

## **Queer Futures, Frat Bros and New Media: The World of Two Str8 Bros**

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### **INTRODUCTION**

*Two Str8 Bros* is an absurdist queer sci-fi comedy I have scripted for my thesis in Interdisciplinary Studies focused on New Media and Society. In the script, two cis-gender, heterosexual fraternity brothers—Sahil and Brad—living in 2022 are transported to a queer future and are instructed by a queer elder to define “being a man” in order to get back to their time. They must figure this out within 24 hours, otherwise, their bodies will disintegrate because the air of the future is too clean for them. Along this journey, they meet many characters who help them and explore a world where frat boys are nothing more than ironic entertainment, time is not a concept, and most importantly, gender is an ancient system of oppression. Syd is an artist who, with their sibling Katyayni, brings these bros to the future, and must help the bros get back to their timeline after Katyayni goes rogue and tries to kidnap them for her own gain. Syd and their friends take the bros on a wondrous journey filled with local markets, horse carriages that have screens, cruising gardens, and drug stores that connect to nightclubs. The brothers must grapple with feeling othered in this queer future and learn that their 2022-style manliness is of no use in this reality.

*Two Str8 Bros* pulls from many inspirations. Some I had seen before college, like *Fukrey*, a Bollywood comedy-drama that revolves around the lives of four young men who dream of making it big in life but lack the resources and means to do so. Others I came across after I came to college, like the *Rocky Horror Picture Show*, a campy cult classic American film about a

couple that gets stranded and has to ask for help from a queer mad scientist. It also pulls from my personal life in an attempt to heal my childhood self – a self wounded by various forms of toxic masculinity and forced to conform to it – by making her something that might have brought them joy and comfort. In some ways, it is my life’s work; in others, it's just a queer stoner comedy.

The narrative explores themes of friendship, heterosexuality, masculinity, drugs, and gender. I specifically employ futurism to question the Western sci-fi notions that Hollywood movies regularly present, and instead choose to depict a future that is queer and thus accessible, equitable, and de-centers the West. In this essay, I detail primary themes in the script – Technology, Futurism, Broness, and Substances – in order to demonstrate the critical research used to develop the project and the public ideas I hope to engage through this film.

### **DO QUEER PEOPLE USE TECHNOLOGY?**

Technology can often be abrasive to queer and gender non-conforming individuals. However, technology is also often employed by queer folk to make their lives better. Examples of queer-affirming technology can be seen in apps such as Grindr or Lex and treatments like Hormone Replacement Therapy. In fact, even makeup, which was used to assert heteronormative femininity, became a tool for queer communities to fuck with gender and resist the hetero-patriarchal state (Nudson,2021). As such, the script actively incorporates new forms of technology and media in order to examine how they oppress and in what ways can they liberate. The use of Augmented Reality (AR) and Virtual Reality (VR) is apparent in all spaces the characters occupy; there are drugs, like poppers, once weaponized to create panic in queer

communities, sold like Coca-Cola in this future. Even billboards are not a tool of capitalism, and thus, queer!

Nightclubs have felt like safe spaces for me, I wanted to create a nightclub where my character could have a similar experience. The use of sound technology, especially isolated sound, is essential to the nightclub of the future. It is a timeless space of acceptance, a safe space, and a space of exploration. Building spaces like that was very important to me because they are where my queerness has thrived, where I have seen countless drag queens, kings, and things expand the definition of gender for me, where my body has been allowed to just exist. Nightclubs have often been a place of learning for me. Thus, when I had to make two men interrogate gender, the nightclub became an obvious space to send them.

I had to approach this world-building practice with care. I had to remember, “it matters not just where the party is, what music is played, or who has been invited or allowed in, but how we dance with each other, how we let each other dance.” (Khubchandani, 189). “How we let each other dance” is central to one of the most important moments in the script, when Sahil, after resisting deviance from masculinity for the whole film, finally gives in to just existing. Sahil’s dilemma comes from his childhood, when he used to lock his room and dance to *Kajra Re*, a Bollywood item song. One day his mother caught him doing so and violently made him re-conform to masculinity. This trauma-based conditioning is very familiar to me and other desi queer folks that I know. In the club, however, Sahil gives up the burden of masculinity for just one song and feels euphoric in doing so. He has this personal experience because this fictitious nightclub allows individuals on different floors to listen to different kinds of music. Thus, he can have a floor that feels like his personal safe space, just like clubs have felt like safe spaces for me.

I also explore the ways that media shapes society, and therefore the protagonists' experience of this queer future. My study of media and its relationship with society informed the very essence of the queer future I have attempted to build. In the past few years, I have carefully examined the effect of media on society. This can be exemplified by my BFA thesis, *Dukaan* (Market). In *Dukaan*, I created a grocery store by making product packaging that takes iconic Indian products and advertisements and subverts their package design and messaging to comment on the authoritarian Indian nation-state. I also explored the financial links between these products and the government in power, as well as the relationship between institutional media and the government, using newspapers that featured a timeline of the harsh laws put in place by the state.



Fig. 1. Talwar, Siddhant. *Dukaan*. 2022, 10th May 2022 - 23 May 2023, School of The Museum of Fine Arts, Boston.

Keeping in mind how closely intertwined the media, the state, and the capital are, I wanted to reimagine media in a noncapitalist world, one with a state that doesn't depend on propaganda to maintain itself. So I used billboards, the site of advertisements, to make jokes. One of the earliest forms of media Sahil comes across is a billboard that reads, "Is this the gay agenda people wanted?" The billboard becomes a site for public art and communication. I also wanted to have fun and imagine where the future might go. There are moments in the film where holograms are used for video calls, and augmented reality becomes the new touch screen. The blend of media with intoxicating, mind-altering, and hallucinogenic substances was also essential to make this film both believable as well as funny. A scene that illustrates this is towards the start when Brad is held hostage at Katyayni's art show, and before heading to rescue him Syd offers Sahil a popper to give him energy. This jolts him up, and when they reach the show he runs off into the "Deconstructing Masculinity" art show to tell everyone about frats. *Two Str8 Bros* uses substances to slowly help our protagonists understand the world and accept it, rather than let shock paralyze their journey.

The stoner comedy is an interesting genre to explore, especially since the genre is dominated by cis-heteronormative stories. To make *Two Str8 Bros*, it was essential for me to flip heteronormative film on its head and find queer undertones that expanded the possibilities of the relationship between characters instead of merely providing comic relief. Using queerness as a lens, I analyzed hypermasculine media to look for tropes that were queer, such as yaari (friendship, broness), care, sexual undertones, and more.

The themes explored in *Two Str8 Bros* expand on our understanding of masculinity from a monolith to a nuanced social conditioning. As the characters traverse through the future and find the meaning of masculinity, they also learn about their own identities and unpack the toxicity that society has taught them. Gender, being a main theme of exploration in this script, is ironically on the back burner throughout the film. It is often seen as irrelevant in this world, a thing of the past, useless even. However, it slowly brews and overflows, taking over the entire story unexpectedly. For Sahil and Brad, gender seems like an afterthought. However, all of their behaviors are hyper-masculine and thus, hyper-gendered.

### **IS THIS THE FUTURE GAY PEOPLE WANTED?**

Much has been written about the West's love for sci-fi. However, mainstream sci-fi movies have consistently been used to justify a cis-hetero and presumably white future. The genre often others queer people which can serve to reinforce harmful stereotypes and exclude queer individuals from mainstream society (Albizu, 2020). We see this happen even in children's cartoons like *The Powerpuff Girls* where the villain, *HIM*, is nothing but an evil manifestation of every homophobic and transphobic trait you can think of. He is scared because of his deviation. When queer people embraced *HIM* with open arms—a tactic minoritarian people often do—they redefine the relationship the world has with the art that misrepresents them. This is in contrast to the representation of straight relationships and identities within the genre, which are often presented as the norm. Sci-fi can thus act as a tool to limit our imaginations of the future and reproduce heteronormativity, instead of actively resisting and abolishing it.

Despite the growing recognition of the need for diverse representation in popular culture, the representation of queer and other minoritarian identities in science fiction remains a contentious issue. As noted by Oneiric Canid, "The question of representation in SF [science fiction] is particularly vexed because SF, as a genre, is often seen as a means to escape the here and now, as a way to envision and explore different futures" (Canid, 2018). It is interesting that a genre that is seen as an escape does a disservice to those who might need an escape the most. Having mostly white, straight, and cis-gender bodies in sci-fi media also brings to question who does the work of building the future. Who builds the future? Who survives the present? Often, these questions are left out of mainstream sci-fi for plot convenience.

However, when we do find queerness in Western sci-fi, it is often a way to exoticize the future and separate it from the present. A good example of this is the film *The Fifth Element*. The film presents a vision of the future that is inherently queer, with its emphasis on gender-bending, androgynous fashion, and re-imagined human-like bodies. This representation of a queer future is not something that is often seen in science fiction, which has traditionally been a genre that reinforces heteronormative values. However, at the center of this queer universe is Korben, played by Bruce Willis, a heteronormative, macho, white man, who must save the world. Even in this queer world, the savior has to be a cisgender heterosexual white man.

In contrast, there's Ruby Rhod, played by Chris Tucker. Rhod is portrayed as a flamboyant, gender-bending figure who challenges traditional gender norms with his bold fashion choices and high-pitched, effeminate voice. This black, queer, eccentric character is the mega-celebrity of the future. Sporting a skin-tight leopard print bodysuit Rhod interviews Korben, but throughout the interview, we see moments of many women swooning over Rhod.

This portrayal of a gender-bending black character in *The Fifth Element* serves as a challenge to traditional gender roles in science fiction, providing a much-needed space for queer representation in the genre (Betancourt, 2021). There is also a female Christ figure in the movie, something that was a shock for the time.

*The Fifth Element* does give us a lot of queer-coded characters. However, every person with power in the universe is a man, and the day is saved by the white man. And the female Christ figure? She has to be kissed by the white man in order to access her healing powers, and she has sex with that white man as the credits roll. (Child, 2017). Queerness is thus not a plot point at all, just an aesthetic for the future as the power structures in a truly queer future would look quite different.

In my script, I wanted to turn the heterosexual into the other. Keeping this as a central idea throughout the script, I aimed to carve out moments of relief and comedy that also comment on some behaviors of our protagonists that might be common in the present but are alarming when looked at closely. One example of this is Sahil's discomfort with this future, and his labeling of it as “gay”. His understanding of queerness comes from a rejection of femininity, and thus a queer future throws him for a loop. He sees femininity and masculinity in such different ways and blends, he sees them in bodies he has never seen them in. In several scenes he has to wear clothes that feel feminine to him, in other scenes, he feels an attraction to bodies he deems as masculine. All of this frustrates him. This anger that Sahil feels is seen as hurt by those in the future. The moments of relief come from his interactions with his companion, his bro, Brad, who accepts the future with much more ease as he grew up mostly with his mother and is much more



secure in his masculinity. Thus, bro-ness becomes a tool to preserve masculinity in the future. I want to give the bro more options other than just toxicity, and Brad's care for Sahil shows this.

### **NO HOMO BRO...RIGHT?**

The stoner film is a subgenre of film that focuses on cannabis use and the community around it. The stoner film has long been associated with comedy. However, the first real stoner movies were anti-drug propaganda films from the 30s such as *Reefer Madness*. All of these movies were so absurd that they were often consumed as parodies. The first real comedic stoner movies came in the 1970s and 80s, with the popular comedy duo, Cheech and Chong. Their movie, *Up in Smoke*, was a stoner comedy that was released in 1978 and grossed over \$100 million. It defined a whole subgenre of film. Cheech and Chong became some of the most famous names in cannabis communities. The stoner comedy kept gaining traction and the 90s gave us iconic films like *Dazed and Confused* and *Friday*. Both these movies were highly praised and did very well commercially and critically (OneBlockDown, 2022). These movies often had a male group of friends, who would take on an absurd goal, often with cannabis involved. In the 2000s, the genre declined but still gave us classics like *Harold and Kumar Go to White Castle*, which had the same broad themes as the ones that came before it but were updated for the times. Some argue that the stoner comedy has seen a decline. However, it might just be that cannabis culture today is much more normalized. The stoner comedy still thrives in shows like *Broad City*, it just isn't two men smoking a joint and going on a crazy adventure. However, the gendered universe of stoner comedies is very interesting to analyze. It isn't the monolithic masculinity we see in action or sports films. Even the relationship between Ilana and Abbi, the main characters of *Broad City*, is one of bros. There are many lenses to analyze bro-ness.

Bro-ness can be seen as romantic. In the film *Dude, Where's My Car* the protagonists Jesse and Chester's relationship is characterized by physical closeness, playful banter, and a lack of boundaries, which are more commonly associated with romantic relationships. They often use terms of endearment and display physical affection, such as hugging and holding hands, which some viewers have interpreted as suggestive of a homoerotic bond. In fact, there is an obsession with gay sex, because there is a "shared anxiety over homosexuality" (Delbyck, 2015).

There are many other examples of homoerotic bro-ness beyond Hollywood. Gayatri Gopinath writes about Amitabh Bachchan and how in a lot of his films his female love interest is second to his sidekick friend or bro (Gopinath, 290). However, one of my favorites, and one that isn't written about that much, is *Fukrey*. *Fukrey*, the 2013 Bollywood movie directed by Mrighdeep Singh Lamba, is a comedy-drama that revolves around the lives of four young men – Hunny, Choocha, Lali, and Zafar – who dream of making it big in life but lack the resources or means to do so. Hunny and Choocha, two of the main characters, share a close friendship. They are best friends and have grown up together in the same neighborhood. Hunny is the leader of their group and often comes up with schemes to make money, while Choocha is his loyal sidekick who has a unique ability to see the future in his dreams. Their friendship is characterized by banter, teasing, and a shared sense of humor. They have a strong bond and always have each other's backs, even when they get into trouble. However, their friendship is also tested when their illegal activities cause problems for them and their friends. Despite the challenges, Hunny and Choocha remain loyal to each other throughout the movie. There is something to be said about their loyalty to each other; it's a masculinity that is defined by care, by care for your Bros, or bhais.

