

The Big Break

by
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FADE IN:

INT. LOBBY OF BUILDING - DAY

PETER and JOHN stride through the crowded lobby like they have the solution to all of the world's problems.

PETER

I was told by Frank that we need a better car chase. His thoughts are that it doesn't quite capture the moment like the, uh, the. . .

JOHN

. . .chase in Bullitt?

PETER

Exactly. Wait. Do I know this Bullet? No matter. Get me a copy this morning. Frank's major concern is that there just isn't enough visual impact to make the scene potent.

JOHN

Peter, it's a five minute chase scene where, by my estimation, 100 cars are turned into flames and an entire Lexus dealership was destroyed to show the lack of obsession with status objects. You know critics eat that shit up.

PETER

Not enough. Mel did that and drove through a house. We need something that's. . .

Peter pauses while having a revelation.

PETER (CONT'D)

. . .wait. Instead of having people crash through the windshield we'll have their face smash into it and become a bloody mess and then we stay on them as they fry. I think that'll work. E-mail that idea to Frank and let's try and have it shot by this afternoon. I've got a treatment that I have to. . .

Follow LUCILLE and her assistants DERAL, DAVID, and JESSIE into elevator.

LUCILLE

. . .no, no, no. Listen because this is the last time I'm going to say this. Kumquat is funny. Kiwi is funny. Clementine is sometimes funny. If I get one more cliched, hackneyed, get your ass fired ASAP banana joke I'll rip your nose off and have my plastic surgeon put it back on upside down so that the next time it rains you'll drown.

DERAL

But Lucille, Bob's done a joke with a banana in each one of this franchises movies.

LUCILLE

He's also grossed less with each movie. So don't you think that it's about time that we start to look in other fruit directions?

Everyone nods.

LUCILLE (CONT'D)

Good. Okay, so where are we in the script?

DAVID

Bob's just been hit in the face with a frying pan and he's about to say his famous tag line. . .

EVERYONE

. . .whoa! That's a keeper.

LUCILLE

I get it. I think that after the pan he falls face first into a cat dish.

JESSIE

Hard or canned food?

LUCILLE

I don't know. Call product placement and let's see who'll pay the most. When he gets up and pulls the dish from his face make sure there's a big sucking sound.

DAVID

And how about if his face is shaped
like the dish.

LUCILLE

Good. Call special effects and see.

. .

Follow DENNIS, MIKE, ELIZABETH, ERNIE, DOUG, EDGAR down hall
into office.

DENNIS

. . .did you see who that was? Man,
I love her Bob movies. What's she
doing here?

MIKE

It's rectal spelunking time.

DENNIS

Huh?

ELIZABETH

Once a quarter all the big guys get
together and crawl up each others
ass looking for their original
faces.

DENNIS

Why would their faces be there?

ERNIE

Don't be an ass. Every few months
all the big shots get together to
share ideas and a sense of
brotherhood that is the hallmark of
the writing community.

Everyone laughs except Dennis who looks confused.

MIKE

Man, you are good.

DOUG

Are you going to use that line in
anything? 'Cause if you're not I
have a soap I can stick it in.

ERNIE

No problem. Anything for the
brotherhood.

EDGAR

Stop, you're going to make me piss
my pants.

ERNIE

Are you incontinent?

EDGAR

Depends.

DENNIS

What is going on here?

ERNIE

Listen, every few months everyone
gets together and actually uses
this building for more than storage
and a place to keep us peons.

ELIZABETH

They pick up their bonus checks,
check on scripts, get a blow job
from some script girl. . .

ERNIE

. . .or boy. . .

ELIZABETH

. . .then go home and play with
their new penile implants.

MIKE

Speaking of masturbation, Ernie, I
hear your latest project is in
turnaround.

ERNIE

Yeah.

DOUG

Sorry to hear that.

ERNIE

This business sucks. I've been here
for five years and have never had a
project make it to film.

MIKE

That must be totally frustrating.

ERNIE

Yeah and the worst part is that I
never get a shot at the really big
money.

(MORE)

ERNIE (CONT'D)

I feel like the king of the peons.
I mean, what do I gross a year? A
quarter? A little over a quarter of
a mil? How can they expect a human
to live on that?

MIKE

What project did they pass on this
time?

ERNIE

It's a natural tie in. It already
has a proven demographic because
they've been two other related
movies that killed.

ELIZABETH

Well, what is it?

ERNIE

The Big Bopper Story.

DOUG

Is it a serial killer movie? I've
heard they're not moving on. . .

ERNIE

. . .no, don't you know any
history? It's the other guy from
the plane crash in the song 'Bye,
Bye, Miss American Pie'. You know,
Buddy Holly, Richie Cunningham, no,
wait, Valentino, no, Valenti, no,
um, Val, Val, Valens. Richie
Valens. You know, the La Bamba guy?

DENNIS

I thought Los Lobos wrote that
song?

ERNIE

No, Valens wrote it. Anyway, The
Big Bopper would have been a
perfect closure to that trilogy. I
even had John Goodman looking at
the part and then. . .

Room shakes with crashes getting louder

DENNIS

. . .what the fuck was that?

MIKE

Relax, it's nothing. You immigrants
get so worried about the simplest
things.

INT. OFFICE - CONTINUOUS

Dennis, Mike, Elizabeth, Ernie, Doug, Edgar totally off
balance with things falling on them.

INT. OFFICE - CONTINUOUS

Lucille, Deral, David, Jessie is playing with fruit when the
earthquake hits.

INT. OFFICE - CONTINUOUS

Peter is sitting at a desk with a look of meditation on his
face as John talks on the phone. The moment it hits a man
pops his head up from under the desk.

EXT. CALM CITY STREET - CONTINUOUS

Bumper across the scene that reads:

' . . .3,000 miles away. . . '

INT. BEDROOM - CONTINUOUS

GEORGE WEBBER, a 20-something writer with an art for art sake
demeanor, typing at a computer he makes grumbling sounds and
then yanks the monitor from the CPU, throws it and watches it
fall to the ground. After the monitor hits the ground George
has a 'what an idiot' look on his face.

GEORGE

That was pretty much a stupid fuck
thing to do. Oh well.

INT. MESSY LIVING ROOM - CONTINUOUS

The TV is always on. George sits down and grabs a piece of
cold pizza from a box on the floor. As a news bulletin breaks
in.

ANNOUNCER (V.O.)

We interrupt this program for a special bulletin from the KCAZ offices in Los Angeles. And now, Maurice Tate int.

INT. TV STATION NEWS DESK - CONTINUOUS

MAURICE TATE, a smooth, perfectly dressed anchor, reading the news.

MAURICE TATE

I'm Maurice Tate in the KCAZ offices in Los Angeles. Moments ago an earthquake that measured 10.5 on the Richter Scale rocked downtown Los Angeles and it's suburbs. There is no report on the extent of the damage but it is feared to be extensive. This was the largest earthquake to ever hit this already ravaged area. We will keep you apprised of the situation as information becomes available. To recap, a devastating earthquake measuring 10.5 on the Richter Scale has toppled much of downtown Los Angeles. I'm Maurice Tate and this has been a KCAZ special news bulletin.

ANNOUNCER (V.O.)

Now back to you're scheduled program, 'The Should You Wed' game, already in progress.

GEORGE

Serves them right.
(Pauses and then calls to another room)
Hey Bill, there's something wrong with your monitor.

INT. OFFICE - DAY

WILLIAM GILL, a late 40 cutting edge dressed executive, sits at his desk surrounded by phones and natural remedies. He's on the phone.

WILLIAM

So what you're telling me is that every writer in the Shrill Building was killed? No survivors?

(Pause)

Oh, there was one. A script boy who was under a desk. Peter's script boy. Hmmm. Peter tells me that he's really good. Speaking of Peter, how's the rest of the area?

(Pause)

Leveled. Fuck! I can't believe that today of all days I let Peter take my fucking Jag to pick up his check. The things I do for these writers and this is how they repay me. Well, on the bright side he won't be cashing that check.

(Pause)

Get your ass over there and clean out all our offices and bring the scripts back here. We'll just put our names in as the writer and won't have to pay any of the dead bastards estates. What?

(Pause)

There are no scripts? What the fuck are you talking about? Weren't those bastards working?

(Pause)

What?

(Pause)

Everything was lost? How can we not have backups?

(Pause)

Yeah, okay, so it was my idea to store everything at the Shrill Building. What's wrong with you people? Couldn't anyone tell me that was a stupid idea.

(Pause)

Yeah, that's true. If you ever questioned me I'd fire you in a minute. But right now that's beside the point. What the fuck are we going to do to keep us all from being unemployed?

(Pause)

No, all I have here is a slush pile and all that's in there is crap from that lunatic in Boston who sends us new garbage every month. Did you hear his latest one?

(MORE)

WILLIAM (CONT'D)

An operatic version of the
television show Marcus Welby, M.D.

(Pause)

I have to go with it. What choice
do I have? If we don't keep the
productions rolling they'll just
find someone who will. Anyway, how
bad can it really be? We made a ton
of money off those stupid Ernest
movies. If we can sell that crap we
can sell an operatic Marcus Welby.

(Pause)

Okay, I won't go that far. I'll
call you back after I dig out his
scripts and talk to him. So we
still on for lunch?

(Pause)

What? La Laga was destroyed too?

(Pause)

That one hurts. I've got to tell
you, living through this earthquake
stuff is a true hardship for us
sensitive types. Best to Betty.

(Pause)

WILLIAM (CONT'D)

What? Oh, you're not with her
anymore. Oh well. Best to whomever.

William depresses hook on phone and speed dials the phone.

WILLIAM (CONT'D)

Roberto. William. Am I glad to see
you're all right. Someone told me
that your restaurant was destroyed
in the quake.

(Pause)

Really? That's too bad. Completely
destroyed. Hmmm, so, can you still
deliver?

INT. GEORGE'S LIVING ROOM - DAY

George and his peer group, THERESA, the sensitive, cutting
friend dressed in her no style is style ensemble, CHRIS, the
friendly, mismatched flake, and RON, the been there, done
that artist, sitting around. Chris is staring into a picture.
George's roommate BILL is always an off camera voice over.

GEORGE

He's so pissed. I told him it must have been a shock from that L.A. quake but he didn't buy it. So now I've got to get him a new monitor or he'll kick me out of here.

RON

He can't do that. This is your place to. You pay rent.

GEORGE

Not for the last six months or so.

BILL (V.O.)

It's nine months you stupid asshole.

GEORGE

Semantics.

THERESA

Hey, Ron, me and Chris are going to see Camille Paglia at the Aud tomorrow. Do you want to come?

RON

Why would I want to see her talk? She's no philosopher, you know. I mean, listening to her is just like sitting around talking to my friends.

GEORGE

Is this before or after beer bonging?

George walks over to Chris.

GEORGE (CONT'D)

What are you doing, Chris?

CHRIS

I'm trying to see this 3-D thing. I've been sitting here for a few hours and I haven't seen anything. I did think I saw it once but my eyes had just dried out and started to shrink and vibrate. This isn't going to get the best of me. I'll get this sucker yet.

GEORGE

Ahh, I hate to tell you but this isn't one of those types of paintings.

CHRIS

Don't shit with me?

GEORGE

Why would I shit with you? I don't even like being in the same room as you. And besides, you're ass is too wide. We'd never fit on the toilet together. But it's not a 3-D painting.

CHRIS

Fuck you, I know it is.

GEORGE

Bill, do we have any of those 3-D paintings around here?

BILL (V.O.)

No, you fucking puke.

GEORGE

You have to believe Bill because he hates me too much to waste time lying to me.

CHRIS

Fuck. I really thought I had something.

GEORGE

Hey, what's that noise? It can't be? Is that Camille Paglia trying to join our little Algonquin Round table?

SND FX Telephone ringing and an answering machine picking up.

GEORGE (V.O.) (CONT'D)

Hi, you've reached the broken spirit of America and because we're so broke if this is a bill collector you're shit out of luck so don't even leave a message.

(MORE)

GEORGE (V.O.) (CONT'D)

If it's anyone else who want's
anything from us, except of course
the exchange of bodily fluids, you
can hang up now and avoid the
humiliation of knowing that we
listened to your message but didn't
find you important enough to
respond.

SND FX Beep of answering machine

WILLIAM

Hi, this is William Gill from
Enigma Studios and I'm looking for
George Webber. I've just read over
a few of his scripts and I like
what I see. If he has any other
ideas I'd be more than happy to
discuss it with him if he'd call me
on my direct line at 714. . .

BILL (V.O.)

. . .pick up the fucking phone.
You're not making any long distance
calls until you pay me the money
you owe for. . .

George picks up the phone.

GEORGE

. . .hey, who is this really?

WILLIAM

Oh, hi, this is William Gill from
Enigma Studios and, as you probably
heard, I've been reading your
scripts and I think we really have
something here. You're an extremely
talented man.

GEORGE

Yeah, thanks. Who is this really?
I'd say it was one of my asshole
friends but most of them are passed
out here right now.

WILLIAM

I'd like to become your friend but
as of right now I'm just William
from Enigma Studios and I'd like to
bring you out to my office for a
meeting at your earliest
convenience.

GEORGE

My earliest convenience. Hmmm, let me check with my social manager.

George pauses and then talks to Bill.

GEORGE (CONT'D)

Hey Bill, do you need me here for anything?

BILL (V.O.)

Fuck off and die, you loser.

GEORGE

You're in luck. I seem to have just had an opening for tomorrow.

WILLIAM

Perfect. I'll have a limo pick you up at 8:30 AM your time and a ticket will be waiting for you at Logan. Do you have any questions?

GEORGE

How come you people always say 8:30 AM your time? It would have to be my time because wherever I am, whatever time it is, that's my time.

WILLIAM

Anything else?

GEORGE

Is it true that to get a drivers license out there you have to have a health club membership?

WILLIAM

Umm, no, but we do have corporate membership at the best club on the coast along with our own on lot workout area.

GEORGE

Workout area? Is that anything like a gym?

WILLIAM

Precisely. It'll be a pleasure to meet you tomorrow.

GEORGE

Yeah, I bet. See ya.

George hangs up the phone and then William hangs up the phone.

WILLIAM

Asshole.

GEORGE

Okay, which one of your jerk offs set this up?

RON

Come on, George, you know that we don't like you enough to go through anything like this.

THERESA

Seriously. You're lucky that we even come here and drink all your beer.

BILL (V.O.)

It's my beer that you've been drinking you fucking parasites.

CHRIS

Hey, I always bring my own.

GEORGE

Yeah, but, Chris, it doesn't count if it's already in your bladder.

THERESA

So do you think that was a real producer or what?

RON

If it was it's probably some guy who shoots porno with puppets.

CHRIS

Don't talk like that, you're giving me a woody.

GEORGE

It could be anyone. I've been sending scripts for so long who knows where the stuff is.

THERESA

Come on, you're not going to buy into that 'Dreams come true in Tensile Town' crap, are you?

GEORGE

No, but it would be nice to get paid for writing stuff all day?

BILL (V.O.)

And getting off the benevolent Bill Martin grant, you worthless shit.

GEORGE

Whatever. The point is what if this call is real and a limo does pull up in the morning?

RON

First I'd check to make sure there wasn't a corpse in the back.

GEORGE

Ahh, what am I talking about? It's just one more reaming.

THERESA

Yeah, just like the time this guy said that he wanted to back you to start that magazine on, umm, what was that on?

GEORGE

Upscale car washes.

THERESA

Isn't that an oxymoron?

CHRIS

Like anyone who doesn't squish when he walks gives a shit about the latest wheel deodorant.

RON

How about the time this guy was going to do one of your plays off Broadway.

CHRIS

That was a good one. Whatever happened to that guy?

GEORGE

Well they say he was an escapee from the home for the perpetually goofy. On the positive side, I hear he's still doing the play weekly in one of his therapy sessions.

(MORE)

GEORGE (CONT'D)

But let's look past all these false
starts and ahead to the future.

Ron uses a basketball as a crystal ball and spins it around.

RON

I can see into your future and
sometime tomorrow you will
acquiesce to the requests of your
master and repeat the phrase. . .

The basketball shows a fast food restaurant logo.

RON (CONT'D)

'Would you like fries with that?'

GEORGE

Hey, at least I'm out there trying.
When was the last time you,
Theresa, went on an audition? How
about you, Ron, are you still
cartooning? What about Chris here?
Well, ahhh. . .when was the last
time he rubbed his two remaining
brain cells together?

CHRIS

We may not be living out the exact
dreams that we were told we could
accomplish before the American
dream became obliterated into a
mass of contradictions and half
truths so dense as to have no
meaning outside of our putrid,
stifling daily existence. And I
must tell you that it is an
existence that leaves me in a state
of satyriasis. Which, if the truth
be told, leaves me feeling cold and
unwashed well before the end of my
aimless and meaningless dalliances.

Everyone looks at Chris amazed.

CHRIS (CONT'D)

I think I read that in Funky
Winkerbean.

GEORGE

I acknowledge you and you're pain,
Chris. Now you've got to help me
figure out what to do.

(MORE)

GEORGE (CONT'D)

Should I pack up my files and actually take this meeting seriously or should we proceed with Plan 'B'?

THERESA

What's Plan 'B'?

GEORGE

Get wasted and see if we can speed dial the pizza guy later.

CHRIS

You are my hero.

