORNING.

LILY drives through a foothill community with mid-century modern homes. Saguaro cacti dot the landscape. The CAR ENGINE is very loud.

EXT. MOTHER'S DRIVEWAY - DAY

ELAINE, Lily's mother, enjoys the breeze as she waits for LILY to arrive under the front porch of her unpretentious brick ranch. ELAINE's earth mother attire includes a billowy blouse and chunky Southwestern jewelry.

Moments later, LILY pulls up in the Karmann Ghia, engine roaring. ELAINE widens her eyes and glares at the car in dismay.

LILY turns off the car, gets out, squints and blocks her eyes from the blinding sun.

LILY
It's so fucking hot.

ELAINE walks over to LILY.

ELAINE
Hi, sweetie. How was the drive?

LILY
I don't know. I slept through most of it.

LILY opens the trunk and pulls out two trash bags.

LILY

This is all that's left.

ELAINE

Please tell me they're filled with cash.

LILY shrugs and drops the bags on the ground.

ELAINE

How are you holding up?

LILY

Well, I'm 30 years old.

LILY kicks the tire.

LILY

This sexy ride is on loan. And I have to move back home with my mother. Do the math.

ELAINE

I know. It's humiliating for me too.

INT. BEDROOM - DAY

Moments later, LILY enters a cheerful room that's recently been refinished.

LILY

Wow, mom. My room looks great. New bed. Curtains...

LILY flops down on the bed.

ELAINE

About that. It's no longer your room.

LILY

It isn't?

ELAINE follows LILY, straightening up the room right behind her.

ELAINE

I rent it out on Airbnb now. In fact, George and Connie from Dayton should be checking in soon.

LILY

Where am I going to sleep?

INT. UTILITY ROOM - DAY

Moments later, LILY and ELAINE look down at a rolled-up air mattress on the floor. ELAINE holds the remote control.

ELAINE

Your cousin Hannah said it's very comfortable.

LILY

She just got out of the Peace Corp. A dirt floor in a mud hut would be comfortable to her. Can I at least put it in the living room?

ELAINE

That's *communal* space. I don't want the guests to feel like they're trespassing. I can't risk a bad review.

LILY sees some old photos on the floor that ELAINE pulled out while cleaning the utility room. LILY picks them up off the floor and peruses them. The photos are of a teenage ELAINE and a young Mexican American MAN.

LILY

Who's this?

ELAINE

Oh, here let me get those out of your way.

LILY

How come I've never seen these pictures?

ELAINE

I don't know. They probably got buried somewhere.

LILY

So who's the guy? He was obviously important to you.

Elaine snatches the pictures from LILY. ELAINE doesn't notice that LILY is still holding on to one in her other hand.

LILY

Those are pictures of my dad, aren't they?

(beat)

What the fuck, mom, they were taken in Tucson. I thought you said my dad was a one night stand you met in Mexico City?

ELAINE

We'll talk about it some other time.

ELAINE puts the photos in her pocket

LILY

So, my dad is a local? Jesus.

ELAINE

Let me show you how to use the control.

LILY

I want to meet him. How can I find him?

ELAINE pushes the on button on the remote control. The noise of the mattress inflating is deafening.

INT. UTILITY ROOM - NIGHT

LILY is dressed in her pajamas and lying down on the air mattress. A dim light from the living room softly shines on her as she's studying the picture of ELAINE and her father.

INT. KITCHEN - DAY

Later that day, LILY and ELAINE eat sandwiches at the dining table off the kitchen.

ELAINE

I broke up with Rick. I caught him masturbating to gay porn.

LILY

Boundaries, mom, come on.

ELAINE

I was so mad. He really should have asked me if I wanted to join him.

LILY

And people actually pay you for therapy?

ELAINE

There's one more thing I need to talk to you about.

LILY

Oh, fuck.

ELAINE

Charming.

(beat)

I need you to be the new Airbnb tour guide. I've been doing it, but I'm too busy now. It's pretty lucrative. I charge \$75 a head.

LILY

No thanks. I plan to hide in my "new" bedroom suite the entire time I'm here.

ELAINE

It's easy. Most of the guests just want to go hiking. Plus, I think it's important you earn your keep.

LILY

When did I become Oliver fucking Twist?

ELAINE

Some of the guests even tip. Carl from Boise gave me 20 dollars and helped me find my G-spot.

LILY

You're trying to make me so uncomfortable, I won't stay for too long.

ELAINE

I'll own that.

INT. LIVING ROOM - DAY

Later that day, LILY types on her laptop lying down on the sofa. Lily is typing an email addressed to Esme Ramirez.

GRAPHIC: Back in town. Want to get drinks?

The DOORBELL RINGS.

LILY

(shouting)

Mom!

No response from ELAINE.

LILY

Mom?! George and Connie from Dayton are here.