Choocha and Hunny work much more like a couple than just best friends. They go everywhere together, they rely on each other, and most of their day revolves around the other. However, there is queer anxiety too: gay jokes are made and are met with anger. This is a trope of bro comedies. We see this with Aman and Rohit in *Kal Ho Na Ho* and with Jai and Veeru in *Sholay*. While the makers of these would deny that there is any homosexual subtext, that might not matter. Scholar Sharmistha Gooptu points out that the maker's refusal should not undermine the validity of such subtext:

“what is important is not whether gay readings of the yaaris [friendships] depicted in Hindi films are right or wrong, or whether the reading of gay references is accidental. Along with those who write, direct, and act, after all, it is audiences that create a film. If a gay subtext is found to exist in Hindi cinema, its validity would not be undercut by the denial of the film’s makers.” (Gooptu, 2008)

Hunny and Choocha’s dynamic is very clear. Hunny is more masculine, fitter, and more attractive according to all conventions that Bollywood functions within. Choocha is the comic relief: he is silly, aloof, and almost childish compared to Hunny. Sahil and Brad, Hunny, and Choocha, this dichotomy of man and child is really interesting to me especially when thinking about friendship in this uber-straight context. It is reminiscent of the problematic representation of women as naive and childish, while their male counterpart was needed to protect them. But Sahil and Brad aren’t a couple, they’re bros.

All of these factors shape the protagonists of my script. I intentionally gave Sahil some emotional moments, something that Hunny only gets because of his female romantic interest. I

tried to subvert that by treating Sahil himself as his romantic interest. This makes space for tender moments that give the characters more depth and makes you care about them. Like when Sahil shows care for himself by dancing openly. I also wanted to give Brad more agency. Even though Sahil is the more masculine of the two, we see that Brad lets him take control because he knows it gives Sahil a sense of relief. I wanted to bring the tenderness of care from their masculinity, and masculinity in general, into their relationship.

Bros are central to the stoner comedy. *Harold and Kumar Go to White Castle* is another film that inspired a lot of the pacing of *Two Str8 Bros*. At the beginning of the film, Harold and Kumar are presented as aimless and unfulfilled, with no clear sense of direction or purpose. Their desire for fast food seems trivial and insignificant, but their quest for White Castle leads them on a journey that forces them to confront their fears and desires. As they encounter a series of obstacles and challenges on their journey, Harold and Kumar are forced to confront their limitations and biases. For example, they are confronted with racism, prejudice, and cultural stereotypes that challenge their sense of identity and belonging. Through their interactions with other characters, they begin to question their assumptions and beliefs, leading to a greater sense of self-awareness and personal growth. Ultimately, their journey to White Castle becomes a metaphor for their journey of self-discovery and self-actualization. By the end of the film, both characters have undergone significant personal transformations, having gained a greater sense of purpose and direction in their lives. Thus, the seemingly banal goal of getting fast food from White Castle leads to real epiphanies for Harold and Kumar, as their journey becomes a catalyst for personal growth and self-discovery.

Similarly, in *Two Str8 Bros*, the goal is vague. I employed the banality of the meaning of gender and the way the characters come to it to keep the stakes low. Otherwise, the world seems much heavier. After all, our protagonists are in danger if they just stay in the future. The film is already tackling gender identity through the central mission. So I had to find subtle ways for it to also tackle other issues related to identity. For example, I explore race through the various instances where Sahil and Brad's outlooks are vastly different because of their childhood, which leads them to act differently in different scenarios. Even the world they come to is very diverse, something that shocks them at first. Another way I tried to make the world feel lighter was through the use of substances.

### **POOF POOF PASS?**

The stoner comedy genre is often known for its humor and portrayal of characters engaging in recreational drug use. While traditionally associated with male bonding and comedic antics, recent analyses have explored the potential queer aspects of the genre and the significance of drugs for queer individuals. This is important to note: when I first started writing *Two Str8 Bros*, the overwhelmingly heterosexual nature of the genre surprised me. However, as I consumed this very American genre, queerness seemed to be central to most of them. I also learned that many queer folk love this genre. Was it the drugs that called to them? The relationship between the bros? Or something else? As noted by Roy Scranton, "Stoner comedies often feature non-normative or non-conforming characters who engage in recreational drug use as a form of rebellion against mainstream societal norms" (Scranton, 2019). This rebellion against societal norms can be seen as a parallel to queer individuals who may also reject or challenge traditional norms and expectations placed upon them.

Recently, the stoner comedy genre has also been examined as queer due to its representation of unconventional relationships and identities, some of which are explicitly queer. Shows like *Broad City* challenge traditional norms of gender, sexuality, and relationships, often depicting queer characters and storylines with “a sense of anarchic humor and subversion of societal expectations” (Nussbaum, 2016). The genre can provide a space for exploring non-conforming identities and relationships that defy mainstream heteronormative standards.

Moreover, drugs in stoner comedies can also serve as a metaphor for the queer experience. As discussed in *Them* magazine, "drugs can represent a form of escape or release from the struggles and challenges faced by queer individuals, including discrimination, prejudice, and societal pressure to conform" (Bendix, 2019). Drugs can provide a temporary escape or respite from the harsh realities of being queer in a heteronormative society, allowing for a sense of freedom, connection, and exploration. Thus, in building the queer future, drugs had to be a central part of the world, especially when they have often been used to villainize the queer community and also cause panic within it.

I employ weed, mushrooms, alcohol, poppers, and other drugs to make this future more accessible to my protagonists. There is a moment when Sahil and Brad are highly intoxicated in the nightclub and Brad has a euphoric rush and finds Sahil to tell him that he loves him. Drugs become a way for their masculinity to expand, helping them communicate. They become a tool for them to get in touch with their emotions. Weed also is central to Syd's life - we see that the only thing keeping Syd from losing their cool at the absurdity of the situation they are in are the various joints and pipes they smoke throughout the film.

## CONCLUSION

This script is one component of my larger mission as an artist, to tackle real everyday oppressions in an approachable and fun way. I intend to keep polishing and editing this script to a point where it can be produced. I need to make some scenes more hard-hitting, like the monologue at the end, and I need to keep making work that gets me the credentials to get this made. I, like many of my peers, am tired of being angry. I am tired of fighting for recognition, representation, and fairness. It's time to make fun of the absurd world we live in, and I can't think of a better way to do it than creating a world where the current hetero-patriarchal structures are not only abolished but are seen as unusual and harmful.

*Two Str8 Bros* pulls from a plethora of media. It explores society, equity, politics, queerness, and so much more. The unique blend of classes I have taken for my interdisciplinary major has culminated in this world-building project that I present as a movie script. Classes like Media Culture Now, Intro to Queer Studies, and Future Techno Imaginaries have helped me analyze complex contemporary issues like transphobia and racism within futurism and have made me understand the intersectionality of oppression. Classes like Screenwriting I & II and Film & Media Production have assisted me in honing my skills as a world-builder and storyteller. This script started as a Zoom play for Future Techno Imaginaries and then went on to become a short film script for Screenwriting. My classes have made me realize that when we think of the future, we must look beyond the West and the constraints of the modern world, and towards a future that is exciting and fun, one that feels equitable, and most importantly, one where even two str8 frat bros can learn that gender is whatever you want it to be.

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Two Str8 Bros  
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**INT. SHOWERS, LOCKER ROOM-EVENING.**

Sahil (22, fit, Desi) and BRAD (21, dad-bod muscular, white) – two fairly well built male presenting individuals – stand under two separate shower heads. There is no stall dividing them. They're sweaty from a soccer game -- No sooner have we met them than we

**CUT TO:**

**INT. AUDITORIUM - CONTINUOUS**

Turn out Sahil and Brad are the entertainment on a stage.

An AUDIENCE watches them from their seats.

**INT. WINGS OF THE STAGE, AUDITORIUM - CONTINUOUS**

The director SYD (short blue hair, eclectic outfit with a gold Sari) and their assistant KATYAYNI (long curly hair, doe-eyed and wearing a green dress) observe the action playing out in the locker room --

The camera pushes further into the--

**INT. SHOWERS, LOCKER ROOM - CONTINUOUS**

Sahil catches Brad staring at him.

SAHIL  
(snarky)  
My eyes are up here dude

BRAD  
Bro shut up, your glutes look great

SAHIL  
EW! Why are you checking me out  
bro. Don't be sus.

BRAD  
I wasn't checking you out -- you're  
literally naked in front of me,  
dick out and everything.

SAHIL  
(chuckling) You want me to drop the  
soap now.

We hear the audience laugh (O.S.).

SAHIL (CONT'D) (CONT'D)  
What the fuck! Wait did you hear  
that?

BRAD  
Hear what?

SAHIL  
Um... Nothing. Just don't be weird  
dude.

BRAD  
I wasn't hitting on you. Even if I  
was gay, which I am not! I would  
never hit on you bro.

SAHIL  
Never said that, just that your  
eyes can't help themselves I guess.

BRAD  
Yours can't either, clearly.

The audience hoots (O.S.)

SAHIL  
AGAIN! What the fuck was that.

BRAD  
Dude, c'mon, it was only a jok-

SAHIL  
Not you, you're so thick, you  
really are built like a brick  
shithouse. Did you not hear the  
hoots?

BRAD  
You feel like there are hoots when  
we are together?

SAHIL  
Bro... Shut the fuck up. Please.

BRAD  
You're being mean.

SAHIL  
Don't you think someone is watching  
us?

The camera slowly zooms out to reveal--

**INT. AUDITORIUM - CONTINUOUS**

AUDIENCE

Yes we are, it's a fucking play!

Sahil AND BRAD WHAT!?

SYD

Fuck. I think they realize.

BRAD

This is creepy dude.

SYD

We need to stop this. The tech is not working. They will realize what is happening.

KATYAYNI

Wait, its just getting interesting!

Syd walks in front of the stage and starts waving their hands

SYD

Alright show is over everyone go home!

AUDIENCE stars getting up to leave and making noise, Syd runs on stage and hits Brad and Sahil with a glowing stick. They fall down, unconscious.

**INT. LOCKER ROOM AT CLUB - CONTINUOUS**

Sahil and BRAD lie on the floor, Sahil is in a dress and BRAD in a romper. SYD and KATYAYNI pace the room. Sahil and BRAD slowly regain consciousness.

SAHIL

(waking up) dude, I had the weirdest dream...

Sahil LOOKS AT BRAD

SAHIL (CONT'D) (CONT'D)

AAH!

Syd is taken aback

SYD

Did this thing just scream at me? Y'all are so dramatic.

KATYAYNI  
You did kidnap them from an  
alternate timeline

SYD  
Don't act like this wasn't your  
idea

Bra gains consciousness.

BRAD  
What's happening?

Brad looks at Sahil.

BRAD (CONT'D) (CONT'D)  
(laughing) dude what the fuck are  
you wearing?

Sahil looks down, then he looks at Brad.

SAHIL  
This has to be a fucking dream.  
What did you do bro this is not  
funny.

KATYAYNI  
Why do you say bro so much

Brad looks over at Katyayni and is dumbfounded, he has never  
seen someone as beautiful in his life and he cannot hide it.

BRAD  
Whoa! Who is that woman?

KATYAYNI  
What did you just call me?

SYD (ANGRILY)  
We don't do that shit here.

KATYAYNI  
(chuckles) it's OK, he didn't know.  
Hey, I'm katyayni.

SYD  
STOP! We need to get rid of them  
before the elders find out. We need  
to knock them out again.

Syd grabs the stick, Sahil gets up and clenches his fists.

SAHIL

Don't you try to hurt me I can take  
on both of you-

Katyayni walks up and punches Sahil, he faints.

BRAD

That was so hot.

KATYAYNI

Oh so you're into that?

Brad looks away shyly.

BRAD

No! No... I mean...

Brad looks back up at katyayni and smirks.

BRAD (CONT'D) (CONT'D)

I will try everything once.

Katyayni giggles.

BRAD (CONT'D) (CONT'D)

You're beautiful.

Katyayni is shocked, they have a faint smile now, their eyes  
are wide.

KATYAYNI

Huh..

SYD

They don't know how this world  
works, pay no attention.

KATYAYNI

(ignoring Syd) thank you. You're  
alright too.

BRAD

Just alright? Come on babe.

KATYAYNI

(chuckling)

Can we keep this one?

SYD

Shut up, we need to get them out of  
here before anyone finds out. I  
will be right back with the tech  
needed. This is a nightmare.

(MORE)



SYD (CONT'D)

I am never getting straight men back to this time. There is a reason they didn't survive. I should've stuck with reruns of friends.

Syd walks out. Katyayni walks up to brad and sits down, looking him in the eye.

KATYAYNI

(whispering to Brad)

They're a little old, ignore them. Your kind has been horrendous to their ancestors, but I can feel that you are different. Keep this, it will help you find me.

They give Brad a rose gold badge.

KATYAYNI (CONT'D) (CONT'D)

Goodbye.

BRAD

Wai-

Syd walks back in and hits brad with the glowing stick. He goes unconscious.

**INT. BEDROOM, FRAT HOUSE - DAY**

Sahil and Brad are passed out in two connected messy rooms that look into one another. Both of them are on mattresses on the floor, there are no beds, clothes all over the floor. There are posters of women all over the walls. Brad wakes up.

BRAD

What the...

He looks at a clock on the wall, its hands are made of penises, it read 9:00 AM. He looks over at Sahil through the door.

BRAD (CONT'D) (CONT'D)

Dude! Wake up!

SAHIL

(Half-asleep)

Wha...shower....are we...I have waited for thi...

BRAD

WE'RE OUT OF WEED OH NO!

Sahil shoots up from his bed.

SAHIL

What!?

BRAD

Why does that work every time?

SAHIL

Dude... I had the weirdest dream,  
you and I were at the showers and  
then you looked at me and then  
we...

BRAD

EW! Shut up bro, you just want to  
do me.

SAHIL

Fuck off! I was gonna say then we..

Brad's phone alarm goes off, he looks at his bedside table  
and sees the rose gold badge. His face lights up, he reaches  
for it--

SAHIL (CONT'D) (CONT'D)

TURN THAT SHIT OFF!

Brad turns off the alarm and then grabs badge. He cups it in  
his hand, smiles and looks at Sahil.

BRAD

Want to play soccer later today?  
Last game of the year.

SAHIL

You know it. Gonna beat yo ass.  
Just don't look at me the way you  
did in the dream.

Brad looks back at the badge, reaches for it, grabs it and  
smiles.

BRAD

We'll see.