RON

No wonder you're going to make the big bucks.

INT. LIVING ROOM - DAY

Chris is passed out on the floor. The room is in worse shape than usual. The doorbell wakes him and he stumbles up and answers the door. The limo driver JAMIE is there.

JAMIE

Is this the residence of George Webber?

CHRIS

It was last night, but Bill kicked him out. Do you have a bar in that car?

JAMIE

There is a complementary wet bar, sir.

CHRIS

Cool. George's in there.

Chris points to George's room and heads for the limo.

JAMIE

Excuse me, sir. Are you George Webber?

GEORGE

Aw, fuck, officer I swear I didn't know they had that stuff and it wasn't my idea to throw that lambada party at the senior citizens home and you've got to believe me when I say that I never saw or touched any underage. . .

JAMIE

. . .I'm not a cop. I'm your limo driver. I have to get you to Logan in less than thirty minutes.

When George figures out that this guy is for real, he scrambles around the cluttered room trying to find something to wear.

GEORGE

Aww fuck, that was for real? Shit. Do you know this guy? Is he cool or am I going to end up with a face full of pubes?

Checks his face in the bathroom mirror.

GEORGE (CONT'D)

Aww man, this sucks.

JAMIE

Sir, we have to get going or we'll miss the plane.

George answers with a toothbrush in his mouth.

GEORGE

Fuck it, let's go.

EXT. FRONT OF GEORGE'S HOUSE - DAY

Chris getting out of car loaded down with the entire wet bar. The driver walks to the drivers seat. George walks over to Chris.

CHRIS

Hey, dude, this is cool. So you're really going to tongue the big time.

GEORGE

Hey, it's a free trip to California and a day's supply of booze for you.

George gets into the limo.

GEORGE (CONT'D)

After all, this is probably going to end up to be puppet porno.

CHRIS

Give Lambchop a high hard one for me.

Car pulls away with Chris standing there trying to keep all the bottles from falling to the ground.

INT. RECEPTION AREA - DAY

William's receptionist, SHERYL, a beautiful, late twenty career woman who watches out for William at all costs, looks up at George and figures he's a delivery guy and her attitude reflects that.

SHERYL

Yes?

GEORGE

I'm George Webber and I'm here for a meeting with William Gill.

Sheryl hears George's name and her attitude changes.

SHERYL

Oh, Mr. Webber, Mr. Gill has been waiting for you. How was your flight?

GEORGE

It crashed over North Dakota and there were no survivors.

SHERYL

Wonderful. And I trust that your accommodations were up to your standards?

GEORGE

Well, actually I was quite distressed because there were no pizza boxes on the floor and, from my perspective, there was too much sun.

SHERYL

We'll see what we can do about that. Mr. Gill will see you now.

WILLIAM

So, this is the great George Webber.

GEORGE

Opinions vary. My mother thinks I'm great but then she doesn't speak English.

WILLIAM

Ahhh, interesting. Listen, George, we're both busy men so let's get right to it. Would you like a frangellico?

GEORGE

You sure have a strange way of getting right to it.

WILLIAM

Ahh, I like that. A man not afraid to speak his mind.

GEORGE

That sure is a stupid tie.

WILLIAM

Don't push it. You're here because we feel that we can work together to expand both our artistic visions.

GEORGE

Great. And, in this day and age, how much does expanding artistic vision pay?

WILLIAM

We feel confident that you will be more than satisfied with our compensation package. But we'll leave that boring stuff to your agent. You do have an agent, don't you?

GEORGE

Not only do I have an agent but I have an agent to deal with my agent so as not to waste too much of my artistic vision.

While William talks he flips through a pile of scripts that George has sent him.

WILLIAM

A wise move for someone so young. So, let's look at the scripts you've sent us over the years. I have to say right off that you do have an original vision that is rare in this industry. This opera version of Marcus Welby, M.D. is quite an interesting concept.

GEORGE

I don't think I remember that one.

WILLIAM

How can you not remember touching lines as 'I'll help you with my magic bag of friendliness.' We can really go to the wall with a catch phrase like that. T-shirts, coffee mugs, toy medical bags. There are some serious money in ancillary rights.

GEORGE

I remember that now. I was on a huge corn chip binge and got really sick.

WILLIAM

Suffering for your art, I'm with you. Our marketing department feels that this would only be viable on television; which does severely limit our potential gross. But we feel with the right demographic positioning we could turn this into a four times a year franchise.

(MORE)

WILLIAM (CONT'D)

Which, of course, you'll be given an Executive Producer credit for. And we'll release it to coincide with all the major holidays to capitalize on the most concentrated advertising dollar spending. But we are having some trouble with a couple of things. One: isn't Marcus Welby dead? And two: the opera scenario. People just don't like opera. Our research department feels that you should move, musically and chronologically, in another direction.

GEORGE

Yeah?

WILLIAM

Just hear me out. Marcus Welby, Jr., Rap Master Doc. He's taken over for his deceased father and he's just been picked up by an inner city HMO. So to teach his new patients about health care he becomes Rap Master Doc. Isn't it a great reworking of you're already stunning concept?

GEORGE

I don't know, I don't think Marcus.
. .

William reaches across the desk and hands George a check.

WILLIAM

. . .here's your advance check.

George looks at the check and is amazed at the number of zeros. The last time he saw this many zero was in his ninth grade report card.

GEORGE

Would he be more old school or gansta?

INT. HOTEL ROOM - DAY

George on phone with Chris.

GEORGE

Then he told me everything is in place and Rap Master Doc's music has already been retooled, by the Beasties no less, and everyone's ready to shoot. What the fuck is happening here?

CHRIS

What's happening here? You just sold them the biggest piece of shit to ever stick to a page. If you don't count Full House. I'd take that check to the bank, get cash and get the hell out of there before someone comes to their senses.

GEORGE

I've already cashed the check. But I want to see if I can squeeze out a few more bucks before the inevitable happens. The producer, Bill Gill . . .

CHRIS

. . .Bill Gill?

GEORGE

Yeah?

CHRIS

His parents didn't want a child they wanted a guppy.

GEORGE

Anyway, he asked me to come back with my agent tomorrow and talk about a couple of movies.

CHRIS

You don't have an agent.

George reaches for a phone book and starts flipping through it.

GEORGE

I know, but there must be hundreds of agents around here.

CHRIS

I'll say it again, get the fuck out of there before they learn the truth.

GEORGE

What's the truth?

CHRIS

You're one vowel short of a full keyboard.

GEORGE

Here's one with a really big ad.

CHRIS

Sounds promising. That's how I picked my lawyer for that DWI thing, you know.

GEORGE

Didn't you have your license revoked?

CHRIS

That wasn't my lawyers fault. It was extenuating circumstances. I extended my middle finger to the judge and that changed the circumstances.

GEORGE

That'll do it. I've got to go call this agent.

CHRIS

Hey, to be on the safe side why don't you FedEx some of that money back here?

GEORGE

Not a good idea. It says right on the package that you can't ship money. It's illegal or something.

CHRIS

Oh, like what you're foisting on an unsuspecting public isn't at least immoral.

GEORGE

But it's not fattening. I've got to go. See you in a few.

George hangs up and dials an agent.

INT. SEEDY OFFICE - DAY

HOLLY WOOD, a Type A motor mouth who was a player but is now a couple seasons behind and her clothes reflect that, in the seedy office she shares with a tarot card reader, ZINA, who is sitting on the desk with her legs folded shuffling cards. Holly answers the phone.

HOLLY

Holly Wood Talent Agency, ask about our free make-overs.

GEORGE

Hi, you don't know me but my name is George Webber and I just had a meeting with William Gill and I'm looking into the possibility of Ms. Wood to represent me.

HOLLY

One moment please.

Puts George on hold and addresses Zina.

HOLLY (CONT'D)

Zina start tossing some cards and see where this guy's going. Pick up the other line and listen. This might be interesting.

Zina picks up the other phone and then starts placing tarot cards down.

HOLLY (CONT'D)

Excuse me, so what were you saying about a meeting with William Gill?

GEORGE

Well, he just purchased a script and wants me to bring an agent to our next meeting which is tomorrow.

HOLLY

Oh, I'm sorry, tomorrow may not be good for me.

GEORGE

That's okay, I know how busy you must be to be able to pay for that ad. But while I have you on the line, Gill just gave me a \$20,000 advance for a rap version of Marcus Welby. Is that a good advance?

HOLLY

Well, George, I really don't like to dispense professional information over the phone so why don't you tell me where you are and I'll come right over and we can discuss the possibility of my agency representing you.

GEORGE

Cool. I'm at the Colonnade. I'll meet you in the bar.

HOLLY

I'll be there within the hour.

Holly and Zina hang up their phones.

HOLLY (CONT'D)

We got ourselves a live one here.

ZINA

The rumors about a writers shortage must be fact. A rap Marcus Welby. I can't wait to see what this guy comes up with nEXT

HOLLY

Hopefully 20%.

INT. BAR - DAY

George sitting, drinking and listening to the bartender, DOM.

DOM

The moment in Police Academy 4 when they let the obviously staged lust between the busty woman cop, Callahan, and the macho cop Tackleberry take over as the primary focus, to satisfy middle America's homophobia is my theory, they totally dropped the much more potent homoerotic tension, albeit with an undercurrent of macho posturing that you would have to expect in a profession as manly as law enforcement, between Tackleberry and Bubba Smith's Hightower. Their scenes together were far more believable and filled with a sexual synergy than the ones between the obviously gay captain Harris and his puppy dog minion, Proctor. The only way that relationship would have worked was if Harris was the domineering top but he just didn't have control of the situation that you would expect from a top. They totally sold out at that moment. Don't even get me started on the emasculation of Bob Goldthwait.

GEORGE

Okay, I won't. Dom, can I get another beer before any of this sticks to my gray matter.

DOM

Of course. So what are you doing here?

GEORGE

I had to go talk to someone at Enigma Studios about some work.

DOM

Are you an actor?

GEORGE

No, I wrote a script they're interested in producing.

DOM

Can you get them to look at this script I've been working on? It's an erotic police story with Bubba Smith and. . .

Holly enters and calls from the doorway.

HOLLY

Is there a George Webber here?

GEORGE

I'm George Webber.

Holly rushes over.

HOLLY

George, I can't believe it. You look exactly like you do. You are incredible, let me tell you. Have you been working out? Oww, I look like such a wreck. Work, work, work.

Takes George's arm and leads him to a table.

HOLLY (CONT'D)

What's a girl to do? You've got to keep dildos in your drawers. Speaking of drawers, I've taken the liberty of drawing up a standard client/agent contract that stipulates our relationship. Not that we have a relationship, at least not in that way yet, but I like to put everything on the table before I make sure that none of those cocksucking asshole try to ream you like they did to one of my other clients. Rest his soul.

GEORGE

He's dead?

HOLLY

Oh no, no, no. He's just not in the business anymore. Last I heard he'd found religion and was trying to get tax exempt status for a sect that worships dried frogs.

The Server, DUET, arrives at the table.

DUET

I'm Duet and I'll be your dietary
helpmate tonight. May I start you
with a thick seeded lima bean and
fresh summer squash salad puree?
It's such a restful repast for your
digestive tract.

GEORGE

I'll have a cheeseburger and
another one of these.

George holds up beer.

DUET

Oh, I'm sorry, sir, I'm a vegan and
I will not serve flesh or by-
product from another living being.

GEORGE

Then kill it first, Spunky.

DUET

I'm sorry, I cannot serve you and
retain dignity for myself. I'll
have one of our carnivores servers
take over your party.

GEORGE

My, that was quite an indigenous
California moment, wasn't it?

HOLLY

While I have a moment I'd like to
tell you that I think that you are
a genius and it would be my
pleasure to represent you in all of
your dealings.

GEORGE

Holly, you've never seen my
writing. How do you know I'm a
genius?

HOLLY

If William Gill is interested in
you that makes you a genius.

GEORGE

Oh, I see, genius through
association. What if he's going
through some type of breakdown and
I'm his farewell joke to the
industry?

HOLLY

Then you'll be a very well paid
joke.

A new server, LEE ANN, an early twenty, free spirit who is
obviously an actress, takes over.

LEE ANN

Hi, I'm Lee Ann you're personal
guide through the gastronomical
wonderland that we offer. May I
help you relax with a cold
beverage?

Sings to the tune 'Cold Beverages' from G Love and Special
Sauce.

LEE ANN (CONT'D)

I like cold beverages, I like cold
beverages. I like cold beverages.
Don't you just love G Love and
Special Sauce?

GEORGE

With all my blue eyed funk. I'll
have another one of these and I'd
also like to order a cheeseburger,
if you have no moral qualms with
that.

LEE ANN

Of course not. I may even join you.

Sings her own version of 'Cold Beverages'.

LEE ANN (CONT'D)

I like to eat dead cows, I like to
eat dead cows. I like to eat dead
cows. And what can I get for you?

HOLLY

I'd like a salad with chicken and
broccoli sprinkled liberally on
top. And a double vodka shooter.

LEE ANN

Be right back with your cold
beverages.

Lee Ann sings and bops her way to the bar.

GEORGE

She sure had that spunky, Marlo
Thomas, That Girl thing going on,
didn't she?

HOLLY

Marlo Thomas is here? Never mind
that. We have to talk. Are you
committed to Gill or are you open
to other avenues of expression for
your creative energies?

GEORGE

Well, as of right now only the
Welby piece has been discussed.

HOLLY

Perfect. We have him exactly where
we want him. His appetite is
whetted just enough to make him
anxious enough to feel threatened
by other suitors. Because,
confidentially, I think that I can
get a foreign concern interested in
your projects. I personally know
that they are on the lookout to
snap up the next big talent and if
we play our cards right that could
be you. You do have more scripts
than that Welby thing, don't you?

GEORGE

I've got enough to fill a multiplex
on a Saturday night.

HOLLY

Great. Let me make a call and see
if we can get an appointment
tonight.

Pulls out a phone.

GEORGE

Don't you think we should meet with
Gill and. . .

Lee Ann arrives back at the table with the drinks bopping and
singing.

LEE ANN
. . .here're your cold beverages
'cause you're feeling kinda
thirsty'. Your agent?

GEORGE
How could you tell?

LEE ANN
She has that aimless waste of flesh
look about her that all agents
have. Are you an actor?

George nods his head no as he takes a sip out of the bottle.

GEORGE
Writer.

LEE ANN
Oh, have you written anything that
I'd be perfect in?

GEORGE
I don't know anything about casting
so I really don't know.

LEE ANN
What's the project?

GEORGE
A rap version of Marcus Welby, M.D.

Lee Ann reaches into her apron and hands George an 8x10.

LEE ANN
I'd be perfect for that. If you
could put a good word in for me
that would be great.

GEORGE
I'll pass it along.

LEE ANN
Good. Can I get you anything right
now?

GEORGE
Not right now, but keep these cold
beverages coming.

Lee Ann exits.

HOLLY

I've got great news. Finish up
we've got to leave.

GEORGE

Leave? I haven't eaten yet.

HOLLY

No time. We have a meeting across
town. She loved your ideas.

GEORGE

What ideas? I haven't told you
anything yet.

HOLLY

Well, she liked the concept of
having you write for their
production company.

GEORGE

Okay fine.

George finishes his beer and waves to Lee Ann who waves back
and speaks to Duet.

LEE ANN

Thanks for that table. He's a
writer and he got a lead for me in
a new medical series.

DUET

Shit. That could have been me.
Being a vegan is rough. I can't
wait for the next fad to begin.

EXT. STREET - CONTINUOUS

George and Holly driving down the street in her beat-up car.
The car definitely has the lived in look of a car that
belongs to Holly.

HOLLY

I can't believe what a piece of
crap my service attendant gave me.
I bring my jeep in for service and
this is the only loaner he had at
the time.

GEORGE

Whatever. Now explain this to me
one more time.

(MORE)

GEORGE (CONT'D)

We're going to meet a foreign producer who loves the concept of my ideas but has no idea what my ideas are. Is that about right?

HOLLY

Perfectly.

GEORGE

Where I come from people like to see the ideas before they buy into the concept.

HOLLY

This way is much more economical. We're not bogged down with all of this reality and we can let our creativity flow.

GEORGE

It could also explain the last few Eddie Murphy movies.

HOLLY

Here we are.

EXT. STREET - CONTINUOUS

George looking at Holly with a quizzical look on his face as they get out of the car. George looks down the street.

GEORGE

Ahh, Holly, isn't that the hotel I'm staying at and weren't we just at that restaurant?

HOLLY

Yes.

GEORGE

And we drove here?

HOLLY

Yes.

GEORGE

And you don't find this absurd or at least amusing?

HOLLY

I find you amusing. And I know Leslie will too.

INT. RESTAURANT - CONTINUOUS

Holly holding George's arm and leading him in.

HOLLY

Now let me recap Leslie for you.
She is the head of a production
company called On Time, Under
Budget Productions that specializes
in inexpensive, sensationalistic
pictures that have a specific
demographic who craves their
product.

GEORGE

You're talking about cheap
exploitation movies where there is
a naked body within the first five
minutes.

HOLLY

Don't misunderstand. It's much more
than that. She believes in the
artistic vision of her production
family. And I can promise you that
she never skimps on quality. She
once called for the entire
immolation of a farm house for the
climatic scene of 'Bikini Beach
Fire Department.' But, if I'm doing
full disclosure, her parent company
was making room to build a new
mall; but that's beside the point
Leslie is a visionary.