The doorbell rings again. LILY hesitates for a few beats. The doorbell rings again.

LILY

Shit.

LILY groans and pushes up off the couch. She opens the front door. GEORGE, 60s, wearing pleated tan shorts and a polo and CONNIE, 60s, dressed in light weight culottes and a simple blouse, stand in the doorway, each carry a suitcase.

GEORGE

Elaine?

LILY

God no.

ELAINE rushes into the living room. She extends her hand.

ELAINE

You must be George and Connie.

CONNIE

From Dayton!

ELAINE

Come on in. Welcome. Lily,
put their bags in their room.

LILY reluctantly complies. She grunts as she lifts the bags and carries them down the hallway.

INT. MOTHER'S HOUSE - LIVING ROOM - DAY

Later that day, LILY and ELAINE busily type on their laptops. LILY's screen shows a website about finding your G-spot. Elaine's screen shows the cover page of an article she's working on, entitled, "Psychology of the Penis: A Short History."

CONNIE and GEORGE enter quietly.

CONNIE

Sorry to interrupt.

Startled by the interruption, LILY and ELAINE quickly close their laptops.

CONNIE

Do we have kitchen privileges?

LILY & ELAINE
(same time)

No/Yes.

ELAINE
Feel free to use the refrigerator,
stove, sink, whatever.

CONNIE
We put some leftovers in the
fridge and we'd like to heat them
up.

(beat)
We went to a Mexican restaurant
for the first time ever.

ELAINE
Well, you came to the right city
for that. What did you have?

CONNIE
A grilled cheese with pickles.

GEORGE
Buffalo wings for me.

ELAINE
How authentic.

GEORGE
Say, we'd like to book a hiking
tour for tomorrow.

ELAINE
Of course. Lily can take you.
She's our trail guide.

GEORGE
We can be ready by six.

LILY
AM?!

GEORGE

We hear you have to start early
here in the -
(in air quotes)
Old Pueblo.

LILY

Wouldn't you rather stay in, make
some nachos and watch "Raising
Arizona"?

EXT. DESERT TRAIL - DAY

GEORGE and CONNIE sweat profusely as LILY leads them along a
hiking trail. The group walks near a giant saguaro.

GEORGE

What can you tell me about saguaros?
(*mispronounces saguaros using a hard
G instead of "wa" sound*)

EXT. SABINO CANYON NATIONAL PARK - DAY - FLASHBACK (15 YEARS
AGO).

A national park with canyons and saguaros as far as the eye can
see.

A tram filled with tourists comes into view. 16-year-old LILY,
dressed in a park ranger uniform and sporting dyed black hair
and Goth make-up, sits next to stoned TRAM DRIVER, an 18-year-
old guy with bloodshot eyes.

LILY unenthusiastically conducts the tour.

LILY

Native to the Sonoran Desert,
saguaros are some of the largest
and slowest growing cactus in
the world.

TRAM DRIVER passes her a joint. She takes a hit.

LILY

(coughing)
It takes approximately 75 years
for arms to grow. The root system is...

LILY pushes her mic aside but can still be heard by the passengers, leans over to the TRAM DRIVER.

LILY

Can you hook me up with a dub?

The TRAM DRIVER nods his head, reaches into his knapsack, and pulls out a bag of weed. He tosses it to LILY.

LILY reaches out to grab it, misses, and it falls off the tram. TRAM DRIVER and LILY sit in the empty Tram at the end of their shift and watch the sunset.

LILY

Wow, now I know why they call
this sacred ground.

EXT. DESERT TRAIL - DAY

GEORGE patiently waits for the answer to his question on saguaros.

GEORGE

Lily...?

LILY

Their sacred George.

LILY gets a FACETIME ALERT from COURTNEY.

LILY

Oh, sorry. I have to take this.

CONNIE

Don't worry about us. We'll be
as quiet as church mice.

LILY

It'll just be a minute or two.

GEORGE

That's fine. Take your time.

LILY

Why don't you two go on up ahead
and explore. I'll catch up with
you.

GEORGE and CONNIE put their water bottles down on a rock. LILY taps her leg with the phone, then signals with her index finger to COURTNEY to hang on. Then she sweetly smiles back at the couple.

GEORGE

Connie, get in front of the saguaro. I want to take your picture.

CONNIE poses and GEORGE snaps the picture. They wander off, leaving their water bottles behind.

INTERCUT CONVERSATION

EXT. DESERT TRAIL - DAY - LILY

INT. GENERIC PRODUCTION OFFICE - DAY - COURTNEY

LILY

Oh my god, I hate it here, Courtney. It's so fucking hot. I'm on a hike right now. Look how horrible it is.

LILY points her phone towards the landscape, swirls 360°, around to reveal the gorgeous desert landscape.