**CUT TO:**

**INT. SHOWER, LOCKER ROOM - EVENING**

Sahil and Brad stand under two separate shower heads. There  
is no stall dividing them. They're sweaty from a soccer game.  
Sahil catches Brad staring at him. Brad's fists are clenched

SAHIL  
 (snarky)  
 My eyes are up here dude

Brad smiles and opens his clenched fist, the rose gold badge is there, he presses it by clenching his fist again.

**CUT TO:**

**INT. PINK ROOM - DAY.**

Sahil and Brad are lying on the ground naked and wet, Katyayni stands over them. They are in a room that has no sharp corners, it looks like a plaster cave, and a big curved screen is at one end, on the other end is a big tinted pink window--

Sahil wakes up and looks around confused, he looks around.

SAHIL  
 Brad.. Brad! What the fuck did you do bro!?

KATYAYNI  
 You're back, I knew you'd come back

Sahil turns back and looks at Katyayni and is startled.

SAHIL  
 AHHH!

He starts getting up and covering himself, he looks around

SAHIL (CONT'D) (CONT'D)  
 What the fuck!!! Where the fuck are we, who are you!? DO NOT COME CLOSER--

Brad wakes up and smiles

BRAD  
 IT WORKED!

He looks at Katyayni.

BRAD (CONT'D) (CONT'D)  
 Hey, I am so happy to see you.

SAHIL  
 Bro what the fuck!

Brad looks at Sahil and is enchanted, he shakes it off.

BRAD  
 Shut up! Give me one second to  
 explain, this is..kat...ka--

KATYAYNI  
 Katyayni. Put these on

Katyayni throws a piece of cloth at him. He quickly picks it  
 up and tries to figure it out, then just wears it in a sloppy  
 way, the clothes tighten to fit Sahil.

SAHIL  
 AHHH

She throws a poncho to Brad.

BRAD  
 (flirtatiously)  
 You sure you want me to cover this  
 up?

He winks.

KATYAYNI  
 (plainly)  
 Yes. And hurry, we don't have time.

BRAD  
 Oh...okay. Where are we going?

Brad puts on the poncho, its a bit short, then it  
 automatically extends till his knees.

Katyayni starts walking towards the screen, Brad notices that  
 Sahil looks distressed and goes upto him.

SAHIL  
 (under his breath)  
 This is a bad dream, just that,  
 haye bhagwaan.

BRAD  
 (whispering)  
 Dude chill! Don't worry!

KATYAYNI  
 I have a show tonight and you both  
 are an integral part of it. We have  
 to hurry up.

SAHIL  
 (whispering)  
 Ok I don't know who poncho lady is  
 but I am going nowhere with her!

KATYAYNI

Can you ever just shut up.

Sahil is surprised that she heard him.

BRAD

Hey, don't be rude Sahil, she's nice alright.

SAHIL

How the fuck do you even know her, where are we? What is this that she gave me to wear!? Bro how are you calm right now the fuck!

Katyayni turns back and grabs the same glowing stick that we saw before and walks towards Sahil and Brad

KATYAYNI

Let me just make him faint again.

BRAD

No! Sahil say sorry o kat..kaya..

KATYAYNI

Katyayni!

BRAD

Yes! That! She was in our dream which was not a dream.

SAHIL

Wha-

Katyayni stops, takes a deep breath and with patience continues--

KATYAYNI

Welcome to the future.

SAHIL

(laughs nervously, in that annoying man who needs to be strong but is scared shitless way)  
Why are you fucking with me bro.

KATYAYNI

We are not joking.

SAHIL

Oh yeah and you poncho lady, which sorority freshman are you? Go tell them we don't need their charity.

KATYAYNI

That's it I'm gonna put him out.

Katyayni holds the stick up and Sahil winces and walks back.

BRAD

No! Stop it!

KATYAYNI

Alright, I can put you down first.

She punches Brad, he falls to the ground. She approaches Sahil but Brad grabs her by the foot. She falls.

BRAD

RUN! FUCKING GO!

SAHIL

AAAH! WHERE THE FUCK DO I GO YOU  
FUCKING BRICK

Katyayni looks at Brad and kicks him in the face--

Sahil runs to the back of the room and touches the pink tinted glass, it slowly retracts and he sees a staircase appear. He starts going down, he sees an open window and crawls out and jumps down to the street.

Katyayni follows him to the window and looks out, she is furious. She walks back into the room where Brad is on the floor.

KATYAYNI

You will regret this.

BRAD

I like that.

KATYAYNI

You think this is funny?

BRAD

I mean, the joke kind of was..

KATYAYNI

SHUT UP.

Katyayni takes out a device that looks like a taser and holds it to Brad's head, he winces and screams.

She punches Brad again. He faints.

Suddenly we hear a loud sound, the whole room fades to blue, a voice comes out of the walls.

WALLS

Syd is calling, do you want to pick up?

KATYAYNI

Fuck. Give me a second.

WALLS

Sure, connecting them right this moment.

KATYAYNI

NO- Walls take him in!

The walls hide Brad

WALLS

You need to stop doing this

KATYAYNI

You work for me okay, I can hid

Syd appears as a hologram in front of Katyayni

KATYAYNI (CONT'D)

Hide no more! Because we don't need to they said! Oh hey Syd, sorry was just practicing for the show with the walls!

Syd is looking away from Katyayni, they look busy.

SYD

Hey, I just noticed a weird time jump, I was clear we won't do this again after the last time. Do you know anything about this?

KATYAYNI

First of all, its my job to keep up with those logs, why are you using my tech again? Also, I will look into it after my show tonight. I haven't seen any weird jumps. If anything it is probably just the elders.

Syd looks up at Katyayni.

SYD

First of all, you work with me so I can do whatever I want. Anyway, how is the show coming along? What is this big mystery reveal?

(MORE)

SYD (CONT'D)  
A new way to deconstruct  
masculinity and violence you said?

Brad grunts.

SYD (CONT'D)  
What was that?

KATYAYNI  
The walls!

SYD  
What?

KATYAYNI  
I have to go, but you'll see for  
yourself!

SYD  
Okay...

Katyayni cuts the call.

KATYAYNI  
Get him back!

The wall spits Brad out onto the floor in front of Katyayni.

BRAD  
(grunting)  
Why..I thought you liked me..

KATYAYNI  
(sighs)  
You are so gullible, Syd should let  
me just get rid of you. Especially  
after everything you have done.

BRAD  
What..do you mean?

KATYAYNI  
Don't talk, your body cannot handle  
it.

BRAD  
Won't the cops find you?

KATYAYNI  
There are none, thousands of years  
have passed, we don't need them.

BRAD  
Who stops-



Katyayni hits Brad with the glowing stick. He faints.

KATYAYNI  
Save your questions for later.

**CUT TO:**

**EXT. STREET - DAY**

Sahil stumbling through the streets, covering his skin as much as he can.

The streets are all walkways and trains, there are cars in the sky, there is a lot of public art and some screens and advertisements. There are holograms in places and people are dressed in eclectic ways, everyone has a distinct sense of style. There are vines all over the streets and the appearances of buildings keeps changing.

He walks around confused. He sees a couple who are both in a single sweater that stretches across their bodies. He overhears them talk.

COUPLE #1  
We need to go to the Alabama  
exhibition

He turns towards them and his eyes widen

SAHIL  
Hey! I am from Alabama! Yea,  
Alabama! Drown 'em Tide! Every  
'Bama man's behind you, Hit your  
stride.

COUPLE #1  
HAHA you're funny, you work at the  
museum?

SAHIL  
What?

COUPLE #1  
You know, the museum with the  
retrospective on old Alabama, from  
2080!

SAHIL  
What.. um where am I?

COUPLE #1

Are you lost? We can help, what's your name? Who do you know, we can find them.

SAHIL

I go to Alabama university.

COUPLE #1

Ok drop that character queen, gosh you advertisers are so annoying. Now get!

Sahil runs away. He stumbles ahead and sees five people fighting.

PERSON 1

This is not working out

PERSON 2

I am afraid we have to break up with you both.

PERSON 3

It isn't you two, its us three. We are so sorry.

Person 4 and 5 cry. Sahil makes a face and turns the other way. He sees a billboard showing a book advertisement, it reads "Was this the future gays wanted? A look into queer history in the 20s!"

SAHIL

Huh?

He looks around and feels helpless. The world spins around him. He closes his eyes, takes a deep breathe and opens them to a bar, the sign says lost ones, he walks in.

**CUT TO:**

**INT. SYD'S ROOM - CONTINUOUS**

Its a colorful room with ornaments all over, there are bongos and smoke devices all over the shelves. Everything is yellow green and blue, lots of Jaipuri decorations adorn the walls. Syd stands in the Kitchen with a huge glass of wine in an Kaftan.

Syd picks up the phone and calls MOR (Bad postured bear with a great beard and pink long hair). MOR's hologram appears Infront of Syd. He is behind the bar cleaning glasses.

MOR

Syd!

SYD

You know you're not a housewife  
from the 1900s right?

MOR

Hello to you to!

SYD

I need some info.

MOR

Why else would you call me.

SYD

Good, you know your place.

Syd smiles.

MOR

And I would love to be at yours  
with you. Now hurry up, you don't  
have much time on this earth as it  
is.

SYD

Stop with the old jokes, they got  
boring thousands of years ago

MOR

And somehow you're still here.

SYD

Anyway, I need info on Katyayni's  
show tonight.

Mor's eyebrows raise

MOR

Tea on one of your own?  
Interesting.

SYD

Don't go spreading this shit, its  
dangerous this time. I saw a weird  
time jump and she blamed it on the  
elders.

MOR

I did hear something.

SYD  
What would you need for it

Mor smiles wide

MOR  
Well, you do have an incredible  
shawl collection...

SYD  
Sure. You'll get you pick.

Mor rolls his eyes.

MOR  
(smirks)  
Oh, I wasn't done. Wear one and go  
on a date with me.

SYD  
You can keep trying, but that will  
not happen.

There's suddenly a big sound.

Mor looks to his left

SAHIL  
Can someone help me, please (O.S.)

MOR  
Fuck, some fool just walked into  
the bar, he's making a commotion.

Sahil enters the frame of the hologram, walking behind Mor  
looking confused.

SAHIL  
Please help, I don't know what to-

SYD  
Is that?

Syd's eyes widen.

SYD (CONT'D)  
Keep Him there! I am on my way.

Syd hangs up, hurriedly gets all their things in a handbag  
and runs offscreen.

**CUT TO:**

**INT. LOST ONES - CONTINUOUS**

Syd enters Lost Ones, a bar with neon lights everywhere, hyperpop playing, old diner style tables and a very eclectic crowd

Mor walks towards Syd

                  SYD  
Where is he?

                  MOR  
What are you not telling me Syd?  
This kid has been here for 20  
minutes and all he has said is  
Delta something Tao? What does he  
mean?

Sud looks deep into Mor's eyes, Syd's eyes are bloodshot red

                  SYD  
I will make him talk.

                  MOR  
Oh you're blazed as fuck aren't  
you.

                  SYD  
The job calls for it.

Syd walks up to Sahil and grabs his by the neck.

                  MOR  
Syd!

                  SYD  
(angry)  
How did you get here? And where's  
your annoying boyfriend?

                  SAHIL  
(scared)  
I- I- WAIT WAIT PLEASE DON'T HURT  
ME, I AM LOST, I WAS IN THE SHOWER  
AND THEN THERE WAS A BRIGHT LIGHT  
AND THEN I WAS IN THIS ROUND ROOM  
AND THIS LADY WITH LIKE A PONCHO  
HURT HIM AND I RAN

                  SYD  
Wow no response to the boyf-

                  SAHIL  
ALSO I AM NOT GAY.

SYD

There it is. Okay calm down, Mor, get him a drink. Okay now tell me, slowly this time. What happened?

SAHIL

Why should I tell you?

SYD

You are sitting in a bar in a skin tight dress with nothing underneath, everyone is staring at your ugly face and that haircut from who knows what decade. There is fear in your eyes and desperation on your face... should I go on?

Syd looks at Mor, he gives Sahil a purple looking drink.

SYD (CONT'D)

Get me my regular. Drink up, you need it.

Sahil doesn't move. Syd looks back at Sahil

SYD (CONT'D)

I cannot help with your closeted little feelings or that ugly face but I do need to fix everything and send both of you back in time or your bodies will literally disintegrate. SO FUCKING DRINK AND TALK.

Sahil drinks the water.

SAHIL

Back in time? What do you mean? Is this the future?

SYD

(sarcastically)

No you're just in Berlin actually.

SAHIL

Wha-

SYD

Ya you idiot, this is the future. You're from the 20s right?

SAHIL

No I was in 2022!

SYD  
Yeah, the 20s.

SAHIL  
What year are we in now?

SYD  
Years are a social construct, but  
for your understanding we would be  
somewhere in between 2900-3000

SAHIL  
This has to be a dream.

SYD  
Pretty gay of you to dream about  
being pants less at a queer  
establishment.

SAHIL  
Wait this is a gay bar?

SYD  
The whole world is a gay bar honey,  
you're in the future.

SAHIL  
So this is America in the future?

SYD  
We don't believe in nation-states  
anymore, they were clearly set up  
for failure. That reminds me, we do  
not have time for this, enough  
questions from you.

SAHIL  
So I somehow time traveled to the  
future and because of that  
disrupted the space time continuum  
and now can die?

SYD  
The space time blah blah is not a  
thing, this is not back to the  
future.

SAHIL  
Wait they still have those movies?

SYD  
Please listen for once. I need you  
to tell me where your friend and  
that lady you saw are.

Mor shows up with the drinks and food. He puts it down on the table. He looks at Sahil.

MOR

You have no chance with someone like Syd.

SYD

He's right, but also fuck off Mor.

Mor shrugs and leaves.

SYD (CONT'D) (CONT'D)

Sahil, tell me what happened. I can help you, where is Brad?

SAHIL

Well, we were at the locker room, looking away from each other obviously.

Syd rolls their eyes.

SAHIL (CONT'D)

Then suddenly we weren't in the locker room, we were in this pink cave and the scary poncho lady

SYD

Not a lady

SAHIL

Ok, she was in this room and then Brad saved me and she got him. I ran and ran but was so lost and the streets are all weird, and this cannot be the future there are no skylines, I don't get it, in what world would Brad save me

SYD

Wait what do you mean by saved you?

SAHIL

The pink haired girl said-

SYD

Not a girl

SAHIL

Well she looked like one



SYD

And you will not call Katyayni that  
or I will make sure you look like  
someone beat the fuck out of you.