GEORGE

Does her vision get someone naked
in the first five minutes?

HOLLY

It's been known to happen.

GEORGE

I'm a big fan of her movies.

They reach the table where LESLIE, a middle-aged woman with a
loud sense of style, is waiting.

HOLLY

Leslie, it's so nice to see you
again.

LESLIE
Holly. Is this the young writer
that I've been hearing about all
over town?

HOLLY
Leslie, this is the next
multimillion dollar franchise from.
. .

Holly leans over and whispers to George.

HOLLY (CONT'D)
. . .where are you from?

GEORGE
Boston.

HOLLY
Boston. George Webber.

GEORGE
Nice to meet you.

The server, MAUREEN, arrives at the table.

MAUREEN
My name is Maureen and I am honored
that you have joined this party
already in progress.

GEORGE
Great, thanks. Just bring me a
beer.

HOLLY
Double vodka shooter.

LESLIE
George is it true that you have
already signed a five picture deal
with Enigma?

GEORGE
What? I don't know where you people
take a left out of reality. I've
sold one script to one guy once.

LESLIE
Oh good, I still have a chance so
let me get right to it. I'd like
you to sign a non-exclusive
agreement to deliver three scripts
a year for the next five years.
(MORE)

LESLIE (CONT'D)

For this I'll guarantee you an office and \$150,000 per year with one of the most progressive benefit and bonus packages in the industry.

GEORGE

Let me get this straight. You've never seen a word that I've written, you hadn't heard of me before Holly's call five. . .

Maureen comes back from the bar and places drinks on the table.

GEORGE (CONT'D)

. . .minutes ago and now you want me to deliver three scripts a year? For \$150,000 a year?

LESLIE

I can see that you're a tough negotiator. I'm willing to go to 175.

GEORGE

No, wait. I'm not a tough negotiator. I just don't understand how you can even talk about contracts or offices without seeing what I write?

LESLIE

I like that. Someone who holds fast to his artistic vision. Okay, George, let's hear your pitch.

GEORGE

Well let's see, I think for your company we should go for more of a.
. . .

INT. RESTAURANT - CONTINUOUS

Sound from other patrons slowly becomes louder than George as we see Sheryl get up from her chair and walk to a bank of pay phones that aren't being used because everyone is huddled trying to mask their conversations on their own cellular phone. She pulls her phone out of her bag.

INT. WILLIAM'S BEDROOM - CONTINUOUS

William is having sex with his WIFE. On the third ring he picks up.

SHERYL

Mr. Gill, I'm sorry to disturb you at home but we may have a situation here.

WILLIAM

What is it?

SHERYL

The writer you saw today, Webber, is here with Leslie from On Time, Under Budget. A friend of mine walked by their table and heard her offer him an exclusive for five years that begins at \$500,000 for the first year plus a percentage of the gross.

WILLIAM

Oh fuck. I know she lost her fall releases in the quake and now she's trying to run one past me. Come. .
.

MRS. GILL

. . .yes, yes, come.

WILLIAM

No, not yet but I'm getting close. Don't worry, we'll wipe her offer off the face of the planet tomorrow. But do me a favor and keep an ear on their conversation.

SHERYL

Yes sir.

Sheryl ends the transmission, puts the phone away and exits. Everyone's head pops up as camera pans past ALAN, ALEX, ANNE, SHAWN, JIM.

ALAN

I heard from Gill's receptionist. .
.

ALEX

. . .this hot writer he talked to today has already started a bidding war. . .

ANNE

. . .already up to a mil and a
half. . .

SHAWN

. . .the script is supposed to be a
killer. . .

JIM

. . .projected opening is through
the roof. . .

INT. WILLIAM'S BEDROOM - DAY

Seconds before he has an orgasm.

WILLIAM

The little bastards been here for
one day and he's already. . .oh,
uh, umm.

(Pause)

What was I talking about?

EXT. STREET - DAY

George getting out of limo. Stumbling onto sidewalk he looks
like hell and also is dressed unlike anyone who passes him.
He straightens himself up and enters building.

INT. WILLIAM'S RECEPTION AREA - CONTINUOUS

Sheryl sees George entering and has a smug look on her face.

GEORGE

How do you people look so good and seem so happy every morning with all this sunshine? I'm not even going to talk about how late you stay out. I think Holly got me back to my room about ten minutes from now.

SHERYL

So is your representation with you now?

GEORGE

She'll be here in a little while. I wanted to talk to William alone for a minute.

SHERYL

I'd expect you would. Mr. Gill, Mr. Webber is here.

WILLIAM

Send him in.

INT. WILLIAM'S OFFICE - CONTINUOUS

George and Sheryl walk into the office. William is standing looking out the window.

WILLIAM

George, you're here a little early on this beautiful morning. What's on your mind?

GEORGE

Let me tell you. I have a new agent and last night we had a strange evening with another producer. And she said. . .

William spins around and slams hands on desk.

WILLIAM

. . .I don't give a fuck about what she said. I gave you your first break and this is how you repay me? Behind my back you jump at the first big offer that comes your way without letting me make a counter offer?

GEORGE

Behind your. . .

WILLIAM

. . .there's nothing you can say.
The word's out. She offered you big
bucks and you've got a boner for
the cash.

GEORGE

Wait a minute. Yeah, the money they
talked about was big.

WILLIAM

How big?

GEORGE

One seventy-five per year for a non-
exclusive contract that has me
delivering three scripts a year for
five years with a percentage of the
gross.

WILLIAM

That's over three times more than I
heard. What did you show them? I
hope you didn't give them anything
I already have on my desk?

GEORGE

No.

WILLIAM

Then how could she offer you this
much money?

GEORGE

She said something about you
knowing talent and if you were
going to offer X then I must be
worth Z. Let me ask you, how did
you hear about this?

WILLIAM

This town is so small that you
can't get a rectal exam without the
doctor finding someone up there.

GEORGE

I'd rather not go to that doctor,
if you don't mind.

WILLIAM

That can be arranged. You haven't already committed to On Time for the deal, have you?

GEORGE

No, I haven't made a deal with anyone except you for the Marcus Welby thing.

WILLIAM

Good. Now listen George, this is quite a bit of money we're talking about and I'm going to have to make a call to the money boys and convince them that you're worth it. So please make me a promise that you won't talk to anyone before I make my counteroffer.

GEORGE

That doesn't count bartenders, does it?

William laughs and leads George out of his office.

WILLIAM

Of course not. I'll plan on seeing you in three hours. We should have a more than substantial offer on the table.

GEORGE

See ya.

INT. WILLIAM'S RECEPTION AREA - CONTINUOUS

Holly is waiting. She grabs him and begins whispering. Sheryl listens surreptitiously.

HOLLY

George, what are you doing here so early?

GEORGE

I came to tell Gill about last night.

HOLLY

You what?

GEORGE

Hey, no problem. He knew about it any way. He was a little pissed but when I told him that nothing was signed he seemed to calm down.

HOLLY

What's wrong with you? The first rule of negotiation is gather information, disseminate none.

GEORGE

Fuck that. He knew everything anyway.

HOLLY

No, he didn't know that you weren't signed. We could have used that to our advantage.

GEORGE

Yeah, you're right there. How much do you think he'll come up with?

HOLLY

He'll just make a gesture to show Leslie that he's the man. He just wants your best scripts and doesn't care where you sell the rest. And besides, with Leslie's money he knows that you won't starve. I'd say he'll offer \$200-225,000.

GEORGE

Cool.

INT. WILLIAM'S OFFICE - DAY

William is on the phone.

WILLIAM

Joe. William. On Time fucked us up the ass on this Webber deal.

(Pause)

No, it's way up there. My cheek is popping out.

(Pause)

She offered 1.3 per year for five years with three scripts a year.

(Pause)

(MORE)

WILLIAM (CONT'D)

I think we can get him for a million and a half for the original terms and just make the percentage of the gross a little sweeter. He feels a loyalty to me because I'm the one who brought him here.

(Pauses and comes back laughing)

That right, he's not from this area. So I can sign him?

(Pause)

Okay, not a dime over a million and a half.

(William hangs up)

This prick better come through for me.

INT. WILLIAM'S RECEPTION AREA - CONTINUOUS

Sheryl is seated at desk. George and Holly are picking up to leave the office. The intercom beeps.

SHERYL

Yes, Mr. Gill.

WILLIAM

See if you can get in touch with Webber and get him back here as soon as possible.

SHERYL

He's still here, Mr. Gill.

GEORGE

That was quick, Bill.

WILLIAM

Well when you get something of value you make sure that you keep it happy. Why don't you come back in and let's take care of this today.

SHERYL

Looks like things are going our way now, George.

GEORGE

Now if you could just do something about people calling me dude.

INT. WILLIAM'S OFFICE - DAY

George walks in like he doesn't have a clue while Holly has a smirk like she knows she's back in. He greets them when they step into the room.

WILLIAM

I have to tell you, this is one exciting moment for me. I'm about to sign one of the sharpest young talents in the industry and together we're going to give the industry a major enema.

GEORGE

I think that would be a little too messy for me, Bill.

WILLIAM

And right you are. And you are his agent?

HOLLY

Holly Wood. It's a pleasure to bring you a talent as monumental as George Webber.

WILLIAM

I think you have that backwards Holly. If it wasn't for George here sending me scripts over the years he wouldn't be your client.

GEORGE

That's right. Maybe you should give him ten percent of your ten percent.

HOLLY

I get twenty because of the personalized services that I offer.

WILLIAM

Let me ask you, Holly. What have you done, so far, to warrant twenty percent of this deal? After all, it was George's contact and my follow-up that got him so far. What is it, exactly, that you've brought to this table?

HOLLY

As you know, an agents responsibility is to make sure that the contract being negotiated is in the best possible terms for my client.

WILLIAM

I don't feel that there will be a problem this time. This is a contract that was fully realized in George's best interest.

GEORGE

Kids, kids, stop bickering. I love the both of you equally. But, I just did some quick math and twenty percent of the figure we both have in mind is more than all my friends back home make combined. And it was William's contact that got me here so why don't we wait until we see the deal and then decide if you get ten or twenty percent. Does that sound fair to everyone?

William and Holly nod like scolded children.

GEORGE (CONT'D)

Good. Now, William, what's the deal we're talking about here?

WILLIAM

I just want you to know that we want your best artistic vision to remain here at Enigma and that's why we are offering you a slightly higher base than On Time. All we ask is first refusal on any script you write and the ability to call you for unlimited rewrites.

GEORGE

I don't do rewrites.

WILLIAM

Are you saying that your scripts are perfect the first time out?

GEORGE

No, nothing like that. It's just that I'm lazy. I like to write it once, take a nap and forget about it. Anyway, rewriting isn't writing, it's jerking off. I know people who's whole life is spent rewriting and they never get anything out.

WILLIAM

But what if there are problems? You can't be saying you're prose is flawless from the opening salvo? George shakes his head no.

GEORGE

I'll fix what's wrong but I'd rather just get material out. And, that's what you're paying me for anyway, isn't it?

HOLLY

I think we can offer unlimited script supervision. With rewrites as George sees fit.

GEORGE

So, this is what an agent does? I thought it would have more of a Ruben Kincaid feel to it.

WILLIAM

We can settle for that.

GEORGE

That it?

WILLIAM

Well, of course we'll have you set up in a production office on lot.

GEORGE

Of course.

WILLIAM

And, of course, we'll help you relocate to a nice place in. . .

GEORGE

. . .ahhh, I'm not moving here.

WILLIAM

What do you mean?

HOLLY

You have to be where the work is.

GEORGE

No, I have to be where my computer is. I don't know what you've heard, but we have fax, e-mail, even telephones back there in Boston. I'll probably be easier to get when I'm three thousand miles away. And I will come back about once a month to take a meeting. Besides, I don't like the idea of living in a place that could play the same weather report since 1957.

WILLIAM

I just don't think that. . .

GEORGE

. . .as of this moment I am not moving here. It's not a place for me. I can write anywhere and I choose to write in Boston. And anyway, I have too many factory original parts to qualify for resident status anyway.

WILLIAM

I think we can work that out. Now on to the most important part for you. I spent a lot of time on the phone banging out this deal so I hope that you appreciate it. Of course we think that you're worth every cent we're about to offer, but, to be honest, your negotiation with On Time did put me in a tight spot.

GEORGE

I'm sorry about the situation but it's a misunderstanding. It wasn't a negotiation.

WILLIAM

Whatever it was it's behind us now.
We do want to keep the same terms,
three scripts per year over five
years but, along with the office,
we will up their percentage offer
to two percent of the gross of each
picture and a salary of a million
and a half per year with an
incentive if you hit certain
attendance figures.

GEORGE

A million and a half? We're talking
dollars, right?

WILLIAM

Yes.

HOLLY

I'll work for ten percent.

INT. HALLWAY - CONTINUOUS

William, George, Holly walking down the hallway. Holly and
George are carrying armfuls of scripts.

WILLIAM

What I thought would be
advantageous for this situation is
for you to give your pitches to me
and our marketing department. This
way we can get a jump on the
promotions and to see if they have
any ideas that may punch up the
bottom line.

GEORGE

We're not forgetting about my
artistic vision, are we?

WILLIAM

Of course not. I told you at the
start, I always side with the
artists vision. But the marketing
guys can tell us quite a lot about
how far that vision will travel.
And we do want your vision to have
legs now, don't we?

INT. OFFICE - CONTINUOUS

William opens a door to the office where the marketing people, JOSEPH, LYDIA, RICHARD, all with a deeply haunted, bored look, are waiting.

GEORGE

Legs and a really nice butt.

WILLIAM

Everyone, this is Enigmas newest genius, George Webber. George, these are the best marketing minds in the industry.

GEORGE

Don't any average minds work here? Oh wait, that's upper management.

(Watches his joke die)

Okay fine. It's nice working with fellow geniuses.

JOSEPH

It's a pleasure to meet you also. I enjoyed your Rap Master Doc script. It will end the season in the top five of all specials.

GEORGE

You think?

LYDIA

We know. We have narrowed it down to either third or fourth.

GEORGE

How come not number one?

JOSEPH

That's already been allotted.

GEORGE

Who do I have to blow to get it to number one?

JOSEPH

You can talk to Richard privately after this meeting.

GEORGE

Number three will be fine.

JOSEPH

Good. Now let's get right to it.
What scripts do you have to show us
today?

GEORGE

I didn't want to overwhelm you
during my first visit so I figured
I'd just bring five. Instead of
making you read a silly synopsis I
figured you'd get more of the
urgency. . .

HOLLY

. . .the genius. . .

GEORGE

. . .whatever. If I told you the
stories. Is that okay with you
guys?

JOSEPH

Be my guest.

GEORGE

Okay, this first story is aimed at
specific demographic.

RICHARD

We'll be the judge of that.

GEORGE

All right then let's just give it
to you. The name of the story is
Kung Fu Fighting Mimes and. . .

EXT. PARK - DAY

The Kung Fu Fighting Mimes—STAN, GREG, OLLIE—are doing mime
stuff when they see DEAN mugging SARAH and spring into action
by surrounding Dean with kung fu stances.

Dean makes a break for it Stan starts getting a lasso ready,
Greg is having trouble running after him because of the wind
and Ollie keeps banging into an invisible wall.

Finally Stan tosses the rope and snags Dean. Greg and Stan
use the rope to scale them towards Dean and the Ollie is
balled up on the ground because the room shrank. He starts
rolling towards Dean.

They all get there about the same time and go into another kung fu scenario. Stan ties Dean up and Ollie escapes from his box by putting Dean into it.

The scene ends with Stan and Ollie kung fu guarding Dean who can't get untied or out of the box and Greg returns the purse to Sarah.

VOICE OVER

The only way a crime fighter can be effective is to be stealth. To be able to blend in with the everyday world and catch the arch criminal at the scene of the crime. Like the Kung Fu Fighting Mimes. Kung Fu Fighting Mimes are always on the alert for any hint of criminal activity and they can capture their prey with a weapon that is more effective than guns, bombs or high speed car chases—silence. Kung Fu Fighting Mimes have signed a secret pact with the government to keep our streets crime free and noise pollution down. With their highly original combination of the ancient art of kung fu and the annoying art of mime the Kung Fu Fighting Mimes are sure to create havoc within the criminal element. Kung Fu Fighting Mimes—Silent But Deadly.

INT. OFFICE - DAY

George wraps up his pitch.

GEORGE

. . .and then they put the nuclear bomb in a box with the bad guys and make them all disappear.

JOSEPH

I like it.

LYDIA

It has everything.

RICHARD

There are sex scenes, aren't there?

GEORGE

Simulated.

RICHARD

Good enough.

WILLIAM

I see it opening wide with a first weekends gross at a minimum of twenty four. Topping off, and I'm only talking domestic here, at two hundred and fifty.

GEORGE

Million?

WILLIAM

Don't get disappointed, George. If these scripts are as solid as this one you'll be a very rich man in a very short time. Holly, why don't you and I start the ball rolling while these people discuss some of these other killer scripts. You keep on working and we'll see you later.

Holly and William exit as if they're on a mission.

GEORGE

See ya, Bill. He's just a little off base here, isn't he?

RICHARD

That's one thing about William and a big reasons he's made it to the top. He never goes out on a limb.

