

THE RETREAT

Written by

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COLD OPEN

EXT. - DAY - SEDONA, AZ.

The scene opens with establishing shots of Sedona AZ, including Bell Rock and the red desert. The outside of Temple Glow appears. The structure is of the organic architecture movement and is beautiful and welcoming.

CUT TO:

EXT. - DAY - THE DESERT OUTSIDE TEMPLE GLOW

A group of smiling hippies is dancing. KAREN CARPENTER (no relation), a 30-something woman dressed in a billowy skirt and adorned with a flower headdress seems out of place despite her outfit. She is not dancing; she is looking around in reluctant acceptance.

KAREN (V.O.)

Hi. I'm Karen Carpenter. No relation. And I know what you're thinking. The long-haired dude. The dancing. This stupid headdress. I must be one of those all-you-need-is-love hippie-dippie types. But I can assure you; I'm so not.

CUT TO:

INT. - DAY - A MANHATTAN APARTMENT

We see a montage of "past" KAREN getting ready for her workday at an NYC investment firm. A song in the vein of "Infinity Guitars" by Sleigh Bells plays.

MONTAGE

-A hand hits an alarm the second it goes off.

-Legs swing around the bed and hit the ground. This person (KAREN) is ready to start the day.

-KAREN is in the shower. She is brushing her teeth while shaving her legs.

-KAREN is at the mirror. Her hair is perfectly coiffed, and she adds the finishing touches to her lipstick. She is pleased.

-KAREN is walking confidently down the city street. She is checking her smartphone while drinking a smoothie. A homeless man begs for change. In a smooth motion, she throws out her smoothie cup and flips him a quarter without skipping a beat. He looks impressed.

-KAREN is walking through her office. She signs a document, puts a slash through another, is handed a cup of coffee and lands at her office desk. She picks up a ringing phone and starts talking. Her boss swings around the door to greet her.

INT. - DAY - KAREN'S OFFICE

KAREN is sitting at her desk on the phone. Her boss (who is wearing a tie with ALF on it) is at her desk trying to get her attention.

KEN

Karen, I need to talk to you.

KAREN raises a finger to her boss and continues her conversation.

KAREN (ON PHONE)

That is really the smartest way to go. All right, I'll draw those papers up. Bye.

KAREN hangs up the phone and addresses her boss.

KAREN (CONT'D)

I've got a lot to do today, bossman. What's up?

KEN

Well, I don't know quite how to say this... um.

KAREN

(Speaking almost on top of KEN)  
Um...

KEN

I...

KAREN

(Almost at the same time.) I...

KEN

You're out of this job.

KAREN  
You're out of ... (Pause.) What?

KEN  
You're out of this job.

KAREN begins to laugh.

KEN (CONT'D)  
I'm serious.

KAREN  
(Abruptly changing her mood) What?  
How dare you? How dare you? After  
all the money I've made this  
company...

KEN  
OK, Karen...

KAREN  
You know what? You can take your  
stupid toupee and your stupid tie  
and shove 'em straight up your...

Just then, a group of people rush into the doorway. They are  
wearing party hats. One is holding a cake.

OFFICE MATES  
Surprise!

KAREN, confused, looks at KEN.

KEN  
You got the promotion. That's why  
I said you're out of *this* job...

KAREN  
Aaaaahhhh! Funny. Yay promotion!  
And for the record, I love curly  
hair on a man. It's so virile.  
Masculine. Poodles are masc...  
(Pointing to the tie.) ALF. Yay!

Someone blows a party horn. It sounds sad.

END OF COLD OPEN

ACT I

INT. - SHORTLY AFTER THE COLD OPEN - COMPANY BREAK ROOM

KAREN

(To KEN) Sorry about that little blow up earlier.

KEN

No, it's fine. Crazy, but fine. I mean, you think I'd actually fire you? If it wasn't for you, my kids would be going to PS 183. And you know what the S stands for, right?

KAREN

School, Ken?

KEN

Sh\*t, Karen. And the P stands for piece. And you don't see the O, but it's there. It's of. You picking up what I'm putting down?

KAREN

Yes, I'm picking up your sh\*t.