Syd smiles and bats their eyes.

SAHIL

Ok.. Anyway, she said we were  
getting late for a show and I said  
I didn't want to go with her and  
then she charged at me. Brad made  
her trip and told me to run so I  
did but..

He chokes up.

SAHIL (CONT'D) (CONT'D)

(almost crying)

We can save him right? What is she  
doing with him? I'm sorry I am just  
so confused. (He wipes his tears) I  
will be fine, I am okay.

Sahil holds his breath and clenches his fists.

SYD

We can save him, yes, don't worry.

Sahil starts taking deep breaths and breaks down. Syd rolls  
their eyes.

SYD (CONT'D) (CONT'D)

You are so dramatic..Please have  
your food.

Sahil quickly starts eating while crying and his sadness is  
replace by shock, his face lights up.

SAHIL

This is so good, what is it?

SYD

Plants that don't exist in your  
time.

SAHIL

Well, I have never eaten a plant  
that tastes this good, this is like  
olive garden level shit!

Syd looks offended

SYD  
Olive gard-- nevermind, eat up you  
need the energy.

SAHIL  
I feel so lethargic.

Syd looks at Mor.

SYD  
GET THIS MAN A POPPER!

Mor runs into the back of the bar and comes out with a tray  
with a small silver RUSH bottle.

SYD (CONT'D)  
The name is ironic.

SAHIL  
What's the irony?

Syd sighs.

SAHIL (CONT'D)  
Do I drink it?

Syd takes the bottle and takes a hit. They take it like a  
normal popper but the bottle opens differently making a small  
tunnel to the nose.

SYD  
That's how.

SAHIL  
Is this bad for me?

SYD  
(matter-of-factly)  
What isn't?

Sahil takes a hit. His eyes light up and stance becomes more  
relaxed.

MOR  
HOLD IT! That always works.

SYD  
Call us a car, we must go to  
Katyayni's show.

SAHIL  
(still holding it)  
What was that?

SYD  
Just a refined version of what you  
already have, stays longer too.

SAHIL  
No, who is Katyayni?

SYD  
Oh! Poncho person.

SAHIL  
Oh I will fuck her up as soon as I-

Sahil exhales, the popper kicks in, we see Sahil relax.

SAHIL (CONT'D) (CONT'D)  
Oh I love this, I feel so alive. So  
this is like a red bull?

SYD  
(chuckles)  
Ya, sure, that's what it is.

Syd and Sahil get up and leave.

**EXT. OUTDOOR ART GALLERY - NOON.**

Katyayni stands in the middle of a huge garden with Edison bulbs and candles suspended mid air. Prints from archival queer magazines adorn the skies. A big sign in the middle reads "katyayni presents : Mard, a deconstruction of male identity and violence in the ancient times." Sahil and Syd enter and get lost in a sea of people.

SYD  
(whispering)  
We have to be careful, people can't  
know we are here. Stay close to me.  
Als-

Syd looks back at Sahil, he isn't there.

Syd looks around and sees Sahil wander through the gallery, it looks like he is having the time of his life.

SYD (CONT'D)  
Oh fuck.

Sahil, obviously still high, walks around and observes people. His posture is super relaxed. He sees a group of people with wine and some food and hears them talk

GROUP PERSON 1

The homoeroticism that was  
intrinsic to the frat boy is really  
cool to think about

GROUP PERSON 2

But are these stories even true?  
How do we know about oral accounts  
being true?

Sahil barges into the conversation of the group

SAHIL

Ya'll talking about frats!? Sick I  
am in one! SIGMA THETA DELTA! WOOF

They all laugh

SAHIL (CONT'D)

So what were you talking about?

GROUP PERSON 2

Hey, I am poppy, not sure that I  
have seen you. We were just talking  
about homoerotic undertones in  
frats and if they really were true

Sahil looks confused.

SAHIL

So, do people fuck in frats?

POPPY

Yeah!

Sahil eyes widen

SAHIL

YES! Of course they do. We had this  
guy, called him big Fred. He was  
huge and chiseled like a Greek god.  
Everyone used to ask him for gym  
advice. One day we came back really  
late from a party and Big Fred was  
all tied up and a skinny freshman  
was calling him his little slut!  
Poor man, he had to leave school  
because of how much shit people  
gave him.

POPPY

Oh wow, you're a great performer!  
Are you with Katyayni?

(MORE)

POPPY (CONT'D)  
 I heard she is "looking into the past to deconstruct masculinity and violence" how do you think she is doing that?

Sahil tenses up.

SAHIL  
 Katyayni! Where is she?

GROUP PERSON 1  
 Wow, your work is so nuanced.

The point towards the edge of the Garden. Katyayni looks around and goes into a small round structure.

GROUP PERSON 1 (CONT'D)  
 There she is, looks like she just stepped into the control room!

Sahil walks away towards the control room

GROUP PERSON 1 (CONT'D)  
 Bye! I guess.

They turn to poppy

GROUP PERSON 1 (CONT'D)  
 That was a star! I am excited about this show.

POPPY  
 Katyayni has outdone themself. Oh there's Syd! Syd!

Syd walks to them, rolling their eyes.

Poppy smiles and hugs Syd.

POPPY (CONT'D)  
 You must be so proud! We just met one of the performers, he acted like SUCH a frat bro! You would think he is straight, haha, out of the 2020s! So exciting!

Syd's eyes widen, then relax to act like everything is okay.

SYD  
 Ohhh, is that so, yeah! Katyayni told me they all were practicing an ancient acting technique, its called method acting!

POPPY

Oh wow! That's dangerous didn't people do terrible things and used that method as an excuse!

SYD

Exactly! Which is why I should find them! I am supervising! Where did this actor go!

POPPY

They, I mean he (chuckles), followed katyayni to the back!

Syd runs towards the back

POPPY (CONT'D)

Wow, nobody says bye anymore.

**CUT TO:**

**INT. BACK ROOM - CONTINUOUS**

Brad sits on a floating chair in the middle of a big cave, Katyayni is on one edge fiddling with some dials that change colors as she turns them. Sahil is ducking behind he entrance watching.

KATYAYNI

Stop trying to get out of that, you cannot.

BRAD

I really thought you were into me

KATYAYNI

The only person stupid enough for that is your boyfriend.

BRAD

Shut up!

KATYAYNI

He is lucky he ran away. After all that you have done, Syd should end you. Anyway, since they don't have the sense to do so, I will. Right after I make you relive the pain that you deserve to feel.

BRAD

I don't know what we have done to you, but this is illegal

KATYAYNI  
That is bold of you.

BRAD  
LET ME GO.

Katyayni walks upto Brad with a phone device, touches it to Brad's head, he screams in pain.

KATYAYNI  
Do not raise your voice at me. I  
know you are used to having power,  
you have none here.

Sahil sees the glowing stick near the entrance. He grabs it and charges at Katyayni. Katyayni turns back and slaps him.

KATYAYNI (CONT'D)  
HAHAH, YOU CAME BACK, YOU ARE SO  
STUPID.

He throws the stick on her head. He knocks her over, she falls, she isn't unconscious but cannot move. Sahil goes upto Brad.

BRAD  
(with tears in his eyes)  
Sahil!?

SAHIL  
I got you bro. Get up and come with  
me.

BRAD  
I cannot! There is no way for me to  
move!

Syd runs into the room. Sahil and Brad don't notice and just stare into each others eyes.

SAHIL  
All tied up and no way to move?  
Sounds like a Thursday night for  
you.

BRAD  
Bro that was ONE TIME and I just  
wanted to try it

SAHIL  
YOU ASKED ME TO DO IT!

SYD  
...what did I get myself into.

Syd looks over at Katyayni. Katyayni gets up and charges at Sahil, Sahil winces but right before Katyayni hurts Sahil she freezes mid air. Syd is holding a device pointed at her.

SYD (CONT'D)  
Really? Are you a kid.

KATYAYNI  
LET ME GO! They are getting just  
what they deserve.

SYD  
(angrily)  
And what about you? You lied to me.

Katyayni is shocked. Syd starts walking towards her slowly.

Katyayni's face droops.

KATYAYNI  
I...I'm sorry..I was gonna tell you  
after tonight.

Syd gets angry.

SYD  
Do you have any idea how dangerous  
this is for them?

Katyayni look shocked and mad.

KATYAYNI  
Who cares!? It is literally two men  
from 2022, the world could use less  
of them

SYD  
You know I agree with you, but you  
are literally just using that to  
validate all the shit that you have  
done. That is so fucking stupid.  
Queer liberation used to mean  
something, our people died for  
this!

KATYAYNI  
And now we are alive! And we get to  
make fun of these people who were  
fucking horrendous to us. To Penny!

Syd is shocked. They grow quiet.

SYD  
They didn't do shit to you.



Katyayni is taken aback.

KATYAYNI

...

SYD

Anyway, the elders will deal with you.

Syd looks over to Sahil.

SYD (CONT'D)

Sahil kiss Brad on the cheek.

SAHIL

(shocked)

What?

SYD

(angrily)

YOU WANT TO GET HIM OUT OR NOT?

Sahil kisses Brad on the cheek. Brad tries to move, he fails.

SAHIL

(confused)

It didn't work.

Syd walks up to Brad and flips a switch under the chair, Brad gets up

SYD

It wasn't supposed to  
(laughs)

SAHIL

That was not funny

Brad touches the cheek Sahil kissed

BRAD

(under his breath)  
I kinda liked it...

Sahil looks at Brad

SAHIL

What was that?

Brad starts wiping his cheek as if he is cleaning it.

BRAD

I cannot believe you went for it  
bro

SAHIL

No homo

SYD

Too late, look around you.

Syd Shrugs, We hear Katyayni fall to the ground.

Syd, Sahil and Brad look at Katyayni, she smiles and moves her hand, taps a band on her hand thrice and disappears.

SYD (CONT'D)

Fuck.

SAHIL

So, what now?

SYD

Brad did she tell you anything

BRAD

Not really, she just kept talking about helping someone get revenge on me.

Syd's eyes widen.

SYD

Oh..

SAHIL

Revenge?

BRAD

I did not get that either.

SAHIL

Well you have clearly made a lot of enemies.

BRAD

Yeah at least I didn't run away.

SAHIL

Ya? Well at least I didn't horny follow a killer into the future!

BRAD

Hey! That's unfai--

SYD

Shut up both of you! We have to go to the elders before your bodies start disintegrating.

SAHIL

From the looks of it you are the  
elder.

Sahil and Brad hi5 and laugh, Syd walks up to Sahil and  
twists his arm

SYD

I would watch your cockiness, I am  
your only hope to get back to your  
time right now.

Sahil winces

SAHIL

Okay! Sorry!

Syd leaves his arm.

SYD

An elder is an all knowing being,  
their knowledge goes beyond your  
time. They also have ascended  
science and can send you home.

SAHIL

So magicians?

SYD

Not really, but yes. Anyway, follow  
me.

Syd walks out into the garden, Brad and Sahil follow.

**EXT. OUTDOOR ART GALLERY - CONTINUOUS**

Syd walks in front as Sahil and Brad follow behind together.  
They look around in awe and take in the world around them.

BRAD

(under his breath to Sahil) So this  
is the future?

SAHIL

Yeah, I guess, I still don't  
believe that you aren't fucking  
with me bro.

BRAD

Bro, if it makes youj feel better,  
this lowkey might be one of those  
new age streaming movies, just look  
at how diverse the cast it

SAHIL  
Bro, why would being stuck in a  
shitty low budget virtue signalling  
movie make me feel better

BRAD  
Virtue what?

SAHIL  
Nevermind, I'm okay anyway.

Brad looks surprised.

BRAD  
Bro... you seem surprisingly calm

SAHIL  
Yeah I took something earlier, it  
helped

BRAD  
(whispers)  
Like drugs?

SAHIL  
I don't know what it was, felt like  
redbull but it was a gas I just  
took in.

BRAD  
Woah.

SAHIL  
Yeah.

BRAD  
This cannot be the future though.  
Where are the tall buildings? Why  
doesn't this look like Dubai?

SAHIL  
You don't know what Dubai looks  
like.

BRAD  
I've heard its futuristic.

Sahil sighs in disappointment--

SAHIL  
Sure.

Syd looks back at them.

SYD  
Hey lovers! Stop talking amongst  
yourself and hurry up, we don't  
have much time. Let's go!

Brad and Sahil run towards Syd.

**CUT TO:**

**EXT. CHANDNI MARKET - NOON**

Syd, Sahil and Brad walk in a tiny lane with houses and shops on either side, it is crowded and looks similar to Chandni Chowk in Delhi, neon lights shine in the shaded corners, people bargain and heckle each other around the.

Sahil and Brad walk behind Syd, everyone is looking at them.

SYD  
You both look horrendous.

SAHIL  
Says the boy in a pony tail.

Syd looks back at Sahil. And gets super close to his face

SYD  
I will fucking kill you. You  
gorilla brain cis het man.

Syd throws an air punch, Sahil flinches and moves back

SAHIL  
Fuck! I'm sorry

BRAD  
Sahil, be nicer.

Syd sighs, looks down, takes a deep breath and looks back at them.

SYD  
Its okay, this is my fault. Sorry  
Sahil. I shouldn't be snapping like  
this. You guys need to preserve  
your energy anyway.

Syd starts walking again, Sahil and Brad follow.

SAHIL  
I'm sorry too, I'll stop.

He looks at Brad and Brad shrugs. Sahil gulps.

SAHIL (CONT'D)  
Um, Syd

SYD  
Yep?

SAHIL  
What happens if we don't find a way  
to get back?

SYD  
Well, its been a long time since  
you lived, the climate is  
completely different, it will start  
affecting you. At first it only  
hurts muscles and bones but then..

SAHIL  
Then what?

SYD  
Lets hope we don't find out.

Syd walks ahead, Sahil ad Brad look at each other. They are  
terrified.

Syd, Sahil and Brad reach a pink house in the end of the  
small lane. Syd knocks on the door thrice.

VOICE  
What do you want?

SYD  
I need to meet with them.

VOICE  
You only come back when you need  
something.

SYD  
This is important.

VOICE  
Who are thes- HUH, how dare you do  
this, Nani will be furious.

SYD  
You don't know her like I do then.

VOICE  
Syd's here, look what they brought.