COURTNEY

It's worse than I imagined.
(beat)
So, um... Netflix offered me the job and I took it. I start in two weeks.

LILY

Congratulations. I'm so happy for you.

COURTNEY

Really? Or in a fake LA sort of way?

LILY

Kind of both.

COURTNEY

Well, thank you, sort of...Did you hear about Andrea Kingman?

LILY

No. What about her?

EXT. DESERT - DAY

Lost, GEORGE and CONNIE wander aimlessly in the desert.

INTERCUT CONVERSATION

EXT. DESERT TRAIL - DAY - LILY

INT. GENERIC PRODUCTION OFFICE - DAY - COURTNEY

LILY

So how did they figure out she was embezzling?

COURTNEY

Accounting figured it out. Apparently, Andrea set up a bunch of fake companies but neglected to give them working email addresses or voicemail systems.

LILY

She's even a shitty embezzler.
(beat)
God, I miss LA.

COURTNEY

My pullout sofa is available for a week or two.

LILY

Thanks, but I found something out last night that's going to keep me in Tucson for a while. I'll take a raincheck.

LILY notices GEORGE's and CONNIE's water bottles on the ground next to the Saguaro cactus.

LILY

Oh, fuck, I have to go. George
and Connie don't have any water.

COURTNEY

Who are George and Connie?

LILY

They're from Dayton. I'll talk
to you later.

LILY ends the call. She picks up their water bottles and heads
off down the trail.

EXT. DESERT TRAIL - DAY

LILY continues searching for George and Connie as the sun beats
down.

LILY

(shouting)

George! Connie!

EXT. DESERT TRAIL - DAY

LILY finds GEORGE and CONNIE sitting under a mesquite tree,
slumped over.

GEORGE

Oh, thank god. I don't know how
we got lost.

CONNIE

I got so dizzy. Everything started
to look the same. For a minute,
I thought we were back in Dayton.

LILY

You're okay now.

LILY hands them their water bottles.

GEORGE

I feel like such a fool - like
the time I pulled into a trailer
park when the tornado was coming.

LILY
You did the right thing. You
found shade.

LILY unwraps two trail bars and hands them to GEORGE AND
CONNIE.

GEORGE
My guidebook warned me about
wandering off without water.

LILY
"Water is life's matter and
matrix, mother and medium."

GEORGE
That's beautiful. Who said that?

LILY
My sixth-grade science teacher
before she got busted holding up
a Circle K.

CONNIE
Our son's fifth grade math teacher
murdered his entire family on
Superbowl Sunday one year.
(beat)
They were Patriots fans.

CONNIE takes a huge bite out of her trail bar.

CONNIE
This trail bar is delicious.

INT. CLIFTON BAR - DAY

Retro bar in downtown Tucson. LILY and ESME are seated at a
table. Both have drinks. They are awkwardly quiet for a few
moments.

ESME
What do you want from me, Lily?

LILY

I want to reconnect with you,
Esme. Is that so strange?

ESME

Yes, after 15 years of silence,
es muy extraño.

LILY

No offense, Esme, but you could
have contacted me too.

ESME

After you ditched me in high
school for all your rich white
friends, I wasn't exactly missing
you.

LILY

You're the one who ditched *me* for
your Mexican friends.

ESME

I need another drink.

ESME motions the server.

LILY

Remember the time we found the
bottle of Jack Daniels at summer
camp?

ESME

I threw up in a canoe.

LILY

I passed out during kickball.

ESME

You were a bad influence.

LILY

You were no angel either, Es.
You used to climb out of your
bedroom window at night.

ESME

You held the ladder.

LILY

We were juvenile delinquents.

ESME

So what do you want, Lily?

LILY

I want you to help me reconnect
with my inner Latina.

ESME spits her drink out.

ESME

(laughing)

Your inner Latina? You're
fucking kidding me, right?

LILY

Es, you know that my father was
Mexican. And according to *23 and
Me*, Irish, Polish, and German.

ESME

You're about as Latina as Taylor
Swift.

LILY

I have a Frida Kahlo print in my
bathroom.

ESME

What white woman doesn't?

LILY

Here's the thing. I'm creating
my own television series with a female
Mexican-American lead and I'm having a
hard time making it authentic. I need
you to be my Mexican consultant.

ESME

Sure, I'll sell out my culture to
help your career.

LILY

Perfect.

ESME

It's not authentic because it's not your story. Write about a clueless white woman coming home to find the father and culture she never knew.

LILY

I wouldn't exactly say I'm clueless.

ESME

Maybe your dad is worth millions.

(beat)

Hmmm, maybe I should help you find him.

LILY

Does this mean we're friends again?

.

ESME

No, not at all. I'm in it for the money.

LILY

(raising her glass)

Here's to finding my dad.

ESME

(clinking glasses)

You're picking up the tab, right?

THE END