KEN

(Contemplative.) Yes you are. You know, it might sound trite, but you're the future of this company, Karen. You, me, and Henry over there.

HENRY is dancing like the whitest of white guys.

KEN (CONT'D)

So, we really got to pick up the slack.

They laugh.

CO-WORKER GARY

Oh my God, guys! Girls! People!

GARY is watching a news report on his computer. A middle-aged man is in handcuffs.

CO-WORKER GARY (CONT'D)

Look!

KEN pushes everyone to the side and looks at the screen for a moment.

KEN

Put it on the big screens.

The room has several flat screen TVs. In quick succession, the screens fill with the image of news report.

REPORTER

Philip Monihan was charged with 112 counts of securities fraud. Authorities fear that billions of dollars of investors' money are lost.

KAREN looks around the room. Everyone is shell-shocked. Henry begins stress-eating the cake with his hands. Karen is confused.

INT. - DAY - KAREN'S APARTMENT

Two weeks later. We see a montage of KAREN that is a foil to the earlier montage. A song in the vein of "Cry Me a River" by Justin Timberlake plays in contrast to the energetic earlier song.

MONTAGE

-The alarm goes off. A hand slowly rises to hit the alarm clock. It won't go off so KAREN rips it out of the wall and throws it across the room.

-KAREN is peeing while brushing her teeth lethargically. She glances at the shower and looks away.

-KAREN spits her toothpaste into the sink. She looks in the mirror; she has a pimple and dark circles under her eyes.

-KAREN is lying on the couch in the Lululemon yoga outfit she slept in. She is watching TV and eating sour cream out of a container with a spoon.

-A "Success Is Yours!" infomercial comes on the television. KAREN throws the sour cream at the TV, and it oozes down the screen.

The intercom buzzes. KAREN ignores it. It buzzes again.

KAREN

Go away!

She throws her spoon at the intercom. The intercom begins buzzing incessantly. KAREN staggers over to the intercom and presses the button.

KAREN (CONT'D)

Who is it?

No one answers. KAREN grumbles and returns to the couch. As soon as her body hits the couch, someone begins knocking at the door.

KAREN (CONT'D)

Aah! Suck all of my butt!

A key is heard in the lock. KAREN springs up as if she were electrocuted.

KAREN (CONT'D)

That son of a...

She races over to the door just as her soon-to-be-ex-husband EVAN opens it.

KAREN (CONT'D)

Hello Evan. So GOOD to see your face.

EVAN

Aww. (He notices her disheveled appearance.) I'd love to be able to say the same, doll, but you look like throw up.

KAREN

What do you want?

EVAN

I've come to cheer you up.

KAREN

You are literally the last person that I'd want to cheer me up.

EVAN

I know you don't mean that. So what's this all about? It can't be just because you got laid off. I mean, I've lost every job I've ever had...

KAREN

One of the many reasons we're getting divorced...

EVAN

You can say it. You miss me. I'd miss me too. I'd miss the f\*\*k out of me.

KAREN

Ah, Evan. Like Jem, you are truly outrageous.

EVAN

Pop culture. So sweet. Personally, I prefer Mozart and Malbec, but cartoons are good too.

KAREN

All right, get out.

EVAN

Sorry, sorry. I shouldn't be so bitter. Anyway, I want to tell you about my latest venture.

KAREN

I thought you came to cheer me up.

EVAN

Oh but this will cheer you up. As of last Saturday, I have started a video blog. And I already have 27 subscribers. Sooo, it's getting pretty popular.

KAREN

There's nothing going on in your life; what the hell do you have to blog about?

CUT TO:

COMPUTER SCREEN - WEBCAM VIDEO - EVAN'S KITCHEN

EVAN

(Sobbing) What do I want for breakfast? Do I want cornflakes? Do I want Grape Nuts?! Why must I Snap, Crackle, Suffer?!

CUT TO:

INT. - DAY - KAREN'S APARTMENT

EVAN

Nice. You know, I wish for once you'd take me seriously.

KAREN

(Ushering Evan out the door, speaking in a phony voice) You're right. That sounds wonderful. Thanks for stopping by. And I wish you many successes in your vlogging career.