The doors to the house opens. We see NANI (elderly, long  
white hair that touches the floor, she floats)

Nani walks out wearing light all over her body, she looks at Syd and then Sahil and Brad. She rolls her eyes.

NANI  
This? Really?

SYD  
They are going to die.

NANI  
Trust me , I know. But I don't care, its them. How did they get here anyway.

SYD  
Long story, we have to talk about that too. Katyayni is missing.

NANI  
Oh no. Good thing for you that I have an eternity to live.

SYD  
She got them here and ran when I found out.

NANI  
Oh! What? That is not how I remember it.

SYD  
Okay! Its my fault too, it was her idea and I went along in a controlled settings, then I sent them back.

NANI  
I'm disappointed in you. You're supposed to be more responsible.

SYD  
And that's why I'm here and she isn't. Can we hurry now?

Some people leave the house behind them and snicker. Sahil looks back at them and makes a tense face.

SAHIL  
Can we go in!?! Everyone is staring.

SYD  
Shut up please, now you know how it feels.

Sahil's eyes widen, he grows quite.

SYD (CONT'D)  
Nani, I really need your help.

Nani turns and walks in. Syd looks back at Sahil and Brad and signals them to follow them.

**CUT TO:**

**INT. NANI'S HOUSE - CONTINUOUS**

They all walk into a dimly lit orange room, it has various corners and Islamic art, the walls are huge Mughal miniature murals. Nani floats in the middle. Syd, Sahil and Brad stand in the corner. Sahil and Brad look around with their mouths open.

NANI  
Pretty amazing right?

BRAD  
I've never seen anything like this

SAHIL  
I would love to do shrooms here

NANI  
Ah, Syd, there's just like you.

Sahil and Brad look at Syd, Syd widens their eyes.

SYD  
Whatever you say Nani. Now tell me,  
how can we get them back?

NANI  
Let me think

Nani closes her eyes.

BRAD  
(whispering)  
So, will she tell us how to go  
back?

SYD  
Its upto Nani. If she decides you  
are good enough to save then yes.

BRAD  
Why? Why does this person get to  
decide?



SYD  
Nani is literally one of the most  
powerful people in this world. They  
have millenniums of knowledge.

Brad looks at Nani and smiles

BRAD  
Hey Nani! Open your eyes!

Syd looks at Brad with shock.

SYD  
(whispering to brad)  
Cut it out! Sh!

BRAD  
Nani!!!!

Nani opens one eye

NANI  
What?

BRAD  
Chicken or egg?

He smiles smugly

SYD  
Wha-

Nani smirks.

NANI  
Egg.

Brads mouth opens.

BRAD  
Woah.

Sahil looks annoyed, with his arms crossed he screams.

SAHIL  
Please can you tell us how to fix  
this shit!

Nani opens both her eyes and towers over Sahil

NANI  
Calm down miss.

Sahil doesn't flinch.

SAHIL

I am a man!

NANI

Ya, we know. You're as useless as one.

SAHIL

Useless? We have been here for so long and nobody can fucking help in any way! Everybody looks fucking weird and its so uncomfortable to be here!

Nani smiles, goes back to the middle of the room and turns away from them.

NANI

If you are such a man, make yourself useful and do this. Tell me what that means.

SAHIL

What what means?

NANI

Being a man, tell me what it means. Actually tell me what man means. Yes, that is it, I will help you only then.

SAHIL

What the fuck is that question?

Nani starts walking away.

NANI

If you can tell me what it means to be a man in the next 24 hours, I will send you back. Now, goodbye-

BRAD

Gender is a personal aspect of your identity and can refer to external social cues that make sense of identity for an individual.

Nani turns back with her eyes wide open. Everyone stares at Brad, dumbfounded, Sahil looks confused.

SYD

I'm impressed..

Nani turns back and continues.

NANI

Wrong.

SAHIL

It's what between your legs, I have a dick so I am a man.

NANI

Much worse. You have one day. Oh by the way Syd, you take care of them. For all I care you got them here, you get them out. Bye now.

Nani leaves the room, Sahil and Brad look confused, Syd is concerned, they pace the room. Brad follows them around and Sahil sits down on the floor, frustrated.

SYD

Fuck! This is so stupid.

BRAD

Calm down. It'll be alright. We both are men, how hard can this be?

SYD

Do you not get it!? That person is revered and loved and I fucked up and now have to deal with you! I am surprised you made it out alive from that!

SAHIL

What do you mean?

SYD

The disrespect you showed to someone who just wanted to help was incredible. I don't know how long either of you will last.

BRAD

Why can't you just tell us the answer?

SYD

I don't know if I will be right. Its a hard question. Gender is really useless now, it doesn't really matter. In fact its an ancient word! Plus, if it doesn't come from you Nani would know.

Syd stops pacing, so does brad.

SAHIL  
I answered it right.

BRAD  
Even I know you did not.

SYD  
You were way off, the stupid one  
got it better.

BRAD  
Thanks!

SAHIL  
(sighs)  
So now what?

SYD  
I don't know.

Syd's face lights up

SYD (CONT'D)  
But I do know someone who might  
know.

SAHIL  
Who?

SYD  
Juan, they work at the university  
nearby.

SAHIL  
They still have universities?

SYD  
They look a little different

BRAD  
Sick, is there a frat

SYD  
(sarcastically)  
Yeah! Thousands of years have  
passed and greek life is what  
survives.

SAHIL  
Can we not do this? How do we get  
to Juan?

SYD  
Which one of you is more muscular?

SAHIL  
Well, not to flex but

Sahil flexes

SYD  
Perfect, we can pimp you out. Lets  
go to my place.

Syd turns around and starts walking. Sahil's jaw drops to the floor.

SAHIL  
Wait what

Brad looks excited. He grabs Sahil by the neck and follows Syd.

**CUT TO:**

**EXT. CHANDNI MARKET - CONTINUOUS**

Syd walks in front with Sahil and Brad following right behind.

SYD  
Juan spends most of the day at the  
cruising grounds.

SAHIL  
What's that?

SYD  
You'll find out, just do not make  
eye contact.

Sahil and Brad follow Syd outside, Syd screams in a certain pitch, a horse shows up. Sahil and Brad watch in shock.

BRAD  
Wow, the future-

SYD  
It's a performance, so you still  
feel like you are using something  
to get somewhere.

BRAD  
So it doesn't work?

SYD  
Just not like a horse.

They get into the horse carriage.

**INT. HORSE CARRIAGE - CONTINUOUS**

They sit opposite to each other, there are screens as windows that show the English countryside.

SYD  
To my house!

SAHIL  
How does the horse know where that is?

SYD  
It remembers me.

SAHIL  
What?

BRAD  
Wait so can I tell it to go anywhere and it will?

SYD  
It wont listen to you

BRAD  
Oh, okay.

He frowns

SYD  
Anyway, back to cruising

Syd pulls out her phone and pulls up a holographic photo of Juan. He's short thin and is wearing short shorts and no shirt.

SYD (CONT'D) (CONT'D)  
This is Juan, he will be in something similar. The cruising grounds are a place to find sex, most of the gardens are cruising grounds, most public spaces, but he goes to the one close to where he lives.

BRAD  
Wait wait wait, Sahil is not gonna have sex in public

SAHIL  
Or in private with a dude!

SYD

You need to stop that, nobody here is a dude. Also you do not have to have sex with anyone, you just have to find Juan and talk to them.

SAHIL

So people in the future just fuck in public?

SYD

In the future? What do you think happens in your university's park after midnight?

SAHIL

Wait, brad, don't you go there to smoke at night? Wait does that-

SYD

Ok shush! We're here.

**INT. LIFT - CONTINUOUS**

Sahil, Brad and Syd leave the cart and walk into a large white room with plants all over. Syd claps thrice and the whole floors moves to go up to Syd's houses entrance. The windows are covered with plants.

BRAD

This is your house? It looks so fucking cool.

SYD

Thank you, I modeled it after the ruins of New York.

BRAD

New York was in ruins?

SYD

The whole world was, you all fucked up the climate. We were lucky we survi- AAAH.

The elevator doors open, there is a hologram of Katyayni there.

KATYAYNI

I cannot believe you have done this to me, the elders are looking for me but I will be back.

(MORE)

KATYAYNI (CONT'D)

You cannot run. Why would you help them over me? After all that they have done.

SYD

Shut up, also, you're fired.

KATYAYNI

You can't fire me!

SYD

Sure I can!

Syd walks through the hologram. It shuts.

Sahil and Brad just stare at each other, amazed but confused.

**CUT TO:**

**INT. SYD'S APARTMENT - CONTINUOUS**

Syd walks in front towards the kitchen.

SYD (CONT'D)

Anyway, you both must be starving, let me get you some food.

Syd walks into the kitchen and touches the table a few times and three bowls appear.

SYD (CONT'D) (CONT'D)

It's my favorite, we call this mugchan.

SAHIL

Mugchan? Interesting, does it have any shellfish? I'm allergic.

SYD

Don't worry, I know you are.

Brad is tinkering with the house, everything he touches reveals something new.

BRAD

Woah, this is so cool, I have so many questions. Like what is this?

He goes up to a shelf of ornaments and touches a black pipe with a button, it transforms into a bong with an inbuilt dildo that vibrates.



SYD  
Stop touching things!

Brad keeps it back and walks over to the end of the shelf, there is a photo of someone with blue hair, the photo is a hologram.

BRAD  
Woah.. that is so cool, who is that?

Brad reaches for the photo

SYD  
STOP TOUCHING THINGS!

Syd snaps their fingers and a chair comes and carries Brad to them.

Brad looks shocked.

Syd takes a deep breath.

SYD (CONT'D)  
Y'all should eat.

BRAD  
(pissed off)  
I'm not hungry

SAHIL  
Yeah me neither, I don't know why though

BRAD  
Bro I have told you we need to stop smoking before we eat

SAHIL  
Bro you eat like a pig even when we don't smoke, and YOU are not hungry bro

Brad looks shocked.

BRAD  
That is weird...but weed would help-

They look at Syd with puppy dog eyes

SYD  
Okay okay, god.

Syd claps their hands, a whole tray of weed comes out, there are different plates on the tray and they are all labeled.

BRAD  
Woah, this is heaven

SAHIL  
Maybe the future isn't all that bad

Syd roll their eyes

SYD  
Could you all be more of a  
stereotype? Anyway--

Syd picks up the first plate and taps on it twice, it floats up and a joint comes back down

SAHIL AND BRAD  
Woah

SYD  
Smoke this, should make you hungry

Syd passes the joint to Sahil and Brad, they both take one hit and cough a lot.

Syd chuckles and takes a huge hit without any problems.

Sahil and Brad stop coughing and look at each other and then at Syd, their eyes are bloodshot red.

SYD (CONT'D)  
Hungry?

BRAD  
Very.

SAHIL  
Food, now.

Syd flicks their wrist, the table opens up and three three bowls of soup with meat in it come out.

They all sit and eat.

SAHIL (CONT'D)  
Okay so -

Sahil takes a bite of his food, his face lights up

SAHIL (CONT'D) (CONT'D)  
That is... incredible, what is?

Brad laughs

SAHIL (CONT'D)  
Why laugh bro?

Brad laughs louder

SYD  
This strain makes you a little non verbal, just give it a bit. Anyway, this is Mugchan. Its just some garlic, chicken, Haldi, parsley, cilantro, mint, some masala but you have probably never had them before.

Brad makes satisfied food noises. And Sahil finishes his bowl and drinks water.

SAHIL  
Ah, much better.

SYD  
That was quick...

SAHIL  
Yeah, I barely feel weed anymore

His eyes droop

SYD  
Sure.

Brad reaches over to Sahil and holds his eyelids up

BRAD  
Now speak

Sahil looks around, then back at Syd.

SAHIL  
Wow... anyway, why does Katyayni hate us, what were they saying about hating us? And how do you know I'm allergic to shellfish? And if nobody can tell us the answer how will Juan help.

Brad takes his hands off Sahil's eyelids

SAHIL (CONT'D)  
Thanks bro

BRAD

Anytime bro

Syd rolls their eyes

SYD

I can't tell you much, the more you know the harder it is to make this feel like a dream. Juan is really smart, he would know where to find the answer. You just have to trust me.

SAHIL

I mean, we don't really have another choice do we?

BRAD

So we have to like, study?

SYD

Yes and no, studying isn't the same as it used to be. Plus we don't have time and I am sure you guys aren't fond of reading

BRAD

Hey! Sahil reads the Wall Street Journal and they use level 4 words

SYD

(sighs)

Anyway, I would say you both should rest but we are in a time crunch, lets find Juan and then y'all can take a nap

Syd swipes on the table twice, the bowls are taken away and suggestive music starts playing

SAHIL AND BRAD

Oooh, spicy

SYD

Shut up! I always mess that up

STOP THE MUSIC!

The music stops.

SYD (CONT'D) (CONT'D)

(screams) GIVE ME A HIT

A joint appears with a robot arm holding it, Syd takes a HUGE hit

SYD (CONT'D) (CONT'D)  
Ok, I am ready to deal with this  
shit.

SAHIL  
You can smoke indoors in the  
future?

SYD  
You really were living in America.  
Anyway, this is not bad smoke.

BRAD  
Can I have a hit?

SYD  
No, but I will pack you something.  
Now come.

Syd Sahil and Brad walk out of the room, they enter a glass lift that shows them waterfalls, Syd claps their hand says pack the safe one and call a chariot. They get out of the elevator and a futuristic ghost rider type chariot appears in front of them.

SAHIL AND BRAD  
Woah.

SYD  
Its the future, we might as well  
ride in style.

**EXT. CRUISING GARDENS - EVENING.**

The chariot lands in a garden which looks like Lodhi garden in Delhi. There are a bunch of monuments in the garden, people wander all around, some are picnicking, some painting. Syd, Brad and Sahil get off and enter, on both sides of them are sprawling gardens with loads of flowers. They walk towards a bridge.

SYD  
Ok Sahil, you are on your own from  
her on out, now listen, be careful.  
Do not talk to anyone, d not look  
at anyone. Walk straight and take a  
left from the big tomb up ahead.  
Also, we need to make you more  
appropriately dressed for this.

Syd takes out their phone and taps it to Sahil. Suddenly he is in a tight crop top and Jeans with a little g string showing

BRAD

Oh..wow..I mean, you look sick bro!

Syd looks at brad and smirks.