LYDIA

Yes, we feel that he's off the mark by about a third.

GEORGE

So you're still talking about eighty million here.

JOSEPH

Eighty? We're talking about three hundred and twenty million. It has everything that people love and a few thing people hate.

LYDIA

At least one of the mimes dies,
doesn't he? I know hundreds of
people who would pay just to see
that.

GEORGE

Sure, I can write that in. How
about if one gets strangled by a
monk who's taken a vow of silence?

RICHARD

I like it. Listen, we have another
meeting in twenty minutes so can we
just have you give us one more that
we can move on this afternoon?
We'll start concentrating on the
other scripts next week.

Richard picks up the next script from the pile.

GEORGE

Cool. This ones kinda street with
style. It's called GQ Cop and. . .

EXT. GRITTY CITY STREET - NIGHT

BILL MARTIN, the impeccably dressed GQ Cop, is running down
the street after a crook, JERRY.

VOICE OVER

A cop is only as good as his code
of honor. But sometimes it only
takes a little to push an otherwise
good cop over the edge.

GQ COP

You bastard! You made me smudge my
\$500.00 shoes.

GQ Cop plants and fires three shots.

VOICE OVER

And Bill Martin is just that cop.

Jerry falls as GQ Cop catches up to him.

GQ COP

You've been Martinized.

GQ Cop rubs a smudge off his shoe.

VOICE OVER

Bill Martin is GQ Cop. Impeccable in his tailoring. He doesn't let the mean and dirty streets stop him from maintaining a stylish demeanor.

INT. POLICE OFFICE - DAY

GQ Cop is getting balled out by his superior, BUD, who is dressed sloppily and spilling coffee and donuts all over himself.

BUD

You're out of control, Martin.

GQ COP

If you got your fat ass out from behind this desk once in a while maybe you'd get out of control too. I'm out there trying to do some good in this community and all I get is a load of regulations from you and a smudge on my shoe.

BUD

You're a great cop Martin. But this time I think you went too far. I think I'm going to have to sit you down for awhile and take care of you.

GQ COP

Take care of me? You can't even take care of yourself. Look at yourself. You call yourself an officer of the law.

GQ Cop wipes down Bud.

BUD

I know you care, Martin. But can't you just take it down a notch?

GQ COP

The moment I take it down is the moment they take me down and I won't have that happen.

INT. ROOM - DAY

GQ Cop aims a gun at a kneeling FRANK'S temple.

VOICE OVER

GQ Cop has two simple don'ts—Don't break the law but most of all don't make him break a sweat.

GQ COP

If you don't stop what you're doing right now you might be the cause of my clothes getting stained. And you know how upset that would make me.

Frank is revealed to be a tailor.

GQ COP (CONT'D)

So this time, don't make the inseam so snug.

VOICE OVER

GQ Cop. Law man. Fashion Statement.

EXT. STREET - DAY

GQ Cop posing.

VOICE OVER

GQ Cop. To protect and serve in sartorial splendor.

INT. OFFICE - DAY

George finishes his pitch.

GEORGE

. . .you should see what happens to the guy who makes GQ snag his pants on a fence. I don't want to give anything away but let me just leave you with the words cappuccino machine and genitals.

RICHARD

You've done it again.

LYDIA

I've never been in a room where one person has come up with two straight killer concepts.

JOSEPH

If you'll all excuse me, this has been way to exciting for me.

(MORE)

JOSEPH (CONT'D)

I have to go to my office and see if someone can relieve me before I stain me pants. I'll see you at the next meeting.

Joseph gets up and rushes out of the room.

GEORGE

What's up with him?

RICHARD

Whenever he hears a great idea he gets an erection.

GEORGE

Remind me not to shake his hand next time I meet him.

INT. WILLIAM'S OFFICE - DAY

William and Holly are talking.

HOLLY

Why the fuck are you trying to ice me out of this deal?

WILLIAM

Nice to see you again, Holly.

HOLLY

Fuck you, Bill. You fucked up my career once but this time it's my turn.

WILLIAM

I didn't ruin your career. You had no career before I gave it to you. I gave you all the contacts. I gave you all your clients. And you repay me by walking out on me. What will make this time easier is that I won't even think for a second before I ruin you.

HOLLY

No, this time I'm not going to fuck you. I also know you have nothing in preproduction except what George gives you. No wonder you were sucking his cock over that crap. Kung Fu Fighting Mimes. What kind of stupid idea is that?

WILLIAM

It's a big idea if I say it is.
You're lucky he called you and not
one of a thousand other tiny little
bottom feeders in this industry.

HOLLY

I have to agree with you there. But
he didn't and I'm not going to let
you get away with a fucking thing
this time. I know things about you
Bill. . .

WILLIAM

. . .if you ever tell anyone about
the rubber pants and peanut butter
I'll. . .

HOLLY

. . .still leading with your dick,
huh Bill? No Bill, I just know how
you work. George is going to have
the. . .

SHERYL (V.O.)

. . .Mr. Gill, Mr. Webber is here
to see Ms. Wood.

WILLIAM

Send him in.

HOLLY

Just one question. What did you
think On Time's offer was?

WILLIAM

One and a quarter million. So, I
only bumped it a token gesture, so
sue me. I found him and no second
rate. . .

HOLLY

. . .the offer wasn't a million and
a quarter, it was for one hundred
and twenty five thousand. Round one
to the bottom feeder.

GEORGE

What the hell are you talking
about?

WILLIAM

She's earning her ten percent,
George. So what are you doing
tonight?

GEORGE

I was just going to hang out in the
hotel and get ready for the flight
back. I've been here long enough. I
can feel my smile getting brighter
by the moment.

WILLIAM

We can't let our newest addition to
the Enigma family go without a
party. Why don't you plan on
attending your introduction at Club
Entre tonight around ten.

GEORGE

Cool.

WILLIAM

I'll have a car come by around
nine.

GEORGE

Will it be one of those cars that
has a bar? Like the one you sent me
in Boston?

WILLIAM

Of course.

GEORGE

Then could you have it come by at
six and be stocked with beer?

WILLIAM

He's just signed his first deal and
he's already making demands. It'll
be stocked and there at six.
Anything else?

GEORGE

Can I get my check?

WILLIAM

It will be there also. Now get out
of here, I have work to do to get
the money to cover that check.

HOLLY

Send a car by for me around nine,
Bill.

WILLIAM

Do you want beer too, Holly?

HOLLY

Cristal will be fine.

GEORGE

Sure, bring Chris along. The more
the scarier.

Holly grabs George and pulls him out the door.

WILLIAM

A million and a half for this crap.
Now I've really got to work to make
this shit float.

INT. LIMO - NIGHT

The limo is driven by STEVE, a serious looking young man,
with George drinking a beer.

GEORGE

Hey, driver guy.

STEVE

Yes sir.

GEORGE

You're not asking for more
porridge. The name's George. So,
driver guy, let me ask you, I've
noticed that most people I've met
in this city are doing something
other than their stated career. So
tell me, driver guy, what do you
do?

STEVE

I'm a limo driver.

GEORGE

Hey, buddy, I'm a visitor here so
don't be busting my balls. What do
you do really?

STEVE

I come from a family of limo owners
and operators. This is what I do.

GEORGE

Wow, that's kind of strange. I'm feeling a little woozy right now. Who'd have thunk it, someone actually doing. . .

STEVE

. . .but what I'd really rather do is direct.

GEORGE

I'm feeling much better now.

(Pause)

Hey, driver guy, anyone ever had sex in the back of this car?

STEVE

Yes.

GEORGE

Anyone famous?

STEVE

Yes.

GEORGE

Anyone do it by themselves?

STEVE

Yes.

George quickly jumps off the seat.

GEORGE

Eww, I hope I'm not sitting on the spot.

INT. CLUB ENTRE - NIGHT

George is walking in. Holly greets him and leads him through the crowd.

HOLLY

George, this is amazing. Everyone's here to greet the new star of Enigma.

GEORGE

Oh, I was wondering why everyone was staring at me.

George looks at his backside.

GEORGE (CONT'D)

I thought my vestigial tail was showing again.

HOLLY

Are you kidding? Everyone wants to get a look at you to see if they have anything on you.

George looks confused.

HOLLY (CONT'D)

If they know any dirty little secrets about you they feel that it'll help them force you into getting them a part.

GEORGE

I recognize some of the faces from TV and shit, but no one here knows me. Let alone know about my proclivity for small woodland creatures.

Holly laughs and then seriously asks.

HOLLY

Ahh, that's a joke, right?

GEORGE

As far as you know. Winters in Boston are long and lonely. Sometimes a man takes comfort. . .

William arrives, shakes George's hand and glances at Holly.

WILLIAM

. . .George, quite a turn out.

GEORGE

It's amazing how many people central casting can toss together in a couple of hours, isn't it?

WILLIAM

We didn't even have to go to that much trouble. We just put out the word that the hottest writer in the industry was going to be introduced here tonight and they would have eaten their own pancreas to be here.

GEORGE

Wouldn't a ten dollar cover have
been more humane?

HOLLY

Oh there's Leslie. I have to go
talk to her. I'll see you soon.

Holly bussess George's cheek, glances at William and exits.

WILLIAM

Well, George this is your party.
What do you think?

GEORGE

You know, it's funny. I've never
had a party thrown for me but I
figured if it ever happened I'd
have some of my friends there.

WILLIAM

All of these people are your
friends. They have to be. They're
careers are at the end of your
fingertips.

GEORGE

That's a frightening thought
because sometimes I pick my nose.

DELORES HILDRETH, a B movie queen, pulls William away.

DELORES

William, is this your newest find?

WILLIAM

Why, yes it is. Delores, this is George Webber. George, this is Delores Hildreth. She's an actress and I know that you two will have a lot to discuss.

DELORES

It's such a pleasure to meet you. It's rare that we get a real good writer in this industry. I was working with one unnamed hack on the film 'Call Girls From Cali' and he wouldn't change this one line that I knew my character would never do. He wouldn't even listen to me. Like he's some big fucking otter.

GEORGE

Otter? I think the word you're looking for is auteur and it's usually used when talking about directors. But anyway, what was the line he wouldn't let you change?

DELORES

I knew you'd be the type of writer who would listen to the artist. I can't wait for our first project. But this guy wanted my character to remain quiet while she slit the throat of a trick just as he came. But I knew she'd go nuts. Like she was coming. Something like this.

Delores screams and slashes her arm like she has a knife as LOIS taps on George's shoulder.

LOIS

I think it's the writer's who make this industry run. If it wasn't for writers we actors would have nothing to say. We'd be standing there with our costumes on and we'd just be. . .

Lois moves her arms and lips with no sound coming out.

LOIS (CONT'D)

. . .nothing. We'd be way back there in the fifties. You know, before talkies.

RUSS, dressed like a film professor who's passion has taken over, grabs George and spins him around.

RUSS

It's up to you to bring us out of the depths of bourgeois nothingness that has become this fetid mound we caustically call the industry.

Russ grabs George's hands.

RUSS (CONT'D)

And the power is in your hands.

Russ grabs George's head.

RUSS (CONT'D)

And the muse is in your head. This right here is one of the most powerful tools in this industry. I feel you will change the thoughts and lives of America. No! The world! And here I am, touching the head that's going to shape the next generation.

SUE, tall with long hair wearing leather, struts over and demands George's attention.

SUE

I'd like to have you write the screenplay of my latest novel, 'The Cobbler'. It's an erotic tale of an elderly cobbler who, because he's like the Stradivarius of shoes, becomes as big as any rock star in the world and he sets off a world wide foot fetish frenzy. But the problem is whoever puts on his shoes goes into perpetual heat. They lust after every shoe they see every moment of the day. Don't you see how great this becomes? In one scene, one of his first followers, who's named Boot Lover, for extremely obvious reasons, is castrated while humping a black seven inch spike. I was going to use red but it has to be black so that the glistening of his come is fully visualized before the red of his blood starts pouring all over the shoe. It's a truly magic and erotic moment.

(MORE)

SUE (CONT'D)

By the way, those are really lived
in shoes you're wearing.

ELAN, a has been actress, demands George's attention.

ELAN

Although I shouldn't have to
introduce myself to you, because,
as you know, my name is Elan. Yes,
that is my name and how my fans
feel my life is lived with. Of
course, I don't think that I've
actually met one of my adoring fans
in many years, but it doesn't
matter as long as I know that I
have their love and devotion. Their
tiny little fan letters over the
years have touched me so much that
I sometimes actually take pen in
hand and brighten up their dreary
existence by responding to their
bittersweet missives. But, thinking
about it, I haven't done that for
many years either. But the letters
continue to come. That's what my
agent says at least. Maybe the
letters have stopped. My loyal fans
have deserted me. This can't be. I
am adored by millions. I know I am.
My damn agent has been hiding the
letters on me because he's jealous.
He is you know. Not even his wife
likes him. At least that's what she
tells me when we're in the glow of
post coital bliss.

KATRINA, the most beautiful person in the room, walks up and
smiles.

KATRINA

Hi, I'm Katrina and I know all of
these people are asking you for
favors, for parts, to get you to do
one of a million boring little
things. But I'm here to actually
give you something.

Katrina leans in and whispers then struts away without
looking back.

GEORGE

Whoa. Great. I'm in the middle of a
roomful of strangers with a boner.
(MORE)

GEORGE (CONT'D)

What am I complaining about? Most
of my dates end just like this.

George walks through crowd until he reaches Holly.

GEORGE (CONT'D)

Holly, I'm out of here.

HOLLY

But this is your party.

GEORGE

And I'll screw if I want to, screw
if I want to, screw if I want to.
Keep an eye on the fort. I'll call
you when I get back to Boston.

George sees William talking on his phone and waves.

WILLIAM

Hold on a second. George, are you
having fun?

GEORGE

Fun is a relative term and I'm not
all that wild about my relatives. I
just wanted to say good-bye. I've
got to get some sleep before my
flight tomorrow.

WILLIAM

How can you leave? This is your
party.

GEORGE

I've already done that joke. I've
got to go and rest this brain
you're paying for. Speaking of
paying. . .

William hands George an envelope.

WILLIAM

A man after my own heart. I hope
this is the smallest one that you
get.

GEORGE

I hope it's not the last one I get.
I'll call you when I get back to
Boston. Thanks for this chance.

WILLIAM

I only give chances to people who I know won't let me down.

GEORGE

I'll send you some more scripts next week.

George leaves so that William can get back to his phone call.

WILLIAM

Where was I? Oh, yes. So you're guaranteeing the authenticity of this?

(Pause)

You know if you're dicking with me I'll

(Pause)

WILLIAM (CONT'D)

Okay, you've got a deal. I'll messenger a cashier's check over in the morning.

William clicks the phone off with a self gratified flourish.

WILLIAM (CONT'D)

Just think. I'm going to be the proud owner of a diaper actually used by Elvis.

EXT. FRONT OF CLUB ENTRE - CONTINUOUS

George walks past six photographers—LOU, LENNY, RITA, SCOTT, WARREN, TOM—who set up to take pictures when they see George.

LOU

It's no one.

LENNY

How'd scum like that get in?

RITA

Hey, has anyone seen this new killer writer?

SCOTT

No, but he's supposed to be this total East Coast freak.

WARREN

Great. Another fast talking stress case guiding the minds of the movie industry.

TOM

How do we know? It could be better
than the burned out prozac heads
here now.

EXT. STREET - CONTINUOUS

George finds his limo.

GEORGE

Let's get out of here.

STEVE

How was the party?

GEORGE

Have you ever been in an elevator
and everyone was speaking a foreign
language?

STEVE

This is L.A., of course I have.

GEORGE

Well, add to that a raging case of
hemorrhoids and you'll come close
to the enjoyment I had.

George enters the limo.

STEVE

Welcome to the city of the endless
suck.

George picks up the phone to call Theresa and dials while
looking at the check.

GEORGE

Man, I couldn't believe how much people were sucking up to me. It was worse than the time I got arrested and told the cop that I'd give him whatever virtue you had left.

THERESA

That fucker still calls me, you know.

GEORGE

And this check. Guess how big this fucking check is?

THERESA

I hate this shit. Just tell me you jerk.

GEORGE

No, I'm going to prolong the agony. I'll wait and show it to you tomorrow because I want you to get so agitated thinking about it that you have a fucking heart attack and die.

THERESA

Yeah, well, you still have to fly over 3,000 miles. I hope there are terrorists on the plane and they hijack it back to L.A.

GEORGE

Hey, that's a little harsh, don't you think?

THERESA

Fuck you. Listen, I'm going out. Did you have anything important to say?

GEORGE

Going out? Where the fuck are you going at this hour?

THERESA

Earth to dick head. It's a little past nine here, you spud.

GEORGE

Oh yeah.

THERESA

You better cash that check before
they find out you're a complete
idiot and take it away before you
hurt yourself. See you tomorrow.

George ends transmission never taking his eyes off the check.

GEORGE

Hey driver guy, are there any all
night banks open around here?

EXT. LOGAN AIRPORT - NIGHT

George walking out of logan. He hails a cab and gets in. Cab
drives away.

EXT. FRONT OF GEORGE'S HOUSE - NIGHT

George gets out of the cab and walks up the stairs.

INT. GEORGE'S LIVING ROOM - CONTINUOUS

The place looks exactly the same way. He sits down and looks
through his bills and tosses them back on the table. He lays
back and quickly falls asleep.