EVAN

I thought you'd be happy for me.

KAREN

I'd be happier if you got a real job. With a real paycheck.

EVAN

It's always about money with you. What would you do if you didn't have your Lululemon and your Chanel makeup and your botox?

KAREN begins pushing Evan vigorously out the door.

KAREN

Get out! Get out!

EVAN

Hey, watch the sweater! My mom made it!

KAREN

Your mom has no eye for color!

EVAN attempts to retort, but the doors slams in his face.

INT. - DAY - ELAINE'S OFFICE

ELAINE is KAREN'S therapist and best friend. She is impeccably dressed and has an unflappable demeanor. She is in session when her cell phone rings.

ELAINE'S PATIENT

I guess in the dream, I am the ice cream. And I'm melting. On God's mustache?

ELAINE'S phone rings. The caller ID shows that it's KAREN.

ELAINE

Put a pin in that. Hola chica.

We now see KAREN on a split screen with ELAINE.

KAREN  
AAAAAAAAAAAAAAAAHHHHHHHHHHH!

ELAINE  
I'm sensing a little frustration...

KAREN  
I can't take it anymore. Between  
Evan and my job... I'm losing it  
Lainey. I am *losing* it!

ELAINE'S PATIENT  
Dr. Honeysett?

ELAINE holds her finger up to her lips in a non-aggressive  
quieting motion and winks at the patient.

KAREN  
Is this a bad time?

ELAINE  
Oh, honey, it's never a bad time.

ELAINE makes a "What can ya do?" face at her patient and  
points to the phone receiver.

KAREN  
I need to see you...

ELAINE  
Look honey, I'll tell you what you  
need. When's the last time you've  
had a vacation?

KAREN  
I...

ELAINE  
Exactly. Look, I know of a  
relaxing little spa in Sedona.  
It's called Temple Glow.

KAREN  
Sounds hippie.

ELAINE  
Hey, who's the one who hasn't  
showered in two days?

KAREN  
All right. I'll go.

ELAINE

I'll set the whole thing up for you, no worries. Oh, and Karen, honey, shower. I swear I can smell you from here.

KAREN

You know, sometimes you make me wish I were a lesbian.

ELAINE hangs up.

ELAINE'S PATIENT

What I can't figure out, though, is what do the sprinkles represent?

ELAINE

All right, I'm going to stop you there and let you know that you sound stupid. OK?

ELAINE'S PATIENT

Oh. OK.

ELAINE

OK.

EXT. - DAY - OUTSIDE OF TEMPLE GLOW

KAREN steps outside of the cab that has taken her to Temple Glow from the airport. As she exits the vehicle, the almost-otherworldly light from the sun blinds her. Heavenly music plays. Butterflies fly around her, and a bird briefly lands on an outstretched hand. The taxi driver smiles.

TAXI DRIVER

Hope you don't get too sore. (He winks.)

KAREN

(A tad confused.) Thanks.

KAREN walks towards the main building of Temple Glow. It does, indeed, appear to glow. As she continues, trance-like, a hunky, shirtless yoga instructor interrupts her.

STEVE

Are you staying with us?

KAREN is startled... and then instantly attracted.

KAREN

What?

STEVE  
Are you a guest?

KAREN  
Hot.

STEVE  
What?

KAREN  
I mean, yes. Yes, and I am hot.  
It's hotter here, huh? Cuz...  
deserts are.

STEVE  
(Amused.) Follow me.

INT. - DAY - INSIDE THE TEMPLE GLOW WELCOME LOUNGE

KAREN follows STEVE inside the welcome lounge. It is light and airy with furniture draped in diaphanous fabric. JAIA, a down-to-earth hippie, is sitting lotus style behind a counter.

STEVE  
(Peeking over the counter) Jaia?

JAIA looks at STEVE for a moment then grimaces.

JAIA  
Damn.

STEVE  
Nothing?

JAIA  
Not even a centimeter. It's crap.

STEVE  
(To KAREN) She's been working on  
levitation.

KAREN  
(Pause) Of course she has.

STEVE  
I should be going. Jaia will take  
it from here. Oh! If you're in  
the mood for yoga, I teach private  
sessions here. That is, if you  
aren't too tired after everything  
else.