SAHIL

WHAT THE FUCK IS THIS!? You are whoring me out!

SYD

You're welcome, at least you don't look hideous anymore.

SAHIL

I will not-

SYD

We don't have much time!

Syd takes out a joint

SYD (CONT'D) (CONT'D)

Here, take a hit

Sahil takes a hit of the joint and exhales.

SAHIL

Woah. That felt like it cleared my lungs!

Syd pushes Sahil and his shoes glide him over the bridge. He looks back and waves at Brad.

SYD

Don't worry, he will be fine, nobody will do anything without asking. From the looks of it, it seems like you want to join him.

BRAD

Yeah....I mean no! What! Ew! Give me that joint!

Syd passes the joint to Brad and laughs.

**CUT TO:**

**EXT. SHADIER PART OF THE GARDEN - CONTINUOUS**

Sahil is walking along a trail under a canopy and trying not to look up, he keeps covering his stomach, he looks up for a second and sees someone looking him up and down and then grabbing their tits, he walks ahead faster. He reaches a tomb and is about to take a turn

CRUISER

Oho! Look at the new items on display today!

Sahil tenses up and stops

CRUISER (CONT'D)

Are you new to town, with those muscles I would have noticed you before

Sahil walks a little faster, he hears footsteps behind him and gets even more tense

CRUISER (CONT'D)

Wait up for me, let m show you a good time, c'mon!

Sahil reaches the end of a road, he looks around and sees a really beefy guy in short shorts and no shirt, he has a cap on but looks familiar

CRUISER (CONT'D)

I knew I'D CATCH UP TO YOU

SAHIL

HELP!

JUAN (O.S.)

Hey Benty, how about you fuck right off and leave this new meat to me huh?

BENTY

Juan! Haha, I was just playing around

Juan is standing under a tree with a hat, he walks up to Sahil and Benty. He is in pink shorts. Fuzz all over his body. Sahil stares at him.

JUAN

Well you better stop, unless you want to fail cruising this semester, you aren't following community standards

Benty walks away. Sahil smiles at Juan.

SAHIL  
Thank you so much.

Sahil can't help but look him up and down, he involuntarily touches his own body.

JUAN  
(grabbing his dick)  
So you looking for a good time?

SAHIL  
EW FUCK NO DUDE! What the fuck!

JUAN  
Okay relax! No need to curse me out the fuck. You re on the cruising ground, that too the garden of kink!

SAHIL  
I'm Sahil, a friend of Syd's and I need help, she told me to find you here. Sorry, They?

JUAN  
Oh! Shit, why didn't you say so! You look really good and you know, are in the sex only part of the gardens. That is why I thought what I did.

SAHIL  
So people cannot have sex on the other side of the bridge?

JUAN  
Oh they can! Its just that you can have only sex on this side.

SAHIL  
Wha-

JUAN  
Anyway, you said Syd needed help? Is everything okay?

SAHIL  
Kind of, no, lets go back and Syd will explain

Sahil starts brisk walking ahead



JUAN  
Wait up for me!

Juan and Sahil start walking

JUAN (CONT'D)  
So, how do you know Syd, I have  
never seen you around

SAHIL  
...it's complicated. I, I cannot  
explain it.

He looks around and people are staring.

SAHIL (CONT'D) (CONT'D)  
I feel weird here, can we talk  
later?

JUAN  
Ya sure. Are you okay? Is it Benty?  
Don't worry she won't annoy you  
anymore. You're safe.

Juan keeps his hand on Sahil's shoulder, Sahil is shocked and  
aggressively brushes him away

SAHIL  
Stop touching me! I am not gay  
dude!

JUAN  
Woah woah, first of all gay? What  
is this 2022? Secondly, your pants  
say otherwise in this moment

SAHIL  
Huh?

Sahil looks down, he has a huge bulge.

JUAN  
Surprised? Anyway, I didn't mean to  
offend you, if you aren't into me  
that is okay! I was just checking  
to see if you're okay. Nothing  
more. I promise,

SAHIL  
NO its- I- um- this is just- so  
much is happening

JUAN  
 Hey, its okay, what happened, you  
 are concerning me.

Juan takes a step towards Sahil and starts putting his hands  
 on his shoulder. Sahil get angry and pushes him away.

SAHIL  
 Stay away from me you fucking  
 faggot! Fuck off!

Juan is taken aback. Sahil stares at him with rage.

--

Sahil starts crying

JUAN  
 Oh.. Uh, woah, it is okay,

He puts his hand on Sahil's shoulder

JUAN (CONT'D) (CONT'D)  
 It will be alright, can I hug you?  
 Just for comfort!

SAHIL  
 ye-(sniffles)- ya

Juan holds Sahil and hugs him, Sahil's head under his.

JUAN  
 It will all be okay

Sahil holds him tight and cries, Sahil feels Juan's body and  
 holds on for a bit too long

JUAN (CONT'D) (CONT'D)  
 Okay, I need you to stop throbbing  
 your dick if you want more comfort  
 because I can feel it.

Sahil quickly pulls back.

JUAN (CONT'D) (CONT'D)  
 Come on! It was a joke.

SAHIL  
 (embarrassed)  
 Sigh, let's go, I- I am, I sorry  
 for earlier.

JUAN  
 I know, its alright.

SAHIL  
Thank you. Let's find Syd.

JUAN  
You're the boss!

SAHIL  
And don't tell anyone about this!

JUAN  
Ooh, sexy.

Juan winks and chuckles. Sahil walks ahead and Juan follows.

They walk over the bridge, Syd and Juan look at each other and light up

**EXT. CRUISING GARDENS - CONTINUOUS**

JUAN (CONT'D)  
Syd! Sexy as ever!

SYD  
Juan! Naked as ever.

BRAD  
(looking at Juan)  
Oh..wow

JUAN  
Okay, so what's going on and why  
are these two studs with you?

BRAD  
(shyly)  
Oh, thank you..

SYD  
It is too long a story, let me fill  
you in at home

Sahil is standing a little further from everyone. Brad notices.

BRAD  
Sahil! You good?

JUAN  
Sahil is it? Don't worry, I will  
make sure Benty is not allowed back  
on the grounds till she understands  
community norms.

BRAD

Huh? Did someone hurt you!

SAHIL

No! I am fine gosh! I am fine its just the weed, can we head home now.

Syd calls the chariot by whistling, they all enter it.

JUAN

Your car taste has always been tacky.

SYD

You are wearing short shorts that are too short for you.

JUAN

Touché. But why are we driving anyway? It takes longer than teleporting!

SYD

Their bodies can't take it. Let me fill you in.

**INT. SYD'S APARTMENT - EVENING**

Syd, Juan, Brad and Sahil sit around the table, the air is filled with smoke and Juan's mouth is wide open, smoke coming out and he has a joint in his hand.

Juan looks shocked--

JUAN

So let me get this straight, these two are from the 21st century? And you want me to show them what gender means? In the next like, 17 hours in their time?

SYD

Yes

JUAN

Well, stranger things have happened. Like this stud walking upto me and not wanting anything.

SAHIL

Sorry for being aggressive, I should not have reacted like that.

SYD

Oh so he does have manners.

JUAN

Shut up Syd! Sahil, you're fine, you were flustered! This is a lot for anyone to process.

BRAD

Sahil just really gets angry about stupid things sometimes.

SAHIL

No I don't!

BRAD

You scream at me when I try to tuck you in at night!

SAHIL

BECAUSE WE ARE NOT GAY.

JUAN

We really need to talk about this

SAHIL

Talk about what? Not everyone has to wear these clothes and suck dick okay! Fuck.

JUAN

I said nothing about either of those things, you don't have to do either of them. I am sorry all this makes you uncomfortable.

Juans taps his phone on Sahil, he changes to a big sweatshirt.

SAHIL

(taken aback)

I'm- I'm sorry. I just, this has all been a lot, and then to add to that I have to think about gender, and about being a man, and nothing makes sense, and those clothes were so girly...

JUAN

Its okay, its hard, I understand, but they are just clothes, why do they hurt you so much?

SAHIL

I just, its nothing, I am just tired. Syd, can I take a nap?

SYD

Yep, sure.

Syd claps twice and a seat comes.

SYD (CONT'D)

Take him to the bedroom and tuck..wait never mind, just take him to the bed. And wake him up in an hour according to 2022 time.

Sahil sits on the chair and is escorted away

SYD (CONT'D)

Well that was... intense

JUAN

Yeah he looked distraught earlier too. What did he smoke?

SYD

It was a super safe strain. It won't make him feel that way.

BRAD

Ignore Sahil, he gets like that, it is never the weed. He gets in head sometimes. He has really strict parents. They had this idea of him that he is constantly struggling to live up to. He gets like this whenever something that they won't like happens. This one time he had a hickey before an interview and a friend of ours said he should put concealer on and he freaked out.

JUAN

And that was just concealer, this is a future where his parents probably would not approve of anything.

SYD

Not their fault though, different times.

JUAN

Still their fault.

SYD

Anyway, isn't he like a jock at a good college, what else could he do?

BRAD

Yeah, but they want him to be perfect, so even a little deviation shocks him. And that G string was... a lot of deviation.

JUAN

Yeah, for me too.

SYD

I didn't think of that, shit, sorry

BRAD

He will be fine though, he gets like this whenever he gets emotional, then he takes a nap and is fine.

JUAN

That's a lot of pain not being dealt with, I am happy he has you to talk about to with.

BRAD

Yeah, he doesn't talk about it much though.

JUAN

Interesting. What about you, what are your elders like?

BRAD

Elders?

JUAN

That is what parents are called

BRAD

Oh, well...

He trails off

BRAD (CONT'D)

I am kinda sleepy too, I think I'll go join Sahil.

SYD

Yeah sure, let me tell-

BRAD

I can walk.

Brad walks towards the direction Sahil went towards. He turns back.

BRAD (CONT'D)

Could you tell the bed to tuck me in though?

SYD

Sure. House! Tuck Brad in when he is ready to sleep. Wake him up with the other boy. Goodnight.

Brad walks into the room.

JUAN

Wow, did they not have conversations back in their time?

SYD

Have you ever seen a drama movie from their time?

JUAN

Fair point.

SYD

Now we need to figure out how to help them.

JUAN

Why are you doing this Syd? Aren't they..

SYD

Yeah, they are. But also, they have no one. By not helping them I am just continuing a cycle of hurt.

JUAN

(sighs)

You were always my most mature friend

SYD

A low bar really when all you hang with are bears from the grounds.

JUAN

Funny. I meant mature like old by the way.



SYD

I know. Anyway, what do they read to understand this.

JUAN

Well, the problem is, the elders need intrinsic knowledge. No book can give them that. But I might have an idea, but you have to be open to it.

SYD

What?

JUAN

Alexa.

SYD

No!

JUAN

You underestimate her, she has really become one of the brightest minds

SYD

Can she even read?

JUAN

She doesn't need to. This is very elitist of you, are you from 2022 too?

SYD

Funny. Bu seriously what is a drugged up rave robot gonna do to help?

JUAN

She is not a robot and you know that. She I our best bet, I promise.

SYD

She better. Because I do not know how to help.

Syd looks at Sahil and Brad's room, they frown.

**INT. GUEST ROOM AT SYD'S HOUSE - CONTINUOUS**

Sahil is lying on the bed facing away from the entrance to the room which has three glass walls all facing outside showing the city, Brad walks in.

BRAD

Oh wow.

SAHIL

Quite amazing right?

Brad sits on the bed.

BRAD

You okay? You're acting weird.

SAHIL

Weird? What isn't weird Brad? I just had to walk through a kink garden and seduce a guy.

BRAD

I'm sorry, this is all my fault. It is kinda cool though, the future.

Brad lays down.

BRAD (CONT'D)

You're good though, right?

SAHIL

Yeah.

Brad gets tucked in

SAHIL (CONT'D)

Its just that, earlier today, in the garden, just for a second... I don't know.. Sometimes... like Juan, he hugged me and I-

Brad snores.

Sahil chuckles, then cries.

**CUT TO:**

**INT. DRUG STORE - SUNSET**

Syd, Juan, brad and Sahil walk in to a eclectic cottagecore corner store.

People with fashionable lab coats walk around shopping. Alexa (very tall, pink hair and skin, wearing a dress made of smoke) floats towards Juan.

Sahil can't take his eyes of Alexa

SAHIL

Oh wow.

Sahil blushes

JUAN

Alexa! Baby!!

Alexa hugs Juan.

ALEXA

(really fast)

BABY! I MISSED YOU SO MUCH, WE HAVE TONS TO CATCH UP ON.

She looks at Sahil and floats to him.

ALEXA (CONT'D)

OOOOH WHO IS THIS HOTTIE, JUAN!!?  
YOU REALLY WENT FROM BEARS TO  
TWUNKS WHAT A SLAY, ALTHOUGH I WILL  
SAY, MORE OF A BITCH QUEEN THAN  
YOU'RE INTO NA?

SAHIL

Wha- n-

Alexa floats to Brad.

ALEXA

AND WHO IS THIS CUTENESS, Y'ALL ARE WEARING SUCH CUTE CLOTHING, TOTALLY IRONIC, LOVE THE REFERENCES TO THOSE TIMES, THEY USE TO CALL IT RECLAMATION CHIC OR SOMETHING?

Alexa floats to Syd.

ALEXA (CONT'D)

Syd! CLASSIC, COOL, COMPOSED, AH SO EFFORTLESS, LOVE YOUR VIBE

SYD

(under their breath)

This was a bad idea

ALEXA

HUH! WHAT WAS THAT? OKAY SO SYD ARE YOU DATING THE ADORABLE ONE AND THE BUTCH QUEEN IS JUAN'S? I HAVE THESE NEW SHROOMS THAT I GREW BY CROSSING THEM WITH A MUSCLE STIMULATION AGENT, ALL NATURAL AND VEGAN OF COURSE YES GOD!

SYD

That won't be necessary. We are here for something else. Also put me and cuteness in the same sentence again and I will kill you!

Brad looks at Syd pissed.

BRAD

So you won't do me!?

ALEXA

WOW THAT'S RUDE! CLASSIC! LOVE YA!

BRAD

Yeah I think the word used was adorable? Also tell me more about these shrooms-

JUAN

(under his breath)  
I fucking hate queer people  
(loudly)  
Everyone!!