INT. GEORGE'S LIVING ROOM - DAY

Theresa, Ron and Chris standing over a sleeping George.

THERESA

He doesn't look any different.

RON

I don't know. He doesn't have that
same bewildered look on his face.

CHRIS

I think that's only because his
eyes aren't open.

Chris leans closer and screams in George's face.

CHRIS (CONT'D)

Wake up.

George jumps up confused.

CHRIS (CONT'D)

There. That's what I was looking for.

GEORGE

What the fuck are you assholes doing?

RON

Checking out our rich friend.

THERESA

Yeah, where's this monster check you we talking about?

GEORGE

In the bag.

THERESA

I'm not going in there. Shit could be crawling around in there.

RON

Remember the time you had some underwear that was so alive you put a collar and leash on it?

GEORGE

Don't make fun of Spot. I never had to feed him, never had to walk him and he let me shit all over him.

Chris picks up the bag and throws it at George.

CHRIS

Just take out the green stuff.

THERESA

With numbers on it.

Theresa nudges Chris and Chris stumbles.

THERESA (CONT'D)

Be specific.

George opens the bag and dumps \$20,000 in cash out.

RON

What the fuck is this?

CHRIS

This isn't real. This is that movie money. They paid you with cartoon money, you dildo.

THERESA

It looks real to me.

GEORGE

Give me that, you jerk. It's real.
This is the money they gave me for
the Marcus Welby script. Twenty
fucking grand.

RON

Remember all those bad things I've
said behind your back over the
years?

GEORGE

No.

RON

Well, I didn't mean any of them.
Can I have some money?

GEORGE

Fuck off.

THERESA

So this is the big money that you
were talking about?

GEORGE

No, this is just TV money.

George digs through the bag to find the check. This is the
million and a half deal check.

THERESA

Holy fuck. Look how much taxes they
took out of you.

GEORGE

Can you believe that? They didn't
even get me drunk before they gang
banged me.

RON

Man, it's unbelievable they took more out in taxes than I've made in the last five years. They sure crawled up there all the way, didn't they?

THERESA

Does IRS stand for Intense Rectal Search?

CHRIS

Whatever, this still isn't a bad years pay.

GEORGE

It's this month's check.

CHRIS

You mean you're going to get another one of these next month?

GEORGE

Yeah, and for the next three years.

CHRIS

Oh fuck.

THERESA

So, what are you going to do with this?

BILL (V.O.)

Pay me the money you owe me, you waste of sperm.

George throws a handful of cash towards Bill's voice.

GEORGE

It's Mr. Waste of Sperm to you.

RON

I'd bank it and live off the interest.

CHRIS

How much interest can there be off this?

THERESA

Probably more than you make in a year.

CHRIS

You've got a point there.

RON

I think it'll all fall apart when they find out what a loser asshole you are.

GEORGE

That's one reason why I'm staying here. I figure if I just keep sending them stuff and they never see me the checks will keep coming.

THERESA

That sounds like a good plan.

GEORGE

I figure it this way. It'll take them a couple of months to realize that I'm a shithead and fire me. Because that's usually how long it's taken in the other jobs I've had. But in the mean time, I'm going to collect a couple of checks and will be able to live my current lifestyle for quite a long time.

BILL (V.O.)

That's sure something to shoot for, moron.

GEORGE

So, I figured I'll take this check and bank it and use this cash to make the economy stronger. Ron touches George's inner thigh.

RON

Is that this muscle?

GEORGE

No you dick, we're going shopping.

INT. STORE - DAY

George, Theresa, Chris and Ron go on a shopping spree.

INT. GEORGE'S LIVING ROOM - DAY

George, Theresa, Ron, Chris sitting on the couch surrounded by electronics and other unnecessary toys.

CHRIS

Are you sure you'll have enough
room for all the other crap when
they deliver it?

GEORGE

Shhh, I figure I can get a little
shit hole of my own and get out of
here.

BILL (V.O.)

Good riddance, shit for brains.

RON

What does he have? Bat ears?

GEORGE

No, Bill's omni-impotent. He can't
get it up anywhere.

INT. WILLIAM'S OFFICE - DAY

A bumper that reads:

' . . . Meanwhile in high level negotiation. . . '

WILLIAM

You know what I'm looking for,
Holly.

HOLLY

Bill, I cannot give you an
exclusive with George for less than
three million per script
guaranteed, three percent of the
gross and perks up the ass.

WILLIAM

I haven't done percs up the ass in
years. Remember when we. . .

HOLLY

. . .get over it, Bill. You know you're robbing us with one point five. The buzz on George is hot. You heard it or I wouldn't be here right now. With the amount of scripts he produces in a year, not counting the backlog he has in Boston, he can satisfy your requirement of fifteen scripts right now and never have to set another foot in this studio.

WILLIAM

George will stick with me. He has that loyalty gene. He'll keep on giving me anything I ask for. I discovered him. He'll remember that.

HOLLY

For awhile, sure. But the moment he sees that Leslie at On Time is now offering serious money per script I think that he'll see things my way. You taught me that loyalty has a price. And, for George, I think this will be the price.

WILLIAM

I'll tell you, I'm going to have to pass on the exclusive and take the contract I have.

HOLLY

Good.

Holly reaches into her bag and pulls out 10 scripts.

HOLLY (CONT'D)

I think with the five he delivered yesterday this makes us even on our contract.

Holly stands up and puts them on the desk.

HOLLY (CONT'D)

If you have any questions you know where to reach me.

Holly leaves like she's won the war. Moments after she closes the door William picks up the phone and dials.

WILLIAM

Send someone up here now. We've got a total of fifteen scripts from Webber and I want them all into production by the end of the month. We're going to hit fast and dilute the market for his scripts. I want to leave everyone paying big bucks for his scripts to end up sucking wind. Get on this now.

William hangs up and pauses.

WILLIAM (CONT'D)

Percs up the ass. Maybe that'll be fun tonight.

INT. GEORGE'S LIVING ROOM - DAY

George, Theresa, Ron, Chris sitting around drinking, etc. and watching TV.

INT. LOCAL TV NEWSROOM - DAY

The newscaster, HARVEY, is introducing their entertainment reporter, DENISHA, an early thirty used to be network reporter dressed in ultra hip a minute ago clothes.

HARVEY

Thank you, Trisha, for that informative and timely report on how to keep your family safe from unsightly soap residue. I think I'll rinse more thoroughly from now on.

Harvey pauses and gives us the patented thoughtful nod before plunging into the next report.

HARVEY (CONT'D)

And now from Hollywood it's our own entertainment reporter, who has that show biz thing about having one name like Cher and Trigger, Denisha with some startling information that touches us way back here in Boston.

EXT. STREET - CONTINUOUS

Denisha walking down a street.

DENISHA

Thank you, Harvey. Hi, I'm Denisha and I've got to tell you there hasn't been this much of a buzz in Hollywood since Pablo Escobar was killed and stopped shipping product. It seems there's a mystery genius who has positioned himself for a friendly takeover of Hollywood. The shocking part is no one really knows who he is. It seems all that is known about this reclusive writer, whose name is George Webber, is that he resides right here in Boston. . .

INT. GEORGE'S LIVING ROOM - CONTINUOUS

Ron nudges George.

Denisha's dialog continues in the background.

DENISHA (V.O.)

No one in local writing circles is familiar with this local man, but he has just made quite a name for himself in Hollywood.

RON

Hey, did she just say your name, man?

GEORGE

Huh?

THERESA

I think she did. You're in trouble now?

EXT. STREET - CONTINUOUS

Denisha is still reporting from the mean streets.

DENISHA

Recently, my sources told me that Webber was at the Enigma Studios where he signed an agreement in the high seven figures with the very powerful William Gill from Enigma Studios.

(MORE)

DENISHA (CONT'D)

It seems Gill has been
surreptitiously guiding the career
of Webber for the last few years. .
.

GEORGE (V.O.)

. . .oh yeah, right.

DENISHA

And finally feels Webber is ready
for the big time. Gill was not
available for comment because he is
in production with, and this is an
outrageous number that I wouldn't
have believed if it hadn't come
from a source close to the
production, thirty of Webber's
scripts. . .

GEORGE (V.O.)

. . .thirty? Wow, I must be working
harder than I think.

DENISHA

Of course we do not know how
prolific Webber is or whether he is
writing more scripts as we speak,
but it seems Webber is poised to
become the Stephen King of
scriptwriting.

INT. GEORGE'S LIVING ROOM - CONTINUOUS

George asks Theresa a question.

GEORGE

Oh no, does that mean I'll have to
buy Red Sox season tickets and get
a pair of really geeky glasses?

THERESA

What the hell are you talking
about?

GEORGE

That's what Stephen King did when
he got famous.

THERESA

It's frightening that someone
actually paid you for the shit that
comes out of your head.

GEORGE

I guess I was supposed to be
autistic and something went wrong
in the womb.

DENISHA (V.O.)

Although no photos or video tape of
Webber can be found. . .

Ron is just beside himself with joy that he has film of
George.

DENISHA (V.O.)

. . .and there is no listing of a
George Webber in any of the
Massachusetts phone books he could
be living a very austere lifestyle
as they planned his explosion into
the movie industry.

RON

. . .hey George, let's send them
the tape of the night we played
Frisbee on route one and you got so
drunk that your head fell off the
bed and you couldn't get it back
on.

GEORGE

No, please, not that one. But I
must admit that the spins were
great until the chunks started
flowing.

EXT. STREET - CONTINUOUS

Denisha walking down the street.

DENISHA

We were fortunate enough to gather
some exclusive interviews from a
few of the minuscule circle of
Hollywood friends that Webber has
trusted enough to confide in over
the years.

EXT. STREET - DAY

Delores talks about George.

DELORES

I have never seen a scriptwriter with more passion for the craft than George. He actually takes the time to listen to actors comments and the great thing is that he takes them seriously. It's been a pleasure to work with him and I look forward to working closer with him in the future.

GEORGE (V.O.)

She thinks I'm going to turn into an otter.

INT. SOUNDSTAGE - DAY

Lois talks about George.

LOIS

George is one of the most sensitive men I have ever met. He knows how to get into a woman's head. Her heart. Her nether regions. And make it all happen. Just being with him makes me winsome.

GEORGE (V.O.)

Stop looking at me. I don't even know where her nether regions are. Come on, she thinks talkies started in the fifties.

INT. COLLEGE - DAY

Russ talks about George.

RUSS

George Webber is, unequivocally, a genius. I remember one night over a bottle of Cuervo he told me. . .

GEORGE (V.O.)

. . .not this guy. He touched my head.

RUSS

He is going to shape the next generation and I'm glad to call him my amigo.

INT. DARK ROOM - DAY

Sue sitting in front of a computer.

SUE

George reminds me of the
protagonist in my novel 'The
Cobbler.' Which, by the way, he's
agreed to help me write the
screenplay for.

INT. GEORGE'S LIVING ROOM - CONTINUOUS

George tries to tell everyone his side of the story.

GEORGE

No, no. I never said that. I don't
want anything to do with a guy who
humps a spiked heel shoe until he
castrates himself.

CHRIS

Oh, so now I assume you want me to
leave?

INT. OPULENT MANSION - DAY

Elan talks about George.

ELAN

As you know, I have worked with
some of the greatest and most
talented artists this industry has
ever assembled and I must tell you,
George Webber is, if not the best,
than exceptionally close to the top
of the list. And his love for
humanity. . .

THERESA (V.O.)

. . .love for humanity? Now we know
these people have been lying.

GEORGE (V.O.)

Thank you.

ELAN

So I'd like to take this
opportunity to tell all my fans
that I am starting a fan club that
I will personally run.

(MORE)

ELAN (CONT'D)

You can join by writing to me at
145316 MacArthur Boulevard, Newport
Beach, California, 92660 and I will
personally answer every letter.

INT. GEORGE'S LIVING ROOM - CONTINUOUS

Ron is amazed that George met his schoolboy crush.

RON

You met her? Cool. I used to get
the biggest boners while thinking
about her when I was in junior
high.

GEORGE

Listen, do me a favor. Everyone
write to her and join her little
club. She's a frightening lady and
if people don't write to her I
think she'll Cobain herself.

EXT. STREET - DAY

Katrina talks about George.

KATRINA

I don't know what you've heard
about George, but I know him best
of all. I have known him as only
two who have shared a deep and
passionate longing for each other
can. I know what drives him and
what makes him feel like he is on
the edge of a discovery more life
affirming and private than any
script.

INT. GEORGE'S LIVING ROOM - CONTINUOUS

George is proud to admit this.

GEORGE

Her I'll admit to meeting.

EXT. STREET - CONTINUOUS

Denisha walking down the street.

DENISHA

These people know a private side of George Webber that has escaped the rest of Hollywood. But we have an interview with one person who has known George since he first stepped into the Enigma offices. . .

GEORGE

. . .two days ago.

DENISHA

. . .this person has a unique perspective all her own. She has requested anonymity for this interview.

INT. TV STUDIO - DAY

Sheryl shot in silhouette.

SHERYL

I know George Webber has signed an exclusive contract with Enigma Studios for the next five years to write screenplays that will change the face of the movies and how we view them. I've been fortunate to work closely with George and it has been the highlight of my career so far.

INT. GEORGE'S LIVING ROOM - CONTINUOUS

GEORGE

That's Gill's receptionist and she's lying.

RON

Who cares. Is she as good looking as her silhouette?

GEORGE

Oh yeah. But I haven't got to know her because she's always giving me the fish eye. Like she thinks I'm going to steal a pen or something. I've got to tell you though, they do have some really cool pens.

EXT. STREET - CONTINUOUS

Denisha walking down street.

DENISHA

To try and give you the definitive answer to who George Webber is and what motivates him we caught his agent, Holly Wood, as she was running to a meeting with the head of On Time, Under Budget Productions to discuss a multimillion dollar deal for George's scripts.

EXT. STREET - DAY

Denisha walking with Holly down a street.

DENISHA

Holly, who is George Webber?

HOLLY

George is one of the most prolific writers to ever enter this industry.

DENISHA

Why does he shun Hollywood?

HOLLY

George's life is writing and Hollywood doesn't welcome writers, it wants typists. George wants to be where his knows the creation of art is held in esteem.

GEORGE

Whoa, am I suffering for my art or what?

DENISHA

Is it true that he's signed an exclusive contract. . .

HOLLY

. . .totally false. George would never sign an exclusive for less than five million dollars a script. That's how much confidence we have in George. We don't feel one studio could do justice to all of George's work.

DENISHA

There you have it. The latest Hollywood hot shot resides in our own backyard. George Webber won't play the Hollywood game and that could end up being better for all of us. On a personal note, George, if you're watching, why not give me a call and let's get together. This has been Denisha reporting from Hollywood.

INT. TV NEWSROOM - CONTINUOUS

Harvey prepares to sign off the newscast.

HARVEY

Thank you Denisha and we just got word that George was sipping a cappuccino in a trendy little street side cafe on Newbury Street.

INT. GEORGE'S LIVING ROOM - CONTINUOUS

George is doing a hit from a bong and picking his nose.

HARVEY (V.O.)

Let's just hope he doesn't go too Hollywood on us. This has been the Coming At Ya News and I've been Harvey Gilpatric. We'll be coming at ya with the news again real soon.

INT. GEORGE'S LIVING ROOM - CONTINUOUS

Everyone showing George how much this means to them.

CHRIS

Hey, we didn't miss Ren and Stimpy, did we?

INT. LESLIE'S OFFICE - DAY

Leslie and Holly talking.

LESLIE

What is going on here, Holly? I thought you said you could deliver Webber with a minimum of delay?

HOLLY

Relax. Didn't I promise that I'd take care of you? George will deliver the number of scripts you need to keep you in production.

LESLIE

But there's no way I can afford Enigma's price. In less than a week he's gone from someone I could get for the price of an AD to the price of an entire movie. Besides, where is he going to get the time to actually write these scripts? Enigma has him tied up for years.

HOLLY

Not really. He owed them fifteen scripts and he's delivered fifteen scripts. This guy has been writing a script a month for years now. He has scripts even he doesn't remember writing. He has a series of scripts that would be perfect for you. It's about a gang of criminals who, although they always score, shit just happens to them. Like the time they get into a shoot-out and. . .

INT. DIM, DANK ROOM - NIGHT

The Murder Boys, NICK, STEVE, BARRY, are standing at a table putting their weapons into holsters.

VOICE OVER

There's a wide gap between your average thug and a true professional.

Nick, Steve and Barry walk towards the door. A bag is left on the table.

VOICE OVER (CONT'D)

This person is cold, ruthless and will stop anyone who gets in his way.

Nick turns out the light.

VOICE OVER (CONT'D)
That's why they are called The
Murder Boys. The light comes on and
they all come back in.

NICK
I thought it was your turn to carry
the bullets.

STEVE
I did it for the last three jobs.

Steve grabs the bag.

STEVE (CONT'D)
You'd think you could do it just
this once.

BARRY
Just get the bag. We have a date
with destiny.

EXT. STREET - NIGHT

Nick driving a car.

BARRY
We have to get in and out in two
minutes or everything we've planned
over the last six weeks is going to
blow up in our face. Not only won't
we get paid but we may even get
killed. Do you guys understand
that?