KAREN  
 That... I would love to see you  
 again... for yoga. And I'm  
 flexible. Both schedule-wise and  
 bendy-wise. So... thanks.

Steve smiles and leaves.

JAIA  
 (Smiling) So you wanna bone Steve,  
 huh?

KAREN  
 Um, excuse me?

JAIA  
 It's fine. We all do. I mean, his  
 Qi is so fing sexy. Not to mention  
 his ass.

KAREN  
 OK. Well, I'm checking in. Karen  
 Carpenter.

JAIA gives KAREN a look.

KAREN (CONT'D)  
 No relation.

JAIA  
 I was going to say, you don't look  
 anorexic.

KAREN  
 (Tiredly sarcastic) Thanks.

JAIA  
 (Studying KAREN) You know, you're  
 really going to benefit from your  
 stay here. And you're going to  
 love Pitaa Ji.

KAREN  
 Pitaa Ji?

JAIA  
 (Nodding to someone behind KAREN)  
 Our fearless leader.

KAREN suddenly realizes that someone is positioned  
 uncomfortably close behind her. She slowly turns. In  
 spurts, she sees that a long-haired man with a beatific smile  
 is standing stark naked. He looks at her breasts.

PITAA JI  
(To her breasts) Welcome home.

END OF ACT I

ACT II

INT. - DAY - INSIDE THE TEMPLE GLOW WELCOME LOUNGE (CONT.)

KAREN

(To JAIA) OK. I can see... I can see his wiener.

PITAA JI

(A hearty laugh) It's called a penis. Or as I like to call it, my thruster of life.

KAREN

I...

PITAA JI

Don't be alarmed. You'll gain much here from my healing pole.

KAREN

What is going on? Why is he naked?

JAIA

Well, it's pretty standard practice in a sexual healing temple.

KAREN

A who now?

JAIA

A sexual healing temple.

KAREN

What is a... OK, I was told this was a spa.

PITAA JI

It is, in a way, a spa. And in another way, no. Have you heard of *The Secret*? Well, this is like *The Secret*, only we don't just *think* of the things we want. We make congress to achieve our desires.

KAREN

Make congress?

JAIA

We screw.

PITAA JI  
You see, I'm not just a leader  
here. I'm not just a healer. I am  
a visionary, a shaman.

He bows to her slowly. KAREN begins to clap awkwardly.

PITAA JI (CONT'D)  
I think we could all use a  
flashback right about now.

Cut To:

FLASHBACK MONTAGE WITH VOICEOVER

EXT. - PAST, DAY - CHILDREN'S FAIR OUTSIDE A SCHOOL

A long-haired, 8-year-old PITAA is manning a kissing booth. A long line of little girls is waiting to get a kiss. His jar is full of money.

PITAA JI V.O.  
I knew from an early age that I was  
different from other boys. I had  
something that drew the female  
creature to me as honey is drawn to  
a bee.

CUT TO:

INT. - PRESENT - INSIDE THE TEMPLE GLOW WELCOME LOUNGE

JAIA  
I think you mean bees to honey.

PITAA JI  
Can you just for once let me finish  
a story?

She puts her hands up.

CUT TO:

FLASHBACK MONTAGE WITH VOICEOVER.

INT. - PAST, DAY - COLLEGE DORM

We see PITAA in his dorm room wearing a loincloth and eating fruit voraciously.

PITAA JI V.O.  
As I got older, it became quite  
clear. I was a sexual lion. Roar!

There is a line of women outside of his dorm room. He has a  
group of women on his bed, and he kisses each one.

PITAA JI V.O. (CONT'D)

So many women. I wanted to touch  
them all. Both their flesh and  
their souls. But mostly their  
flesh.

CUT TO:

MONTAGE CONT'D

-PITAA is hiking in the mountains, scantily clad sherpa women  
flanking him.

PITAA JI V.O.  
So I began to wander. I went to  
the mountains...

-PITAA, wearing overalls, is dancing through plains, scantily  
clad farmer girls in pigtailed flanking him.

PITAA JI V.O. (CONT'D)  
The plains...