Everyone turns and looks at him

JUAN (CONT'D)

Alexa, you're really smart, I need your help. These two are not from here, to go back where they are from the elders have asked them to find the meaning of gender.

ALEXA

Meaning of- what? What is this 2024? How am I supposed to do that?

SAHIL

Actually, they told us to find the meaning of being a man. I do think you can help me find it though.

He winks at Alexa.

ALEXA

GOT IT! Okay everyone wear your sluttiest clothes because we are going to party!!!

Suddenly four chairs come out they all zoom them across the store into a mushroom wall

**CUT TO:**

**INT. DRUG STORE BACK - CONTINUOUS**

The four chairs face a huge warehouse filled with drugs, Alexa is wearing a lap coat flying around and picking some things up, she looks much more serious, Sahil and Brad look shocked--

ALEXA (CONT'D)

So the shrooms, they will make some things pulsate if you know what I mean, all in good fun!

SYD

(screaming)

Pick the lowest dose for them please

ALEXA

Don't worry all of these are safe for everyone to take, only a good time ensured Oh also, some mind relaxants for the butch.

SAHIL

Wait what?

ALEXA

ALRIGHT! NEXT ROOM!

**CUT TO:**

**INT. DRUG STORE BACK 2 - CONTINUOUS**

The seats carry them into another room.

They enter a room with clothes all over the walls, there are five changing rooms.

Alexa sings out a tune and all the chairs go into a pod of their own.

ALEXA

Quick no time to waste, especially  
you butchy, we need to slut you out

BRAD

(shouting) You heard her

SAHIL

AAAAHHHH!!

Alexa sits in the middle seeing herself in the mirror, slowly  
Syd, Juan and Brad walk out one after the other.

Syd is wearing a glowing gown, Juan is wearing a metallic  
mankini, Brad is in a stripey corset with a suit pant.

SAHIL (CONT'D)

STOP! FUCK! AH!

Everyone winces. Brad is looking at the mirror and everyone  
else is looking at Sahil's changing room.

JUAN

Let it dress you! We need to hurry

SYD

Normally I hate this fast paced  
shit but I agree

ALEXA

Ya butchy come onnnn

Brad twirls

BRAD

I'm- I am BEAUTIFUL!

SAHIL

STOP!

Sahil's pod stops making noises

SAHIL (CONT'D)

Fuck. Ok listen, we cannot party!  
We have to figure this shit out, I  
will fucking die! Why are we going  
to a party anyway? Also tell this  
thing to stop putting me in  
underwear with my ass showing!

ALEXA

Oh wow she has a temper doesn't  
she?

SYD  
You're telling me

ALEXA  
Going to the club will make you  
figure this "shit" out.

BRAD  
(checking himself out in  
a mirror)  
As much I love the sound of a  
party, Sahil being a slut and also  
those future shrooms that will make  
my muscles pulsate

SAHIL  
WHA-

BRAD  
I agree with Sahil, should we not  
go to the library or something

Juan, Syd and Alexa laugh

JUAN  
Libraries are great, but they  
aren't where you learn things, you  
read about things there, to learn  
them you must simply, live them

Sahil comes out, he is in a skin tight Tom of Finland leather  
look.

Brad and Juan stare. Syd smiles.

BRAD  
Fuck...

SAHIL  
(checking himself out) oh wow, I  
look, hot..

ALEXA  
Of course you do, that is literally  
what this was made to do. Ok next  
steps!

Alexa claps.

Two stations come up with brushes and makeup

SAHIL  
AH FUCK NO! I AM NOT A GIR-

Sahil looks at Syd, they give him a stern look,

SAHIL (CONT'D)  
Sorry, but I am not doing this.

ALEXA  
I am sorry but your face needs to  
be BEAT bitch

SAHIL  
Fuck. Off. I can also beat your  
face. Bitch.

JUAN  
Ooh spicy, she's learning!  
Normally this would be sexy but  
he's kind of awkward.

Sahil punches the machine, it punches back and a robotic  
voice comes out.

ROBOT  
Shut up queen!

JUAN  
Now that was sexy.

Brad does not resist, he gets makeup on and his station goes  
away. A mirror floats in front of him.

SAHIL  
Oh wow... that is

BRAD  
WOW

SAHIL  
I cannot do that shit, you look gay  
bro

He frowns and looks down

ALEXA  
(laughs)  
He is funny

JUAN  
Ok fuck it, lets just go, when he's  
the ugliest person in the club he  
will feel like shit

SYD  
People go no makeup you know?



SAHIL

Thank you.

ALEXA

They also don't look like a villain  
from a 90s Bollywood film. Anyway,

Alexa claps and seats come back

ALEXA (CONT'D)

Be ready to

The seats whir them into the club.

**CUT TO:**

**INT. CLUB - NIGHT.**

The five of them come out of the walls to a huge warehouse.  
They all look up and see endless floors, each one of them  
more ornate and unique than the one below them. Some look  
like parks, some have daylight, some have a meteor shower.

Sahil looks scared, everyone else looks excited.

ALEXA

Live.

They get off their chairs.

SAHIL

Oh

BRAD

Wow

ALEXA

Ok ground rules, any of you get  
lost tap your wrist band twice

BRAD

What wrist band?

A wrist band appears on all of their hands

SYD

Y'all need to stop asking things

ALEXA

Tapping it will get you back to me,  
now take these

Alexa gives everyone shrooms and gives an additional pill to Sahil.

ALEXA (CONT'D)  
(to Sahil)  
Take one pill now, it will make you  
chill, you know you need it.

SAHIL  
Why would we take something without  
knowing-

Brad takes everything and runs into the club, Syd and Juan  
follow--

ALEXA  
(screaming)  
Remember to stay on the same level!  
I am not going through the universe  
to find you!

Sahil sighs.

Alexa turns to him.

ALEXA (CONT'D)  
Hey, can I ask you something

SAHIL  
(looking defeated with the drugs in  
his hand) what?

ALEXA  
Why are you like this? This is fun!  
Look around you, nobody is  
conflicted or sad or anything,  
nobody cares about anything here,  
its the one place where your body  
just is, and yet, you are as tense  
as you were before.

SAHIL  
I don't know, I have never liked  
clubs.

He takes the pill and the shrooms

ALEXA  
Why?

SAHIL  
I don't know, maybe I don't want my  
body to just be...

He loosens up a bit and bounces to the beat

ALEXA

I can see that, but have you ever done that? What about as a kid?

SAHIL

Hah, when I was a kid? I used to dance to Bollywood songs in my room. Locked of course. I was dancing to Kajrare once, this item song from this Hindi movie, I forgot to lock the door, my mom walked in and beat me to a fucking pulp. Then she said, no fucking son of mine does that shit.

He chuckles, Alexa frowns.

ALEXA

Oh,

SAHIL

Yeah, and all my life it has been, good grades, good job, provide for your family, seva karo beta, basketball khelo, oh you suck at basketball? Join soccer! Become a captain, get a sports scholarship, we did not come all the way across the world for you to fail! Nothing I do seems enough.

ALEXA

Maybe this can be enough.

SAHIL

What?

ALEXA

You, here.

SAHIL

I don't get it.

ALEXA

Wait. (she claps and a drink appears) here drink this and hold my hand.

Sahil does that

ALEXA (CONT'D)

FIFTH FLOOR!

They float up to a floor with Bollywood music playing, there are a lot of people who looks great in traditional South Asian clothes which have been made sexier for the club. A lot of Saris with bellies showing and no blouse, some dhotis with no shirt, a lot of jewelry, everyone is extra and decked out.

Sahil and Alexa are in the middle of the dancefloor, Sahil smiles in awe.

SAHIL

Woah

Alexa holds her ear and looks at Sahil

ALEXA

Right!? Ok, lets do this. I need you to just close your eyes and move, think of your childhood. Just try it.

She holds Sahil's hand.

SAHIL

Okay.

ALEXA

D.J., KAJRARE!

Nothing happens

ALEXA (CONT'D)

Oh

She looks at Sahil and touches her ear

ALEXA (CONT'D)

What movie is that from? And which year?

SAHIL

Bunty aur Babli! Sometime in the early 2000s

ALEXA

(still touching her ears) I cannot hear you! Touch you ear and look at me and say that again!

Sahil does as he is told and screams

SAHIL

Bunty aur Babli! Sometime in the early 2000s!

ALEXA

Gosh queen don't scream!

She takes her hand off her ear.

ALEXA (CONT'D)

D.J.! Play Kajrare from Bunty and Babli! It's from the ancient times, think before meta humans, like around the time when everything sucked!

Kajrare plays.

Sahil with his eyes closed starts moving around, he moves to the beat, gets more and more into it, he smiles and continues. Alexa looks at him with joy.

**CUT TO:**

Juan, Syd and Brad are together on a floor downstairs, there are crystal lights everywhere, a SOPHIE song plays. They are moving and feeling the music.

BRAD

(screaming) )

DO YOU THINK Sahil IS OKAY?

SYD

(taps their ear and looks at brad)

Do this to talk. Also yeah, he is fine, Alexa is a lot, but she is not irresponsible. Anyway, why don't you ever think of anyone but him?

JUAN

Yeah! Live your life girl! He doesn't care about you.

BRAD

That not true!

JUAN

Sure

BRAD

No actually (he keeps dancing) Sahil is, he is really sweet on the inside. He is mean only because his family made him that way. It is really sad.

(MORE)

BRAD (CONT'D)

He reminds me of my dad, just nicer, my dad used to be mean. My mom didn't love him, it wasn't her fault though, how could she, he was a monster, he hit her. But he was sort of nice to me when I was a kid, so I thought I could make him love other people like that too. And then one day I came back home to see them fighting, He had hit my mother, he used to do that, I fucking hated him in those moments. I was thirteen, I ran upto him and punched him. He punched back, I took a knife and hit him in his arm. He screamed... He told me that he thought I loved him... He ran away from home. Two months later he was dead. He left me a note saying I am the man of the house now. (Brad start crying). I don't want Sahil to do something stupid. I don't think he will though. Its just hard when you don't have many people to love you. I don't want him to think nobody loves him. I can't lose him too... Beat. Sorry that was-

JUAN

Beautiful. And sad. I am sorry to hear about your father. You did that out of love too. You were protecting your mother.

BRAD

Doesn't make it okay.

JUAN

Never said it did.

Beat.

SYD

You really love him don't you

BRAD

Loved. Yes.

SYD

No, Sahil. You love him.

BRAD

No!

SYD  
You can love people in more than  
one way you know.

Brad looks at Syd wide eyed.

SYD (CONT'D)  
But its important that they know  
it. Trust me.

Juan looks at Syd and his eyes widen.

BRAD  
He knows.

SYD  
No he doesn't. Go tell him.

Syd holds Brad

SYD (CONT'D)  
TAKE HIM TO ALEXA!

Brad floats up.

Juan puts his hand on Syd's shoulder

JUAN  
They knew of your love.

SYD  
I hope they did. I really do.

Juan hugs Syd, they sway, the music becomes more somber

**CUT TO:**

Brad reaches the floor Sahil was at.

He watches Sahil dancing to the last few seconds of Kajrare.

Alexa comes towards him.

ALEXA  
I knew you'd come here, go ahead, I  
will find you.

Brad walks upto Sahil and holds him and screams.

BRAD  
Bro, I LOVE YOU BRO

He smiles wide

SAHIL

WHAT?

Brad touches his ear and looks at Sahil, the music goes quite

BRAD

I am here for you bro, I love you,  
you are very important to me.

SAHIL

(taken aback) what- did you see me  
dance? I swear its the fucking  
drugs(he starts to tense up)

BRAD

Bro, seriously? I have seen you  
swim in your puke.

SAHIL

That was one time bro!

BRAD

One time each semester maybe.

They both laugh, Brad pulls him in. They hug.

SAHIL

I love-

Suddenly BENZI(long hair, chubby, gorgeous) taps their  
shoulder, they stare into brad's eyes.

BENZI

Hey, I'm Benzi, you're beautiful  
can I have a dance? Maybe a kiss?

SAHIL

AH, I am flattered bu-

Brad chuckles.

BENZI

Haha, sorry, I was talking to your  
friend

SAHIL

Oh-

Benzi kisses Brad's hand.

BRAD

I would love to...

He looks at Sahil



BRAD (CONT'D)  
I will find you in two seconds, I  
cannot let this one go!

Brad disappears into the crowd with Benzi.

Sahil stares at them.

He holds his head, turns around and shuts his eyes.

He starts walking away from the crowd, he sees a door at one corner and makes his way towards it. He walks in and

**CUT TO:**

**INT. CLUB BATHROOM - CONTINUOUS**

Sahil enter an empty bright bathroom, he screams. He hears a flush and a person walks out of a stall.

SAHIL  
(embarrassed)  
FUCK SORRY.

PERSON  
What?

SAHIL  
I screamed

PERSON  
Boy, this is the bathroom, what you  
do is kept to you, why would I be  
able to hear you. You good though?

SAHIL  
Yeah, just want to be alone.

The person shrugs and leaves. Sahil looks in the mirror and cries, he walks back towards a wall and sits down

--

He cries.

KATYAYNI  
Awww

Sahil looks up, Katyayni is standing at the door. He tenses up and almost screams, Katyayni takes out a device and points it to Sahil, he freezes.

KATYAYNI (CONT'D)

Do not even try. You have done enough already. I have been trying to find you all day. Syd might be stupid enough to let you guys go but I am not.

Sahil lets out a stifled cry

Katyayni presses a button and we see Sahil's muscles tense up and his eyes widen

KATYAYNI (CONT'D)

Stay shut or you will feel much more pain than that. You know what's funny? You don't even know what you have done. But I will make you feel pain, feel the pain you made others feel.

Katyayni walks towards Sahil and puts the device on his head.

**CUT TO:**

**INT./EXT. FRAT HOUSE - NIGHT.**

Four girls stand outside a frat house. PENNY (young, blue hair, chubby) is amongst them. A big burly bouncer wears a "happy 2023" cap and frowns at them

SAHIL'S/PENNY'S POV:

BOUNCER

Girls only.

The bouncer looks at Sahil.

GIRL 1

All of us are girls, fuck off.

She pushes him aside and they all walk in. Girl 1 looks at Sahil.

GIRL 1 (CONT'D)

Sorry Penny, cannot believe they still do this shit to you, even after the transition.

SAHIL (V.O.)

What...?