EXT. STREET - NIGHT

Steve and Barry pushing the car into a gas station.

STEVE
Yeah, yeah. Don't look at me like
that. So I was the last one to use
the car I was also the one who had
to hot wire it when you forgot the
keys.

NICK
Just pump the gas.

INT. DIMLY LIT HALLWAY - NIGHT

Nick knocking on a door.

VOICE OVER

Crime may not be an exact science,
but The Murder Boys take the
experiment to the most exacting
level.

INT. APARTMENT - CONTINUOUS

The Murder Boy's bust in and start firing. When they do the lights flash off and on.

BARRY

What the?

NICK

Keep low. It's the clapper.

STEVE

I've got the bag, let's get out of
here.

The Murder Boy's leave slamming door followed by two hand claps. When the lights come on we see an older couple, CAROL, tiny with a constant scowl, KEVIN, overweight with chips all over his shirt, are sitting there.

KEVIN

Would you stop fussing with that
clapper, Carol. You can cause such
a raucous. Hey, where's my chips?

EXT. STREET - NIGHT

The Murder Boy's in the car. Nick's driving as Steve eats the chips. Barry's sitting in back leaning into the front seat.

NICK

That damn clapper.

BARRY

It's better than an alarm.

STEVE

At least we got snacks.

Steve holds the bag out and before Barry gets any Nick grabs the bag and throws it out the window which brings on a police car.

EXT. STREET - NIGHT

Nick getting a ticket from a cop, AL.

VOICE OVER

Even when everything goes wrong The
Murder Boys find a way to make it
pay.

AL

We take our litter seriously in
this town, sir. Please have a
little more respect when you pass
through.

NICK

Okay, just give me the ticket.

STEVE

You can count on us, officer. We
won't be littering in this town any
more.

BARRY

I don't know what got into us, sir.

Barry salutes.

EXT. STREET - NIGHT

The Murder Boy's pulling away while Steve and Barry laugh.

NICK

What's going on with you two.

STEVE

While you were getting your wrist
slapped we did what we do best.

He picks up hub caps, a radio, a steering wheel, etc.

BARRY

And we got more snacks.

Barry holds up donuts and coffee.

VOICE OVER

Even when everything goes wrong,
The Murder Boys will find a way to
make crime pay.

INT. LESLIE'S OFFICE - DAY

Holly finishing her pitch.

HOLLY

And that's just the first script.
With what he has we can run this
series for eight years.

LESLIE

Yes, but are they all as high
concept as this one? I mean, this
is a pretty powerful concept you
just tossed at me.

HOLLY

This is just the surface. I didn't
want to put you in a coma with the
third script in the series. But I
will tell you that the Murder Boys,
who just killed a judge of the Miss
Pulchritude Beauty Pageant who was
going to renege on voting for The
Murder Boys contestant, have to
kidnap all the contestants and take
them on a cross country police
chase where they turn the
contestants into strippers to make
money for the trip.

LESLIE

This sounds good, but how are we
going to talk George into taking
less than Enigma's paying?

HOLLY

Leslie, I've represented some of
the big names in this industry and
I've also had to sink to the depths
of representing morning radio zoo
teams and there's one thing I'm
certain of, George Webber doesn't
care about the money. He's a true
artist. None of this is going to go
to his head. He's in it for the
love of the game. Besides, I think
one hundred thousand dollars per
script is a very fair price for
your studio.

LESLIE

You're busting my balls, Holly, but
what choice do I have?

(MORE)

LESLIE (CONT'D)

I'll take The Murder Boys and six others to fill the fall.

HOLLY

I'll have George sign the contact and it'll be on your desk with the other scripts in two days. Holly spins out of the office and pulls a phone out and dials.

INT. GEORGE'S LIVING ROOM - DAY

George is sleeping on the couch with the remote in his hand and chips all over his lap. When the phone rings it startles him but he answers it.

GEORGE

I'm not home now. Leave a message if there's a party or something even more carnal that you have in mind. And if you don't know what the word carnal means, please stop over for a personal demonstration. And, for the uninitiated, this demonstration will contain. . .

HOLLY

. . .knock it off, George.

GEORGE

Hey, how's everything going in the land of skin cancer?

INT. ELEVATOR - CONTINUOUS

Holly gestures are forcing all the other passengers to hide on the other side.

HOLLY

I can feel the lesions grow as we speak. Listen. I just had a meeting with Leslie from On Time and she's willing to offer you one hundred thousand dollars a script for The Murder Boys and six others to fill her fall season. But before you say anything, let me tell you that if these pictures perform the way I feel they will, she'll be able to afford, and, more importantly, want to, pay more from the spring. So, what do you think?

INT. GEORGE'S LIVING ROOM - DAY

George is playing a video game and eating.

GEORGE
I'm never going to kill this evil
elf.

HOLLY
Oh, did I disturb your writing?

GEORGE
Huh? Oh, yeah, umm, I'm working on
this medieval thing but I don't
seem to be getting too far with it.

George throws the controls towards the TV.

HOLLY
So what do you think?

GEORGE
About what?

HOLLY
On Time's offer for six scripts
plus all The Murder Boys for one
hundred thousand dollars each.

GEORGE
Oh, okay. When do I get the check?
I really enjoy having the tellers
at the bank give me that 'must be a
drug dealer' look.

HOLLY
We'll deliver everything in two
days and you'll have the check by
the end of the week.

GEORGE
Cool. Bring it on, Holly.

George hangs up the phone and starts crawling on the floor
looking for the game controls.

GEORGE (CONT'D)
Come here you little fucking evil
elf. I'm going to kick your ass or
pay some ten year old to do it for
me.

INT. MOVIE SET - DAY

William talking to the director of 'Mimes', ED, a bitter fifty year old who thinks this is going to be his opus.

ED

I love the interpolation of Oliver when the bank robber enters and takes a hostage as a human shield before the actual robbery.

WILLIAM

Yes, it's a classic movie moment. But you have to explain to me what your exact problem is.

ED

It's the vision. This Webber writes in such a complex visage that I do not feel I am adding to the overall atmosphere of his grandiose theme.

WILLIAM

Yeah? So?

ED

I feel I must work closer with the writer to capture the complete vision he had in mind to do justice to this project.

WILLIAM

So you want the writer to stop by and let you know if you're on the right path?

ED

No! I want to morph into one being and actually be this writer. And the only way I can do that is to be with him, think with him, suck the soul out of his eyes.

WILLIAM

I don't think George will like that much. He's not much for having people suck the soul out of any part of his anatomy. But, for you, I will call and see if he'll fly in to work with you.

ED

That would be the highlight of my creative being.

WILLIAM

Fine, but in the mean time can you continue to struggle along with some of the less complex scenes? Because if you don't, we could possibly go over budget and there probably won't be much of a profit on the back end and that would, I'm sorry to say, minimize your potential income.

ED

I see what you're getting at and I think I can find it in my psyche to continue some primary location shots until the true visionary arrives.

WILLIAM

Good.

ED

If I get a point on all the action figures, video games and trading cards.

WILLIAM

If it helps uncloud your vision.

ED

It couldn't hurt.

William turns and yells at the crew.

WILLIAM

Okay, prepare for the first meeting of the mimes.

William heads into the studio as he dials the phone.

WILLIAM (CONT'D)

Sheryl, have legal draw up a contract that gives Ed one point of the profits in action figures, video games and trading cards. Yeah, have it messengered over before the end of shooting today.

William ends transmission and dials again.

WILLIAM (CONT'D)

Holly, we have to get George out here now. We're having a few vision problems with 'Mimes' and only George can help Ed obtain the vision and insure the successfulness of this project.

HOLLY

Bill, you know George doesn't want to spend too much time on the set. There's really nothing in it for him to do this. Remember, Bill, he's a writer and if he's baby-sitting your second rate directors he's not writing and if he's not writing he's not making any money.

WILLIAM

He has just as much tied up in the success of this project as anyone.

HOLLY

Not really. He's the hottest writer in the industry and. . .

WILLIAM

. . .don't get a hard on with me, Holly. Big fucking deal. You've sold a few scripts for shit money and you expect me to be concerned? Are you out of your mind? You think you've finally figured out a way to beat me? You don't have a clue. I made this little fuck and I'll just as quickly rip his fucking spleen out. How'd you like it if I stopped production on all these films and sued his ass for breach of contract? You may think you fucked me and are just going to collect checks for the next five years but did you forget about the little unlimited script supervision clause? What that means is he has to be around to supervise any script we have in production.

HOLLY

No way. The deal was just for his.

WILLIAM

You obviously didn't read far enough, Holly.

(MORE)

WILLIAM (CONT'D)

That's always been your problem.
You're a great opener but a lousy
closer. I don't care how many
scripts you sell. I don't care who
you sell them to. I don't care what
you sell them for. But for the next
five years every script that passes
my desk will find George's
fingerprints on it.

HOLLY

Am I to understand that it's unless
I get him out here for the
productions now in progress.

WILLIAM

Maybe I've misjudged you. Maybe you
have learned something. Have him
here in the morning.

William ends transmission and calls Ed.

WILLIAM (CONT'D)

Ed, the writer will be here in the
morning.

ED

My prayers have been answered.

INT. GEORGE'S LIVING ROOM - DAY

George, Theresa, Ron and Chris leaning over a kid, ELAINE,
who is playing a video game.

GEORGE

Oh, yeah, crush that fucker. That
little evil elf will never cross my
path again. Yeah, poke his evil
little eyes out. Yeah.

SND FX Phone ringing

George answers it.

GEORGE (CONT'D)

Yeah? Oh, good move.

HOLLY

What are you doing, George?

GEORGE

Aww, I got some expert advice for that medieval thing I've been working on. Hold on a second.

George drops the phone.

GEORGE (CONT'D)

Good going, kid.

Elaine stands up.

GEORGE (CONT'D)

Here's the money.

George hands Elaine money and walks her to the door.

GEORGE (CONT'D)

How about tomorrow you kick ass on that three armed, eight legged thing that's trying to take over the planet Zrott?

ELAINE

Same time?

GEORGE

I'll call you.

George closes the door and walks back to the TV.

GEORGE (CONT'D)

Finally, you're dead.

George picks game controls and kicks the phone.

GEORGE (CONT'D)

Oh shit, Holly.

George picks up the phone.

GEORGE (CONT'D)

Sorry, I was just getting into my work.

HOLLY

Yeah, okay. Listen, we have a problem and you've got to get out here by the morning.

GEORGE

Oh, come on, you can't ask me to do this. It's the start of the snot running, frostbitten ear season. You wouldn't want me to miss that now, would you?

HOLLY

I think you'd use that as a prime reason to leave.

GEORGE

Shows how smart you are. This is prime material season. You haven't lived until it takes someone five minutes to thaw out enough to tell you that they think their toes fell off.

HOLLY

As pleasant as you make that sound, William is on my back about getting you out here. It seems the director of 'Mimes' is in a quandary about what your true vision is.

GEORGE

I can see that. It is a complicated story of the sin and degradation that can overwhelm a mere mortals life. Kinda like an episode of The Monkees. But seriously, is there any way I can do this stuff from here? I can talk the director through it.

HOLLY

It's a little more complicated than that. It seems William wants you here to oversee not just 'Mimes' but your other productions too. The problem with you staying in Boston is, yes, you can talk to these people but they want your presence on the set. They want to have you around.

GEORGE

That's because they haven't met me.

HOLLY

George, I've tried to keep you out of here but right now I can't see a way around it.

(MORE)

HOLLY (CONT'D)

If you don't get here William is going to make your life a living hell.

GEORGE

He'll have to get in line.

HOLLY

George, you have to get out here. What is your fear of this place?

GEORGE

People whose first name ends in the letter I and they complicate matters by dotting it with a little smiley face.

HOLLY

Do you want the career you've been working towards all your life to end tomorrow?

GEORGE

Would you still respect me in the morning?

HOLLY

George, I'm serious. If you're not here in the morning the shit's going to hit the fan and we'll both be out of a job.

GEORGE

If I come out there do you think that we could get an actor to walk up to me and pretend his toes have fallen off from the cold?

HOLLY

I could get his dick to fall off.

GEORGE

Let's not go that far. What if he's a method actor?

George hangs up the phone.

CHRIS

Do you think your brain will slowly seize up and you'll start worshipping a guy with the worlds largest sponge collection?

THERESA

I think that's a major possibility.
Remember the time he was mesmerized
by those flowbee infomercials?

RON

What about the hair in a can stuff?

GEORGE

Hey, the inventor of that is a pure
genius. He's putting his efforts
into helping the less fortunate.

CHRIS

I don't think you should go. You're
pretty susceptible to the influence
of anyone speaking English.

THERESA

Remember the time he bought the
entire CD collection that Davy
Jones and Martha Quinn were
hawking?

RON

Was Davy Jones actually speaking
English?

GEORGE

Knock it off, that's a classic
collection of the music of my life
that will only increase in value.

RON

I don't know, George, if you fall
for this crap what's going to
happen to you out there? I don't
feel that good about this. I see
you falling in with a bad element
like game show hosts.

GEORGE

Oh please. Even I know enough to
cross the street when I see them
coming. Come on, it's not like I'm
going to move out there forever.

BILL (V.O.)

I wish you would, you skanky
refugee from a cesspool.

GEORGE

I knew I could count on you for
support, Bill.

(MORE)

GEORGE (CONT'D)

Look at it this way, I'm going out there, kick some movie ass and then come back here for a nap. Simple. Besides, Holly said if I'm out there I can probably get more money from my scripts. She said she's got a few studios bidding on a bunch of scripts and if I'm there they'll probably bring in a few million.

THERESA

Dollars?

George nods.

THERESA (CONT'D)

On top of what they've already paid you?

George nods.

THERESA (CONT'D)

I don't think it's a good idea for you to have all this money in a world with twenty four hour shopping channels.

GEORGE

Maybe you guys have a point I do have tendency to have a questionable thought process at times. Maybe it'd be a good idea to hire you guys to take care of all my shit. You know, make sure my scripts get mailed out on time, keep me up on all the new video games. . .

CHRIS

. . .don't let you try to corner the market in velvet Elvis prayer shawls.

GEORGE

Yeah, things like that. What do you say?

RON

How much does it pay?

GEORGE

I don't know. Twenty thousand a year.

CHRIS
You cheap fuck.

THERESA
Really! What do you think we are?
Indentured servants? Man, he starts
making cash and forgets who helped
him along the way.

RON
I've only been this insulted one
other time in my life. When my
mother asked me not to use her as a
reference anymore.

GEORGE
Hey, I don't care. How much do you
want? I've never done this before.

Ron, Chris and Theresa whisper to each other.

THERESA
How about twenty five?

GEORGE
Okay.

CHRIS
I told you we should have held out
for thirty.

THERESA
Don't worry, we'll make it up in
bonuses.

Theresa addresses George.

THERESA (CONT'D)
Well, what are you waiting for? Get
the hell out of here. You've got
employees now. Get to work.

EXT. STREET - DAY

Limo driving down the street.

INT. LIMO - CONTINUOUS

KAREN, TONYA, FRED talking to George.

KAREN

We're so happy you could make it here so quickly, George. We've all learned so much from working on Kung Fu Fighting Mimes. I feel by the end of this project all other pictures I work on will be a let down.

TONYA

I've worked on a lot of films and I have to tell you that your words jump off the page and blaze across the screen.

FRED

There's been nothing as stimulating in my life. It's my honor to be working in the same atmosphere as you.

GEORGE

Geez, I've just had my dick sucked three times and I still feel unfulfilled.

KAREN

It's your east coast attitude that makes all the difference in your scripts.

TONYA

Yes, the dialog is so cutting.

FRED

How do you build your dialog into such tremendous crescendos?

GEORGE

I just update old Flintstone episodes by adding swears and sex.

Karen, Tonya, Fred nodding at the revelation. Fred is taking notes.

GEORGE (CONT'D)

Don't write that down. It was just a fucking joke. Hey, is that driver guy up there?

STEVE

Hi George.

GEORGE

What are you? The limo driver of
the dammed?

KAREN

George. . .

Karen puts the divider up.

KAREN (CONT'D)

. . .we don't have much time so I'm
going to need your complete
attention for the next couple of
minutes.

GEORGE

Two whole minutes? I don't know if
I can sustain for that long.

KAREN

Try hard. This is urgent.

GEORGE

Well, you did ask nicely.

George makes a face like he's concentrating hard.

GEORGE (CONT'D)

Okay, go.

KAREN

Ed has been having trouble with the
dichotomy between mime one and mime
two.

George's expression goes from concentration to confused.

GEORGE

Huh?

TONYA

I think what Karen is saying is Ed
feels Greg and Stan are related and
were taken away from their abusive
mother. . .

KAREN

. . .it wasn't an incestuous
situation though. . .

FRED

. . .unless you feel that situation
would suit the characters you've
developed. . .

TONYA

. . .but it makes more sense if the abuse comes in the form of the mother making them remain silent for days on end so the only way they could communicate is through pantomime and. . .

KAREN

. . .because of that they develop a sixth sense that allows them to converse telepathically but because of years of separation they have lost that ability so, because they never take off their mime makeup, they don't know that the Kung Fu Fighting Mime next to them is actually their long lost sibling who they have been searching for in vain. . .