-PITAA is on a beach, nude (blurred). He runs sand through  
his fingers as women dance around him, splashing him with  
water.

PITAA JI V.O. (CONT'D)  
The ocean... until one day I  
realized...

CUT TO:

EXT. - PAST, DAY - A FIELD

PITAA is lying on a blanket with a beautiful young women.  
They are "post congress," lying under a blanket made of  
flowers.

SEXY GIRL

(Examining her body) It's weird.  
Ever since we've started seeing  
each other, my eczema has totally  
cleared up.

A light hits PITAA JI's face. He has come to a major realization. Triumphant music plays.

PITAA JI

My penis can heal. (He stands, arms  
raised, fists clenched. The camera  
pulls back to aerial.) My penis  
can heal!

CUT TO:

INT. - PRESENT - INSIDE THE TEMPLE GLOW WELCOME LOUNGE

PITAA JI

And that is why I started Temple  
Glow here, amongst the red rocks.  
Red for my burning lust. Rocks for  
my rock hard--

KAREN

That's great. I'm gonna go.

JAIA

(Throws PITAA a towel) What have I  
told you about scaring our guests?  
Look, you don't have to do anything  
you don't wanna do. I barely want  
to have sex with Pitaa, and we're  
married. (To PITAA) Calm down.  
(She hands Karen a key) Take a day,  
relax, you might be surprised.

KAREN

I think I've had enough surprises  
for a lifetime.

JAIA

Well, you're paid up through the  
weekend. And no refunds. So,  
Bungalow 108.

EXT. - DAY - OUTSIDE KAREN'S BUNGALOW

KAREN is looking for her room number when she runs into  
STEVE. Literally.

KAREN

I'm so sorry. I... I was looking for my room and walking and... I'm a klutz. I'm so...

STEVE

Relax, it's not a problem.

KAREN

So sex, am I right?

STEVE

Excuse me?

KAREN

I'm sorry. I just can't get over that this place is a sex temple?

STEVE

Oh, I just assumed you knew.

KAREN

No. Was not aware of that detail.

STEVE

Oh.

KAREN

I mean, I'm not judging. If that's what you like, if that's what you do, then I say, "Let your penis flag fly!" I don't know what I'm saying.

STEVE

You're cute.

KAREN

Oh. Oh!

STEVE

Anyway, I don't do sex therapy. Just strictly yoga here.

KAREN

Good. I mean... good.

(Pause)

I should find my room. Where is it? Oh! (She looks at a room. It's clearly not her room, but she's feeling awkward) It's here. See ya! (She pretends to try to open the door)

STEVE  
Need help?

KAREN  
Nope, I'm good! Bye!

KAREN watches STEVE leave, waving.

KAREN (CONT'D)  
Do I need help? Not with the door.  
The door I got. God, I suck.

INT. - DAY - SESSION ROOM

PITAA JI is leading a therapy session with a female client.  
She is laying nude on her stomach.

CLIENT  
It just feels like nothing is  
happening. Down there.

PITAA JI  
It hurts me that you call your  
flower "down there." See, you're  
in your shame-body. I want to  
bring you into jubiliation.

CLIENT  
Yes. That is what I want.

PITAA JI  
So I want you to think of your  
vagina as a dock in a lake.

CLIENT  
OK.

PITAA JI  
And the male genitalia as a boat.  
Keep breathing. And as you  
breathe, listen for the boat  
whistle.

He bends down and hums against her rear end, sounding like a  
tug-boat alarm.

CLIENT  
(Breathless) You're a genius.

INT. - LATER THAT DAY - KAREN'S HOTEL ROOM

KAREN is on the phone with ELAINE, whom she is calling long distance.

KAREN

I am going to *murder* you.

ELAINE

Who *is* this?

KAREN

How could you send me to a freaking sex temple?

ELAINE

Honey, I just thought you needed to get laid.

KAREN

Oh, and that's your professional opinion?

ELAINE

Oh, no. *No.*

KAREN

Well, *doctor*, I'll be coming home on the next flight out, and when I land, I'm coming straight to your apartment; I'm breaking down your door; I'm stealing your cat...