PENNY

It's okay, who cares, I have only  
one goal tonight (giggles)

The enter into a college frat party.

It's very crowded, everyone is drinking from red solo cups, a  
lot of the people look at Sahil, he can feels the eyes on  
him.

There is a blue strand in his vision that he bats away.

He looks towards his left and some guys are playing Beer  
Pong.

He obviously walks towards them, he sees himself and brad.  
There are a bunch of girls at the table, one of them is  
flirting with brad, Sahil is focused on the game. Sahil's POV  
walks towards him.

SAHIL (V.O.)

Is that...

PENNY

Hey

FLASHBACK SAHIL  
(without looking) )

Hey

PENNY

Can I play in your team?

FLASHBACK SAHIL  
Ha! Like I need a girls help.

PENNY

I am sure you don't, but I've seen  
you before, you always look at me  
when I pass you on campus, and I  
find you cute. Maybe we can start  
2023 with a kiss?

FLASHBACK SAHIL  
Is that so well..

Flashback Sahil turns to Penny.

He makes eye contact with Sahil. Flashback Sahil's eyes widen  
looks angry. He pushes Penny.

SAHIL (V.O.)

NO!

FLASHBACK SAHIL  
 FUCK OFF.

Everyone gathers around, Penny cries.

FLASHBACK SAHIL (CONT'D)  
 Don't ever touch me again freak!

BRAD  
 Dude what the fuck!

FLASHBACK SAHIL  
 Shut up! Also  
 (looks at Penny)  
 The reason I look at you is because  
 every time I see you I am fucking  
 disgusted. You faggot.

BRAD  
 Hey dude that's enough! What is  
 wrong with you!

Brad pulls flashback Sahil back and tells him to walk away, he follows him. Penny is still on ground, everyone stares and some chuckle. One of the girls who was with them comes back.

SAHIL  
 (VO) what the fuck.

MONTAGE :

**EXT. CAMPUS - NIGHT**

Penny walks to her dorm.

**INT. DORM - CONTINUOUS**

She enters a plain dorm and looks in the mirror, she is bleeding from the fall.

**EXT. CAMPUS - DAY**

Penny walks through campus and people stare. FRAT ASSHOLE approaches Penny.

FRAT ASSHOLE"  
 Tranny!

Penny walks away faster.

**INT. DORM - DAY**

Penny sits in her room looking at her laptop

ON THE SCREEN :

There is a warning, it reads "are you sure you want to unenroll from this semester?"

Penny clicks yes.

**INT. PENNY'S HOME - DAY/NIGHT**

Penny lies in her bed, her room gets messier as the days cycle through

She checks her laptop

ON THE SCREEN :

There is a Facebook page called "Bama Secrets" Penny clicks on a post that reads "Thank god Sahil beat that girl, these idiots think they can identify as whatever they want and get away with that shit."

Penny gets up from her bed crying.

She scurries through her drawers and takes out a blade.

**FADE TO:**

**INT. HOSPITAL ROOM - DAY**

Penny wakes up and is surrounded by family. The calendar reads March 2023.

**CUT TO:**

**INT. CLUB BATHROOM - NIGHT**

SAHIL (CONT'D)

Was that?

KATYAYNI

Your future.

Katyayni presses the device again, Sahil squirms.

Suddenly Brad and Syd walk in.

Syd Tackles katyayni, Brad goes to Sahil, Sahil is crying.

SYD  
I fucking knew it! His band was not responding.

BRAD  
(looking at Katyayni angrily) What the fuck did you!?

KATYAYNI  
I just showed him what he did to my ancestors.

Looks at Syd.

KATYAYNI (CONT'D)  
Our ancestors!

Syd looks shocked and angry. They look at Sahil.

SYD  
Fuck!

KATYAYNI  
Shut up, at least I am not a traitor! You call me a sibling and then go help those who hurt those who came before us! Their souls are literally inside you!

Syd knocks Katyayni out, and taps their band three times.

SYD  
I will be right back. Let me get rid of this bitch.

Syd disappears with Katyayni.

Brad runs to hold Sahil and hugs him,

BRAD  
Are you okay? What the fuck did they do bro!

SAHIL  
(While crying) I- I- I am fucking horrible

BRAD  
What, no, Sahil-

SAHIL  
NO BRAD! I have done (sniffles) some horrible (sniffles) things.

(MORE)

SAHIL (CONT'D)

No wonder (sniffles) I am here. I deserve this.

BRAD

Sahil...

SAHIL

(shaking) You told me to stop! Why did I not stop!

BRAD

Sahil stop.

SAHIL

No you-

BRAD

NO! You don't understand. Yes, you have done horrible things, but that does not make you a horrible person. We all are just trying to figure shit out. Hell we don't even know what gender fucking means. We are just given a lot of boxes and then we have to live within them. Sometimes we do things that are bad because the boxes tell us to. And that sucks, that is completely our fault. But it doesn't mean we are bad. It means we did something bad. All we can do is be better. All we can do is make our own box. You don't deserve this. Nobody does. There is no good and bad, there is you. You get to choose what to be.

SAHIL

You mean that?

BRAD

Yeah.

SAHIL

I don't think I can undo the bad things.

BRAD

No you cannot, but you can do better things now.

SAHIL

How do you always know what to say?

BRAD  
Because I have also done bad  
things. And said the wrong things.  
And also the drugs.

They chuckle.

They look at each other, inch towards each others faces  
slowly.

Syd comes back and turns to them.

SYD  
Fuck having a sibling is so har-  
AAAH fuck sorry sorry!

Brad and Sahil quickly move away, then look at Syd.

BRAD  
Katyayni is your-

SAHIL  
Oh fuck.

Sahil walks to Syd.

SAHIL (CONT'D)  
All this while. Even after  
everything we did. You helped us.

BRAD  
What?

SYD  
Of course I did.

SAHIL  
Syd, I am so sorry. I know that  
doesn't do anything but, I mean it.  
I am sorry. Really.

SYD  
I can't say its okay, it will never  
be. And hey, to be fair, it hasn't  
happened yet. I like to believe in  
people, no matter how fucked up  
they might be.

SAHIL  
No matter what box they have.

Sahil smiles. He looks at Brad, his eyes widen.



SAHIL (CONT'D)  
Wait, that's it! Syd, How much time  
do we have?

SYD  
Oh fuck I forgot,

Syd sees their clock.

Brad starts screaming, his hand goes limp.

SYD (CONT'D)  
OH FUCK We need to hurry.

Sahil runs to BRAD and holds him.

SAHIL  
Take us there. NOW!

SYD  
Hold me

They hold Syd's hand, Syd presses a few buttons on their  
phone, sirens surround them.

**CUT TO:**

**EXT. ELDERS GARDEN - NIGHT. THE THREE OF THEM SUDDENLY APPEAR**

Syd, Brad and Sahil appear in a garden filled with candles,  
Nani sits in the middle with pink hair, floating and wearing  
roots that connect her to the earth.

NANI  
Do you have an answer for me? I see  
your friend has already started  
hurting.

Brad falls to the ground and goes unconscious.

SAHIL  
YES! I DO! CAN YOU MAKE IT STOP.

NANI  
I cannot my child, only you can. So  
tell me, what did you learn?

SAHIL  
(stammering) Um - boxes - ahh, fuck  
(his muscles tense up, he  
falls to the ground it  
looks like he is writhing  
in pain) (he tears up)

NANI

You have to be clearer.

SAHIL

(in pain)

It's so stupid! It is all so stupid! My whole life, I have been put in a box. The box has told me what to do. It has told me to be scared of anything outside of it. And I was. I have been so scared. But I stayed, I stayed because it was the easiest thing to do, I stayed because it gave me so much power.

He looks at Brad

SAHIL (CONT'D)

Power that has done nothing but hurt people. I was so envious of anyone who stepped outside of their boxes. Those who escaped, because I knew if they left my power would be meaningless to them... I thought gender was that box. But today, someone made me realize, it isn't about the fucking box.

He gulps.

SAHIL (CONT'D)

The box is not good or bad. There is no good and bad, there is you. You get to choose what to be. And you know what is funny, it wasn't the future, the weed Alexa, Juan. It was surprisingly not even Syd. It was fucking Brad. He knew all along. Being a man means nothing! It can be anything you want it to be, it is just a fucking box.

NANI

Very good.

The candle light grows brighter.

NANI (CONT'D)

He did know, but he needed you to help him realize that he knew. This will soon be but a bad dream.

Light starts consuming them from all sides. Sahil holds Brad and looks at Syd.

SAHIL  
Syd! I WILL MAKE IT UP TO YOU! I  
PROMISE.

Syd Smiles.

SYD  
I know.

Sahil and Brad vanish.

Syd looks at Nani.

SYD (CONT'D)  
So that was it.

NANI  
Yeah.

SYD  
Why am I sad?

NANI  
Because you hope you know what  
happens next. You believe in them.

SYD  
Katayayni didn't though. That is why  
she did what-

NANI  
Doesn't matter. I will deal with  
them Syd.

SYD  
Don't be too harsh.

NANI  
Am I ever? Now get back to that  
club child, you have done enough.

Nani snaps their fingers, Syd vanishes.

**CUT TO:**

**INT. CLUB - NIGHT**

JUAN  
Did they do it!

Syd is silent, their face frowned.

ALEXA

Fuck, did they not make it.

Juan and Alexa's faces droop. Juan moves towards Syd to comfort them.

SYD

(quietly) no, they did.

Alexa and Juan scream and celebrate.

JUAN

I am so proud of you!

They hug Syd. Alexa notices that Syd doesn't seem content.

ALEXA

Oh baby, what happened? This is good.

SYD

Yeah, I know. I just, I made them go through a lot for all this. I should have never agreed to this.

JUAN

I mean, after what they did, this was nothing.

SYD

They didn't do anything.

JUAN

What?

SYD

I'll explain later. Can we go to katyayni first.

ALEXA

Where are they?

SYD

At my house

ALEXA

I'll call a horse.

A horse descends on the middle of the dance floor, they all get on it, the horse flies away.

**CUT TO:**

**INT. SYD'S APARTMENT - CONTINUOUS**

Syd, Juan and Alexa come up the lift, Katyayni is tied with furry handcuffs. A piece of tape covers her mouth.

JUAN

You used those hand cuffs?

SYD

Shut up. House, let her speak.

A piece of tape is removed from Katyayni's mouth.

They say nothing.

SYD (CONT'D)

I know you think you were helping.  
But trust me, the did nothing  
wrong.

KATYAYNI

(shocked, tears swelling  
in her eyes)

Nothing wrong? How can you even say  
that. They hurt penny. They hurt  
her so bad and you just let them  
go. And now the elders will  
probably do away with me.

Syd goes up to Katyayni.

SYD

I love you.

KATYAYNI

What?

SYD

You're my family. And I haven't  
told you this enough. I love you.  
And I will not let anyone do away  
with you. I need you.

Syd hugs Katyayni. Katyayni looks surprised. Then hugs back and cries. Her handcuffs come off.

KATYAYNI

I just (sniffles) I just wanted him  
to feel her pain.

SYD

I know. I know.

KATYAYNI  
I wish she didn't have to suffer  
through that.

SYD  
Me too. Come, I will show you  
something.

Syd uncuffs katyayni and takes her to a well with a  
projection on it.

KATYAYNI  
Them again?

SYD  
Just look in.

**FADE TO:**

**INT. FRAT HOUSE - DAY**

Sahil and Brad lay on their beds in the connected rooms.  
Sahil wakes up.

SAHIL  
What the...

He looks over at Brad through the door. He hurriedly gets up  
and checks his phone, 31st December 2022 and grabs his keys  
and phone and starts leaving), he walks towards Brad.

SAHIL (CONT'D) (CONT'D)  
Dude! Wake up!

BRAD (IN SLEEP)  
Wha...shower....are we...I have  
waited for thi...

SAHIL  
WE'RE OUT OF WEED OH NO!

Brad is shaken awake.

BRAD  
AHHH fuck, I had the weirdes-

SAHIL  
FUCK thank god you're good!

Sahil hugs him. Brad looks confused.

SAHIL (CONT'D)  
 Okay talk to you later. Have to do something.

Sahil walks to the door, Brad squints and looks at him. Sahil stops and turns back,

SAHIL (CONT'D)  
 Soccer before the party tonight?  
 Last game of the year?

BRAD  
 (smiles) You bet.

**CUT TO:**

**EXT. CAMPUS - DAY**

Sahil runs through campus to reach Penny's dorm, he enters.

**INT. PENNY'S DORM - CONTINUOUS**

Sahil goes down the hall and knocks on a door that reads "Penny".

Penny opens the door.

PENNY  
 Oh... hey! Can I help you.

Sahil is taken aback.

SAHIL  
 It's... It's you..

PENNY  
 What?

SAHIL  
 (nervously)  
 Um- I have seen you around, and, I just, my frat is having a party tonight and I was wondering if you would want to come

Penny blushes.

PENNY  
 Like a date?

SAHIL

No! Like, I mean! I already am seeing someone but you know, you seem cool, like maybe we can be friends?

PENNY

Oh- okay yeah sure.

SAHIL

Yeah perfect! There is end of the world!

He starts to leave

PENNY

Do you mean year!?

He turns back.

SAHIL

Oh wait also, if anyone, and I mean anyone says anything weird to you, you come to me.

PENNY

What?

SAHIL

This school isn't the kindest place. I know.

PENNY

Yeah, thanks I guess?

SAHIL

I mean it.

PENNY

I do too, thank you. This feels like a fever dream. But don't worry I can look after myself.

SAHIL

Yeah, I know you can, it just, it can be lonely to be.

PENNY

To be what?

SAHIL

Just to be.

Penny's eye widen, she smiles.



PENNY  
Yeah. Thank you.

SAHIL  
Just keeping a promise, I'll see  
you tonight.

Sahil jets off.

Penny smiles, takes out her phone and drafts a text that reads : "You will not believe what just happened." Looks up, deletes it, chuckles to herself and closes her door.

**CUT TO:**

**INT. LOCKER ROOM - EVENING**

Sahil and Brad are showering.

Sahil catches Brad staring at him.

SAHIL  
(snarkily)  
My eyes are up here dude

BRAD  
Bro shut up, your glutes look great

SAHIL  
Oh fuck it.

Sahil grabs Brad.

SAHIL (CONT'D)  
I have waited years for this

He kisses Brad. They fuck.

**THE END.**