FRED

. . .but it turns out that one of the mimes is actually not a boy but a girl, so we'll have to recast but that's no problem, so, the boy mime is looking for his brother when, in actually, he should be searching for his sister, but even that's not entirely true because it turns out the mother, besides not being the nurturing type at all, was also. .

.

TONYA

. . .a serial kidnapper who had stolen both of these children so, in the end when they're hanging around the library basement that is their secret hideout, Greg and Stan or the recasted woman discover the full truth about their background while looking through some old microfilm that was stored in the basement and they fall into a full embrace as the movie fades to a scene of their first crime fighting escapade.

George looks at everyone with the same confused expression.

GEORGE

Huh?

KAREN

You see, Ed felt this would add an undercurrent of sexual tension between the principals that would be pleasing to the male adolescent demographic.

GEORGE

What about Oliver? Does he just watch from the rafters and jerk off on them when they're fucking?

FRED

Perfect. We could make him a loner type who was frightened by a mime when he was a kid so he is both repelled and attracted to the image that he has chosen to face the world with.

KAREN

That way he has a dichotomy too.

TONYA

But that doesn't explain. . .

GEORGE

. . .hold it. What the fuck? I don't have the best memory in the world but I think that I would have remembered writing a bit about a mime masturbating on a couple of commingling mimes. But wait, let me think.

(Pause)

Yeah, I would have remembered that. No wonder this fucker is in a quandary about my vision. He hasn't read the fucking script. Does anyone have a phone?

Karen, Tonya, Fred each offer a phone. George takes them all.

GEORGE (CONT'D)

I've got to get Holly on the phone.

George dials a phone.

GEORGE (CONT'D)

Holly? George. Yeah, yeah, it was a great flight.

(MORE)

GEORGE (CONT'D)

The little brat in front of me wouldn't shut up and kept dropping his candy, at least I hope it was candy, in my beer so I brushed a script across his face and gave him a nasty paper cut. Listen, I have a problem. The director of 'Mimes' is turning it into some kind of Russ Myers breast fest. I'm sorry but the idea of naked mimes kind of scares me.

(Pause)

All right, I'll see you there.

Hands back all the phones.

FRED

I never trusted that opening.

KAREN

It just didn't stay true to the simple beauty of the trio of crime fighters dedicating their lives to the cause of good.

TONYA

It's so transparent when you add forced sexual situations into a simple story of good versus evil.

The divider goes down.

STEVE

We're here but I'm not going to be able to get any closer to the sound stage right now. The area is filled with execs leaving for their daily regression therapy session.

GEORGE

No problem, we'll walk.

George jumps out of the limo.

Music: Beethoven's 'Ninth' with car alarm remotes playing the tune.

EXT. PARKING LOT - CONTINUOUS

George walking against the tide. As he passes a person they turn their alarm off. The shot ends with a car alarm going off when George bumps into a car.

INT. STUDIO - DAY

George walks into the studio with PA's close behind.

WILLIAM

George, it's a pleasure to see you.
I trust your flight was. . .

GEORGE

. . .fuck my flight. What's going on here? The trematode trio here tells me we have mimes reenacting the meaningful scenes from Forrest Hump?

WILLIAM

That's why you're here, George, to make sure your story remains pure. Let's get Ed over here and see what's on his mind. George turns around and runs into PA's.

GEORGE

Would you people please back the fuck up? You're standing so close I feel like I'm giving a group internal exam. And. . .

George points to Tonya.

GEORGE (CONT'D)
. . .you should really look into
the ovarian cyst.

ED
The other genius is here.

Ed hugs George.

ED (CONT'D)
It's such a pleasure to work on
this project, George. I'm Ed and
let me tell you this is going to be
a masterpiece.

GEORGE
From what I've heard so far it
sounds more like a masturbate
piece.

ED
Excuse me?

GEORGE
I've heard that you've made some
changes to the script.

ED
Oh yes! I added a sense of closure
to why the mimes are such tireless
crime fighters.

GEORGE
If they fuck as much as I've been
told they won't be tireless much
longer. I'm going to be straight
with you, Ed, I'm not all that
comfortable with mimes having sex
with each other.

George stares at Ed hoping Ed feels the same. It doesn't look
likely.

GEORGE (CONT'D)
I wouldn't want it to happen in
real life and I don't want to be
the one to unleash this image into
the world.

ED
But it gives the other scenes much
more poignancy.

GEORGE

No, it'll make people sick. Like
the time Michael Jackson kissed
Lisa Marie Presley on the air.

Everyone shivers.

ED

You just don't understand the
characters. They have lives,
dreams, ambitions.

GEORGE

No, they don't. They came out of my
head one day during a monster
Jagermeister buzz. Look. . .

George points towards Greg and a MAKEUP WOMAN.

GEORGE (CONT'D)

. . .I assume that's one of the
mimes. He's talking on a phone and
getting his makeup put on by a
woman with a really nice. . .

George addresses William.

GEORGE (CONT'D)

. . .can I meet her later?

William makes a note.

GEORGE (CONT'D)

Cool. It's a strictly professional
meeting I have in mind.

WILLIAM

I know. She's very expensive.

GEORGE

But my point is if it was a real
mime that girl wouldn't be caught
dead with him and he wouldn't be
talking on a phone.

KAREN

I see, because mimes don't talk.

GEORGE

No you pinhead, it's because,
fortunately, mimes don't make much
money.

ED

No, no, no. You just don't see the big picture. My job is to bring these characters alive. To make them come alive on the screen. To make the fan of Kung Fu Fighting Mimes see beyond the masks of righteousness.

GEORGE

No, the fan of this movie doesn't want to see more than miles of entrails. And I don't think mimes having sex together is going to add to that. Unless something goes horribly awry. Which wouldn't be a bad idea on all levels.

ED

You are such an idiot.

GEORGE

Oh, okay, now I get it. A genius agrees with you and an idiot is anyone who doesn't. I'm going to have to pick up one of those Hollywood to human dictionaries.

ED

I don't have to stand here and listen to this obvious amateur deconstruct what I am trying to build from his hackneyed and puerile script.

GEORGE

I'm rubber. You're glue. Whatever you say bounces off me and sticks to you.

ED

This is an impossible situation to allow the freedom of my genius to gather and flow. I must ask to be released from this torture at once with a healthy severance package.

WILLIAM

Let me tell you, Ed, and don't take this the wrong way because you are one of the best directors in the industry today. . .

GEORGE

. . .the Hollywood to human dictionary says that means you're about to get reamed, Eddie. . .

WILLIAM

. . .but, if you walk out on this picture you'll never work for me again and, think about this carefully, George is the hottest writer working today and if you cross him you'll never get another one of his scripts. On top of that, your last two pictures barely made back the budget. You need a George Webber hit to keep you working.

ED

I just cannot see myself completing this picture without the urgency of the mimes showing their passion for one another.

WILLIAM

I totally understand and respect that, Ed. George, would you have any trouble with Ed taking over GQ Cop?

GEORGE

I don't know, William. I don't feel that he respects my peculiar genius and my internal desire to get something to eat.

ED

Oh, but I do. Sometimes I'm a little headstrong. I tend to become one with my projects and forget the original idea germinated in another persons fertile imagination. I do understand your struggles to be true to your visions and admire your convictions.

GEORGE

I was never convicted.

WILLIAM

So do we agree on the change?

GEORGE

As long as GQ Cop doesn't have sex with his suit.

ED
Begrudgingly I'll give you that.
But I'll keep the option on his gun
open.

GEORGE
You're a sick man, Ed. I think
we'll get along.

WILLIAM
Okay, . . .

William points at Ed.

WILLIAM (CONT'D)
. . .you go to studio D and. . .

William points at George.

WILLIAM (CONT'D)
. . .we have to talk.

Ed and his staff walk away ready to attack the new challenge.

KAREN
I've heard that GQ Cop is his
magnum opus.

TONYA
This will be perfect for you, Ed.
It's filled with pathos and unseen
angst.

FRED
I'm ecstatic we're moving over to
there. Mimes really are kind of
creepy.

Everyone nods.

WILLIAM
You really shouldn't have pissed Ed
off like that. He would have made a
stellar film. We predicted monster
box office.

GEORGE
I'm sorry, but the idea of mimes
doing it together.

George shudders.

WILLIAM

It was kind of hot in the dailies I saw.

GEORGE

Eww, you watched it? Man, you're sick.

WILLIAM

To make you feel better I'll take that footage off the lot and store it in my personal collection.

GEORGE

Remind me to remind you not to invite me over for a screening.

WILLIAM

I'll make a note of it. But, our problem at hand is we need a director today. All of the top directors are working on your projects all over the lot. Maybe I can get one to double up. The 'Mime' cast is well rehearsed so it should be pretty easy. Or maybe you could do it? It would be a great opportunity for you.

GEORGE

No way. Getting up early in the morning and hanging around people in mime costume.

George shivers.

GEORGE (CONT'D)

Even without the sex that's still a pretty revolting situation. But I know someone who would be perfect to direct.

WILLIAM

One of Holly's other clients, I suspect?

GEORGE

No, he's my best friend in California and I can get him here in thirty seconds.

WILLIAM

I really don't have a choice. I'll give this to you but he'd better be good or it's your ass.

GEORGE

Hey, driver guy, get in there and direct this puppy.

STEVE

What? Cool.

Steve jumps into car.

WILLIAM

Your limo driver? You want him to direct this picture? What experience does he have? I don't think this is a good idea, George. We've got a lot of money invested in this project. I don't know if we can give it over to an unknown.

STEVE

Don't worry, Mr. Gill. Here's my package. I think you'll find my work satisfactory. I've apprenticed with some of the best directors in the industry and my student films have won multiple awards. It would be a pleasure to work with you, Mr. Gill, because I have found the pictures you have produced to be of an amazingly high standard. Even the ones you produced on the cheap early in your career like 'A Home In Winter.'

WILLIAM

You remember 'A Home In Winter?' That was the first project I ever worked on. I maxed out all my credit cards and almost went down with it.

STEVE

Remember it? I did a paper on it at film school. That's also in the package.

GEORGE

Come on, Bill, give the little guy a chance.

WILLIAM

I like what I see but I'm going to have to make him your responsibility, George.

GEORGE

As long as I don't miss Deputy Dawg in the morning.

WILLIAM

George, why don't you show him what studio he'll be working in and then come back to the casting office two doors down. We have a casting problem I'd like you to handle.

GEORGE

Okay, but I don't know shit about what's going on in there.

WILLIAM

No problem. You're the writer, just go in there and tell them they have a new director and if they give him any problem you'll personally rip their balls off.

GEORGE

Even the women? Man, you folks be mutants.

WILLIAM

After that, let's see what our boy here can do.

William struts away as George and Steve head to the studio.

STEVE

So, I'm your best friend in California?

GEORGE

Don't get your dick in an uproar. But, come on, think about it. You drive me around, make sure I have beer and, for all I know, tuck me in and kiss me goodnight.

STEVE

I only tuck you in. Well, okay, I did kiss you on the forehead once.

GEORGE

Oh, cool, so that wasn't a dream?
Hey, by the way, where'd you learn
to kiss ass like that? I don't
think Gill will have to wipe his
ass for a year after your
performance.

STEVE

They teach it in school. It's a
very popular major.

GEORGE

You must have graduated Summa Lick
Loudly.

George and Steve arrive at the sound stage.

GEORGE (CONT'D)

Hey, I'm the writer of this puppy
and this here is your new sheriff.
I've been told by William to tell
you all that if you give my man
here any shit I'm going to come
down here personally and tear the
balls off every one of you. To be
honest, I don't think he thought it
through because he insinuated women
would get the same treatment. But I
guess I'll just cross that
gynecological exam when I come to
it. And now, without any further
Hindus, let me introduce your new
director. . .

George pauses looking lost and then whispers to Steve.

GEORGE (CONT'D)

. . .umm, I don't want to introduce
you as driver guy but I don't know
your name.

STEVE

Steve.

George files that information away and tells the crew.

GEORGE

Steve the Director Guy.

Crew applauds.

GEORGE (CONT'D)

Now please give him all the respect that you can muster for someone who five minutes ago was polishing his chrome. So, do a good job because I really don't want to come back here and touch any of your testicles.

George starts to walk away but Steve stops him.

STEVE

Don't worry, George, I won't let you down.

GEORGE

I'm not worried about that. Just don't let the mimes have sex. Eww.

INT. OFFICE - DAY

William sitting at a table with the casting people—MARIE, RIKA, two smoking, nothing gets past or to them type women—who are sorting through and handing him 8x10's.

WILLIAM

I have to be enthralled the moment I see this person and none of these people are doing it for me right now. The character was written so precisely by George that we have to find the perfect person to encompass every aspect of the character or the film will fall apart in the first five minutes. How did he describe her?

William pauses while looking through some script notes.

WILLIAM (CONT'D)

'Air Bubbly', that's it. Not quite dumb but is sometimes perceived that way. Where is that asshole? How long does it take to introduce someone to a crew?

Marie hands William a photo.

WILLIAM (CONT'D)

Why are you even showing me this? That's not a bubbly face. What kind of face is that? She definitely needs more roughage.

George sticks his head in the office and walks toward the table.

GEORGE

There you are. I went the wrong way and watched Ed shoot a scene of GQ Cop. Pretty cool shit, let me tell you, hearing your words come out of the mouths of total strangers. Kinda weird, too. Like some human-like pod people have come to earth and are reading my thoughts.

WILLIAM

Sit down. We're having trouble casting the female lead in 'Romance This.'

GEORGE

Come on, there are so many amazing women to choose from how can it be difficult?

WILLIAM

This is why we need you here. It's your vision.

GEORGE

Well, I'm thinking of having my vision checked.

WILLIAM

I'm serious. We start primary photography tomorrow and we still don't have a lead. If you don't find someone and get them here now I'm going to be forced to put a dress on you and shave your legs.

GEORGE

A tempting offer though that may be, I think we can find someone in this pile. Hey, I know this girl. Wait a minute. Oh, cool. This is the girl. Let's use this one.

William yanks the photo out of his hand and turns it around.

WILLIAM

Great. Where's her resume? We finally find the 'air bubbly' and we can't get in contact with her. Do either of you know who represents her? Any idea where we could reach her? Come on, one of you must know something? Why do we hire you if you don't know how to do your fucking job?

GEORGE

Calm down. I know where she is. I'll get go her.

George stands up and pats William's shoulder.

GEORGE (CONT'D)

Dude, you've got to like, chill. Take the aura of tranquillity with you, dude. Be one with your pancreas and you will be one with the universe.

MARIE

You're really deep.

GEORGE

Only because it's so shallow here.

EXT. PARKING LOT - DAY

George sees Holly and they walk to her car.

HOLLY

Sorry it took so long. The traffic was horrible and when I got here I couldn't find you. Is everything all right? Did you have any problems with William and Ed?

GEORGE

I don't know what happened. I just wanted to tell them that I didn't want a sex scene with two mimes. .
.

HOLLY

. . .who would?

GEORGE

William, obviously.

HOLLY

I should have known.

GEORGE

But then the director goes nuts, William busts my balls, so now the driver guy, whose name is Steve, by the way, is directing 'Mimes' and Ed is directing 'GQ Cop.' Does this shit go on all the time?

HOLLY

The driver is directing 'Mimes?'

GEORGE

Yeah, he'll be cool. It's not like we're doing brain surgery here, Holly.

HOLLY

He could end up costing us millions of dollars if he fucks up this picture.

GEORGE

Or make us millions. Come on, I've watched plenty of crummy movies by big shot directors. That's never a lock. Just let the guy do his job.

HOLLY

I hope this isn't going to cost us.

GEORGE

Whatever. Listen, remember the restaurant we went to meet Leslie?

Holly nods.

GEORGE (CONT'D)

I've got to go there now.

HOLLY

If you're hungry there's an interesting bistro right across the street.

GEORGE

No, I've got to go there and get this waitress from there for a part in 'Romance This.'

HOLLY

Are you going to make it your
life's work to hire every minimum
wage stiff for your films?

GEORGE

I hired you, didn't I?

HOLLY

You've got a point there. Get in.

EXT. STREET - DAY

Holly's new car driving down the street. She stops, George
gets out and runs into the restaurant and is almost
immediately back out and in the car which startles Holly.

HOLLY

What the fuck?

GEORGE

Let's get going. She wasn't working
today but they gave me her home
address.

George hands Holly a piece of paper.

GEORGE (CONT'D)

Do you know where this is?

Holly reads the note and pulls into traffic.

GEORGE (CONT'D)

This makes me think. They don't
know who I am. I'm a stranger off
the streets and they hand me her
address.

HOLLY

Yeah? That happens all the time.

GEORGE

Not where I come from. In Boston
411 won't even give out
information. No wonder you people
have cornered the market in
stalking.

HOLLY

Here we are.

GEORGE

Already? If everyone here lives so close why do they drive to work? This baffles me.

HOLLY

You did point out that we've cornered the market on stalkers.

GEORGE

You do have a point I'll be right back.

The moment the car stops George jumps out and heads up the stairs. When he gets to the apartment door he rings the bell. Lee Ann's roommate KURT, in nipple clamps with money in his hand, answers the door.

KURT

It's been more than twenty minutes. That'll be reflected in your tip, David.

Kurt looks at George for the first time.

KURT (CONT'D)

You're not David.

GEORGE

That's true but I don't know if that's a good thing. . .

Kurt pulls off the nipple clamps.