ELAINE

Honey. Honey! I love you. You're making no sense. Now, I'm sorry I didn't tell you...

KAREN

Yeah you are...

ELAINE

And I need you to brace yourself. Cuz coming home might not be the best idea.

KAREN

What are you talking about?

CUT TO:

A COMPUTER SCREEN

KAREN'S ex-husband is on the computer screen of KAREN'S laptop. He is making an admission on his vlog.

EVAN

I wanted to tell you that day I came to the apartment, but you seemed so sad. Anyway, if there's anyone you should be mad at, it's Philip Monihan. I mean, sure I invested the money without telling you. But if it had worked, wow. What a wonderful surprise. (He suddenly begins to cry.) I lost the Vespa, Karen. The Vespa. Oh, and the apartment and our savings. I hope we can still be friends.

KAREN sits shell-shocked for a moment. She takes a deep breath. And then we hear a scream that echoes throughout the temple and the canyons.

CUT TO:

INT. - DAY - TEMPLE GLOW WELCOME LOUNGE

JAIA

(Smiling) Awww, the screams of love making...

END OF ACT II

ACT III

INT. - DAY - KAREN'S HOTEL ROOM (CONT.)

KAREN  
(On Facetime Chat with EVAN) So  
there's nothing left.

EVAN  
Not really. I'm sorry, kid.

KAREN  
Well you're going to be sorry when  
my lawyer cuts off your...

EVAN  
(Interrupting.) Hey!

KAREN  
Uh, *metaphorically*. How could you  
do this, Evan?

EVAN  
It was for our child.

KAREN  
Child? The only child we have is  
you.

EVAN  
Actually, babe. I didn't want to  
tell you like this but... I'm  
gonna be a daddy.

KAREN  
(Pause.) What.

EVAN  
My girlfriend, Leela? Well, we  
just found out...

We see a smartphone fly through the air. EVAN continues to  
talk as it flies.

EVAN (CONT'D)  
Hello? Hello?!

We hear a clunk as the phone hits the wall.

CUT TO:

INT. - DAY - INSIDE TEMPLE GLOW

KAREN is running and screaming past the "Session Rooms" where the temple's classes take place. She stops to take a breath in front of one and notices a "breathing" class that's taking place. People are gesticulating wildly, moaning, chanting, and performing any number of bizarre acts.

KAREN

Are you kidding me? (To the people  
in the room) I hate you! I hate  
you; I hate you; I hate you!

The class turns and looks at her. She stops, embarrassed, not realizing they could hear her.

KAREN (CONT'D)

Not you. The other guy.

She runs off.

INT. - DAY - TEMPLE GLOW RECEPTION

GUEST

(To JAIA) Hi. Um. Someone is  
sitting in the potted plant over  
there.

JAIA looks over to the hallway. KAREN is sitting in the potted plant.

JAIA

Happens all the time.

CUT TO:

INT. - DAY- HALLWAY

JAIA approaches the plant in which KAREN is sitting. JAIA knocks on a leaf.

JAIA (CONT'D)

Hello, Karen?

KAREN

Sorry I'm in your plant. I'll move  
in a minute.

JAIA

Everything OK?

KAREN

Just lovin' nature.

JAIA

You know, you'd feel better if you tell me what's on your mind.

KAREN

Well, I'm stuck at a sex temple, no offense. I got laid off, and I just found out my stupid ex lost all my money. So, I figured I'd sit in this plant for a while.

JAIA

So you have no money?

KAREN

I have, um... (She pulls some money out of her pocket) 20 bucks.

JAIA

Well, if you need a job, we're looking for a new receptionist.

KAREN

Thanks. But I don't think so.

JAIA

You know, we're not as bad as you think.

KAREN

If you don't mind, I'm going to walk away. Alone.

JAIA

Hey. You can't walk away if your legs are really lies.

KAREN

Of course you can't.

EXT. - DAY - POOL AREA OF TEMPLE GLOW

KAREN walks into the pool area of Temple Glow. She is singing a sad, slow rendition of Paula Cole's "I Don't Want to Wait." She sits on the edge of the pool, dangling her feet in.

KAREN

"I don't wanna wait for my life to be over. I want to know right now what could it be. I don't wanna wait..."

STEVE  
(Coming up behind Karen.) Hey.

KAREN stops singing.

KAREN  
The yoga guy is behind me, isn't he?

STEVE  
Name's Steve.

KAREN  
I remember. You don't forget a person you continually embarrass yourself in front of.

STEVE  
You shouldn't be embarrassed.

KAREN  
At this point, embarrassment is the least of my problems.

STEVE  
Yeah, I kind of overheard your plant confession.

KAREN  
Great.

STEVE  
You should take the job.

KAREN  
You think?

STEVE  
I wouldn't mind seeing you around here every day. (Pause.) Feel better.

STEVE leaves, and KAREN contemplate the conversation.

INT. - DAY - TEMPLE GLOW

PITAA JI and JAIA are in a post-bliss embrace entwined in blankets.

JAIA  
My womanhood is in so much gratitude right now.

PITAA JI  
And my manhood says, "Yeah. Yeah."

JAIA sighs.

PITAA JI (CONT'D)  
Beloved, what troubles you?

JAIA  
Nothing. I just feel bad for that woman, Karen.

PITAA JI  
Your sensitivity stokes a fire in my loins.

JAIA  
I'm serious, Pitaa. She's lost all of her money.

PITAA JI  
In the long run, money is ultimately worthless.

JAIA  
Says the guy who bought a \$300 bottle of Calvin Klein Escape on eBay.

PITAA JI  
It's my signature scent.

JAIA  
Mm-hmm.

PITAA JI  
It's discontinued!

JAIA  
Yeah, well. Anyway, you know you can help her. Just be gentle with her. She's not used to this place. Please?

PITAA JI  
Whatever you wish, my goddess..  
Now let us make love again.

They begin to kiss. The camera pans out, and an entire room of people are observing them.

INT. - DAY - INSIDE TEMPLE GLOW

KAREN walks into Temple Glow from the pool. A group of students are exiting a Session room. They all looked relaxed and happy. KAREN catches a glimpse of herself in the mirror. She looks worn out and decidedly *not* happy.

PITAA and JAIA exit the Session room. They are sweaty and glowing.

KAREN  
(To JAIA). Hi. Um, I would... is  
the job offer still on the table?

JAIA  
Mmm. Of course.

KAREN  
Because I would love to take it.  
Thank you.

PITAA JI  
Oh no. Thank you.

PITAA goes in for a long and uncomfortable hug. KAREN stiffens.

JAIA  
OK. OK Pitaa. (She pulls him away)

PITAA JI  
I'm so happy you're joining our  
family.

KAREN  
(Convincing herself) It's going to  
be OK. (Whispering) It's going to  
be OK.

INT. - DAY - INSIDE TEMPLE GLOW WELCOME CENTER

KAREN is now at the reception desk. She is on the phone with ELAINE.

ELAINE  
So, you're not coming back.

KAREN  
Not right now.

ELAINE  
Well, make sure you say hello to  
Pitaa for me.

KAREN  
You didn't... have sex with him...?

ELAINE  
I wouldn't call that sex. It was magical. Transcendent I did not stop leaking for days.

KAREN  
Ew.

ELAINE  
You sound OK.

KAREN  
Yeah. Yeah, I am OK.

She continues talking as the camera pulls away in an overhead shot. Activity swirls around, and a voiceover begins.

KAREN V.O.  
So, that's how I ended up here.

FADE IN:

EXT. - DAY - OUTSIDE TEMPLE GLOW

We see the same scene from the opening. Karen is halfheartedly shaking a tambourine.

KAREN V.O.  
There are worse places, I'm sure.  
I hope.

STEVE looks over at her and waves. KAREN waves back.

KAREN V.O. (CONT'D)  
And I guess it's not all bad.  
Roar.

END OF ACT III

BUTTON

EXT. DAY OUTSIDE OF TEMPLE GLOW

The group is sitting around PITAA JI as he plays the mandolin and sings an original song. .

PITAA JI

"Love can heal the world. Love  
from boy to girl. Love is grand.  
I'll hold your hand. And put it on  
my [bleep.]"

KAREN takes a swig from a flask.

END OF SHOW