GEORGE (CONT'D)

. . .or I'm missing out on an interesting time.

KURT

I don't want you to think I answer the door like this every day. It's just a little thing the pizza delivery guy and I have going.

GEORGE

You're lucky special orders don't upset him. Let's get to my point before my nipples gets sympathy pains. Does Lee Ann live here?

KURT

Oh, you're looking for Lee Ann?

Kurt calls into the house.

KURT (CONT'D)

Lee Ann someone's here to see you.

LEE ANN (V.O.)

I'll be right down.

George and Kurt stand there uncomfortably for a moment.

GEORGE

Can I ask you a question?

Kurt nods.

GEORGE (CONT'D)

When you're dressed in nipple
clamps what is the customary tip
for a pizza guy?

Lee Ann slides in front of Kurt.

LEE ANN

Hey, it's the writer from Boston.
Man, I've heard so much about you
since I served you that night.
You're really a big shot. What are
you doing here? You're not here to
give me a part in that Marcus Welby
TV movie, are you? That'd be so
cool.

GEORGE

Not exactly. They're almost done
with that. But, Enigma's working on
one of my scripts and they're
looking for someone to play a part
and I happened to see your picture
and thought you'd be perfect.

LEE ANN

Cool. Is it TV? I think I'd be
perfect for TV. I have the perfect
presence for TV.

GEORGE

No, it's a movie.

LEE ANN

But my presence is so massive it
could only be heightened on the big
screen. So, are you here to bring
me to a screen test?

GEORGE

Not exactly. The good news is the part is yours if you want it. The bad news is that it started shooting twenty minutes ago. I know that's not a lot of time to get into character and I'd understand if you didn't want to do it, but, are you interested?

LEE ANN

Interested?

Lee Ann calls into house.

LEE ANN (CONT'D)

Kurt, call the restaurant and tell them I quit. I'll talk to you tonight.

Lee Ann closes and leads George down the stairs.

LEE ANN (CONT'D)

Let's get there before they change their mind. Are you sure they really want me?

GEORGE

Yeah, it's yours if you answer one question for me.

LEE ANN

Kurt's just my roommate.

GEORGE

That's good to know, but that's not what I really wanted to know. You've never answered the door in nipple clamps, have you?

Lee Ann opens car door and starts to get in.

LEE ANN

No, please. That's Kurt's trip.

Lee Ann closes the door.

LEE ANN (CONT'D)

I have answered it in crotchless panties though.

GEORGE

That's my leading lady.

INT. OFFICE - DAY

Montage of George taking meetings, talking with script people, actors, directors, watching shootings, etc. to show that George isn't writing but is now part of the 'industry'.

Montage completes with George sitting at a desk on the phone.

GEORGE

What the fuck are you talking about? There's no way in hell I can give you another week.

(Pause)

No, you listen to me. The set is closing on Friday without fail. The editing team is scheduled, you're entire crew is on to other projects and your leads are going to start shooting the sequel next week.

(Pause)

Why didn't I tell you about the sequel? Because of shit like this. You've done nothing but bust my balls during this entire shoot. What makes you think I want to put up with your shit again?

(Pause)

How do I know it'll all be worth it? Yes, your dailies are good but I haven't seen the finished project yet. And do you know why? Because you haven't finished it yet, you fuck.

(Pause)

Listen, I'll make a deal with you. If you finish this project by Friday I'll let you direct 'Birdhouse In Your Soul.'

(Pause)

I know you heard Paul was going to do that but I personally don't feel he can handle it. I think you can. Do you want it?

(Pause)

So am I going to have the picture wrapped by Friday?

(Pause)

I thought you'd see it that way.

George hangs up phone and immediately an intercom voice over responds.

VOICE OVER

Theresa on line two.

George picks up the phone and pushes line two.

GEORGE
Come on, do me the favor.

THERESA
Come on, George, let's stop this.

GEORGE
Do it. Come on. I'll hold my breath
until I go blonde.

Theresa affects an exaggerated Boston accent.

THERESA
I had to park the car in my
mother's yard after she made me go
to the store for some tonic.

GEORGE
You know, that does sound stupid.

THERESA
Fuck you. Listen, I've got a
problem.

GEORGE
Another unsightly and painful
genital rash?

THERESA
I'm serious, George. But thanks for
that cream. Listen, we're down to
two salable scripts.

GEORGE
What do you mean we're down to two
scripts?

THERESA
What don't you understand? We're
down to the last two scripts anyone
in their right mind would buy.

GEORGE
What about the one about the mice
that take over a nuclear power
station?

THERESA
Amazingly, we sold that one last
week to a foreign studio. You
haven't given me anything new
lately so we're running out.

(MORE)

THERESA (CONT'D)

When are you going to send me some new stuff?

GEORGE

I haven't written a word in the six months I've been out here. With all the pre and post production going on I'm lucky I can fit in a fart. We have five pictures coming out next week and I have to go to five premieres in five days. I don't even want to consider what's going on next month. When the fuck do you think I'll find time to write?

THERESA

Back off, mister movie mogul. It's your career. My checks are still coming in loud and clear. I'm just letting you know the thing that got you this far is rapidly dwindling.

GEORGE

I know I've got to get back on track. The sad part is I'm out here surrounded by all these insane fucking people and I haven't had an idea since I got here. I spend the day listening to everyone else's half baked ideas and when I sit down to write all I can come up with is the sequel to Hudson Hawk.

THERESA

It can't be that bad. At least I hope it's not.

GEORGE

It's worse. I actually went out of my way last night because there was a really cool restaurant that served a great arugula salad. I don't even know what arugula is.

THERESA

I think it's the stuff that hangs under a couch after the cat's torn it apart.

GEORGE

This isn't funny. I'm actually considering attending a seminar.

THERESA

On what?

GEORGE

What difference does it make? It's a seminar. Goofy people in ties will tell me to get in touch with something I didn't even know I had. And it's a major possibility I'll walk out of there with a bag full of self help tapes. This just isn't right. It's the damn sunlight, I swear to you. It's not natural. It corrodes the thought process and makes you think Kenny G is really playing jazz. I've got to get out of here before I take a hostage.

THERESA

George, I think your movies are going to be reviewed by that husband and wife.

GEORGE

Oh no. Aren't they the ones that liked 'Strange Brew'? Put me on speaker so I can hear this. Theresa puts the phone on speaker.

INT. TV STUDIO - DAY

The opening of 'Reeling' with the hosts ROBIN CLIFFORD and LAURA CLIFFORD, they're both extremely good looking and in their mid-thirties.

ROBIN

I'm Robin Clifford.

LAURA

And I'm Laura Clifford. And today on Reeling we have a special show that features the work of one writer, Boston's own George Webber. It seems Webber came from nowhere to become the hottest writer in Hollywood. It's not that we planned a Webber showcase, but there doesn't seem to be a movie out today he hasn't written.

ROBIN

I'm amazed someone I hadn't heard of a year ago can have five big budget movies, all with totally different styles and demographics, released on the same weekend. It's like all of the writers have disappeared and this guy fell through a crack in the industry. Although he was, at times, derivative in tone and pacing, his dialog was consistently sharp and you actually got a feel for the characters. I feel the best of the bunch, and one that showcases a talented new director, was the first film we'll review today, 'Kung Fu Fighting Mimes.'

LAURA

Oh please. That was such a blatant rip-off of 'The Crow' I kept waiting for someone to come back from the dead. The only movie that had any redeemable quality at all was 'GQ Cop.' A renegade cop taking care of the citizens the best way he can. It had all of the elements of the great cowboy movies of the 30's and 40's.

ROBIN

I totally disagree. 'GQ Cop' was the exact film I was talking about when I said derivative in tone and pacing. This movie dragged it's one feeble joke down every cop movie cliché there is. Didn't you think that the lecture he gave the tailor was just a touch reminiscent of every Clint Eastwood goes nuts cop movie? Your analogy of cowboy movies was a good one, though. Because this movie smelled like horse shit.

LAURA

As usual, Robin, you couldn't pick out a homage with both hands and a seeing eye dog.

ROBIN

So when you think it's a good movie it's an homage but when it's a piece of crap it's a blatant rip-off? As usual you must have reviewed this from the trailer. With your short attention span I'm surprised you made it through that much.

LAURA

This from a man who gives great reviews to bad movies in the hopes that one of his little sound bites will be used as a blurb in an ad.

ROBIN

Hey, 'Clifford' and 'Ghost Dad' had some truly redeeming qualities.

LAURA

Yeah, I know, everyone's name was spelled right in the credits. That's a great recommendation for a movie.

GEORGE

Stop. Take me off speaker. This is turning ugly. This is great. Well, I'm glad all the checks have cleared. I hope William doesn't hear about this until after the premiere.

VOICE OVER

William on line one.

GEORGE

Oh shit. Theresa, I've got to go. I may be home sooner than I thought and if not, I'll see you next week at the Boston premiere.

George pushes a button on phone.

GEORGE (CONT'D)

William, to what do I owe this unexpected pleasure?

WILLIAM

I just saw our first reviews.

GEORGE

Already? Oh, wait, I mean, oh really? From who?

WILLIAM

The Clifford's from Reeling.

GEORGE

Oh yeah, I think I've heard of them. A lovely couple if I remember correctly. They were probably very kind to me being a hometown boy and all.

WILLIAM

They started trashing us big time. I thought we were in serious trouble. You should have heard them go at each other. I'll tell you, I wouldn't want her pissed at me. He must be tougher than he looks.

GEORGE

So they trashed us?

WILLIAM

No, when the report card came in they gave every film a B. Our research shows they always do that. No matter what they say about a movie they always give it a B. That's the kind of reviewer you want.

GEORGE

Maybe we should thank them by putting a quote of theirs in the ad.

WILLIAM

Good idea. I'm glad to see you're learning to play the game.

GEORGE

Now if they'd stop changing the rules.

EXT. IN FRONT OF A THEATER IN BOSTON - NIGHT

The premiere is being held. A crowd of photographers, Denisha and civilians are lined up.

DENISHA

And it looks like George Webber has finally arrived at his big moment. And here he is.

Theresa gets out of car.

DENISHA (CONT'D)

No, that's not, maybe this. . .

Ron gets out of the car.

DENISHA (CONT'D)

. . .could this be, no, that's not.
. . .

Chris gets out of the car.

DENISHA (CONT'D)

. . .and here's. . .

(Pause)

. . .no one. Maybe I've been misled.

George gets out of the car.

DENISHA (CONT'D)

No, yes! Here's Boston's own and Hollywood's latest superstar, George Webber. George, congratulations on your recent successes.

GEORGE

Thank you, Denisha. It's been a time interspersed with the most intense learning curve of my life and the opportunity to see a lot of key grips butt cracks.

DENISHA

I can see how it would be. So far the critical buzz throughout the country on your films has been good. Are you surprised at the warm reception you've received so far?

GEORGE

Not really. I try to write films that will reach the every man in every man. Films that touch the human condition. That's why I add a lot of gratuitous nude scenes. Except mimes.

(MORE)

GEORGE (CONT'D)

I pledge to the American public
that there will never be a naked
mime in any of my movies.

DENISHA

A wise decision.

GEORGE

I think so.

DENISHA

So, what's next for the man who has
taken Hollywood by storm and given
it a big slap in the face?

GEORGE

Uh, Denisha, I'm going to go in and
see a movie. Why do you think I'm
here?

DENISHA

No, I mean what's next in your
career?

GEORGE

Oh, you mean the big what's next?
Sorry, I'm retaining beer big time
today. Umm, I'm thinking of writing
'The Prodigy.' It's about a great
young tennis player who is
manipulated by parents, coaches,
management and product companies.

DENISHA

That's a timely piece.

GEORGE

Yeah, I'm not sure how it ends
though. I'm torn between the kid
just quitting and opening up a worm
farm or just guns them all down
with a high powered assault rifle.
Philosophically, I'm leaning
towards the serenity of the worm
farm. But I know that the visceral
thrill of gunning down a stadium
full of people will add fifty
million to the box office. It's a
quandary, let me tell you.

DENISHA

I can see where it would be.
George, let me congratulate you
again and thank you for your time.

GEORGE

Thank you, Denisha. Hey, let me ask you, are you cold?

DENISHA

No, why?

GEORGE

Your nipples are just ripping through your shirt. Can the camera pick this up? Man, you could be poking someone's eyes out with those things. You better be careful.

George moves into the theater as Denisha glances her chest and then at the camera.

DENISHA

Well, umm, that was George Webber and I'll have a review of his movies tonight at eleven. I'm Denisha with the entertainment news. Back to you, Harvey.

Denisha pauses for a moment with an uneasy smile on her face. She waits until she thinks she's off the air then asks her cameraman a question.

DENISHA (CONT'D)

You really couldn't poke an eye out with these things, could you?

INT. THEATER - CONTINUOUS

George walks into the theater shaking hands with people and having them congratulate him. He walks up to William talking to Holly.

WILLIAM

This must bring it all home to you, George.

GEORGE

I guess it would if I knew more than ten people here. You know what's funny? I think I know more people here from California than from Boston.

HOLLY

That proves it, you're becoming one of us.

GEORGE

I hope your vibrator runs out of batteries just before you get off.

HOLLY

Hey!

GEORGE

Well, that was an awful thing you called me. I could never be part of a place that has hour long contract negotiations about parking places.

WILLIAM

Forget all that, it must be nice to leave for a few months and come home a big shot.

GEORGE

Oh yeah, do you know how many cousins I've acquired since I've been gone? Every lunatic who's ever heard my name has been asking for money to start insane scheme or asking to get them in the movies.

WILLIAM

Would any be good for. . .

GEORGE

. . .nothing. These people frightened me more than naked mimes.

ROBIN

Excuse me, I'm Robin Clifford.

LAURA

And I'm Laura Clifford and we're Reeling.

GEORGE

Well, maybe if you wouldn't drink so much before the show that wouldn't happen.

ROBIN

What? No, we're the Clifford's from Reeling.

GEORGE

And I'm Webber from Boston.

LAURA

What? We have a movie review show.
Maybe you've seen it?

GEORGE

Of course, I'm glad I get this
chance to thank you for the great
reviews and the okay to use your
quote in the ads.

ROBIN

It's our pleasure.

LAURA

The reviews weren't that great. We
did say a few nice thing about a
couple of them but on the whole I
wouldn't say that we were all that
kind to you.

ROBIN

I can't believe you said that. We
gave them stellar reviews. I think
there are a couple of breakout new
stars and the director of 'Mimes'
should win every award he's up for.

LAURA

Oh, Robin I can't believe how taken
in you are by obvious and
pedestrian direction. It's like
this guy was using this film as his
audition to do industrials. If
anyone deserves the accolades of
his peers it's the director of 'GQ
Cop.' Now there was direction.

GEORGE

Let me ask you two, what grades did
you give all of my films?

LAURA

B.

ROBIN

B.

The theater manager, REX, politely walks up to George.

REX

Excuse me, Mr. Webber, we're ready
to start the first film.

GEORGE

Okay, let's toss this puppy in the
air and see who it shits on.

WILLIAM

At each of the premieres I'll do a quick introduction of you and someone from the film will say a few words and then go to the next one.

REX

Which has to be quick because there's five minutes between each start time.

WILLIAM

You bring him to the first film and I'll go make sure everyone else is in place. William hurries further into the theater.

GEORGE

Lead the way.

(Pause)

What's your name?

REX

I'm Rex, the theater manager. I want to tell you I loved your films. I stayed here all night watching them.

GEORGE

You stayed here all night?

Rex nods yes.

GEORGE (CONT'D)

Don't you have a life?

REX

Movies are my life.

GEORGE

No, really. Don't make me laugh. What the hell's wrong with you? Go out, get laid, eat some 'shrooms and stare at a cat for twelve hours. Do something constructive with the remaining days of your life.

REX

You're real funny. You definitely have some award winners on your hands.

(MORE)

REX (CONT'D)

I'm real proud to be able to screen the premieres. This is a real treat for me.

GEORGE

What did you say your name was?
Geekosaurus Rex?

Rex laughs like it's the funniest thing he's ever heard.

REX

How do you come up with this stuff?

They arrive at the screening room.

REX (CONT'D)

Listen, I usually don't do things like this. I'm not one of your normal suck up fans or anything, but can I have your autograph?

George takes a marker from his pocket and writes on Rex's forehead.

GEORGE

Sure.

(Pause)

See ya.

George walks into the screening room as Rex, with a big smile on his face, checks out his reflection to see that George wrote 'I have a big dick.'

REX

Thanks, George.

INT. SCREENING ROOM - CONTINUOUS

George walks up to Holly who is standing in the back of screening room. William is talking in the background.

HOLLY

This is it, George. Do you think it's been worth it?

GEORGE

Yes, everyone around me is much more successful since we've sold all of these scripts. But at what cost? Are you happy now with your stable of actors, writers and other artists?

(MORE)

GEORGE (CONT'D)

Are my friends happy now that they don't have to struggle to make ends meet? Is William happy to have all the product he'll need for the next year? Am I happy because my words and stories could possibly make a difference in even one humans life?

(Pause)

Fuck yeah.

WILLIAM

And now it is my pleasure to introduce to you the screenwriter of 'Kung Fu Fighting Mimes', George Webber.

GEORGE

So don't ask me any more dumb ass questions.

George walks towards the front of the screening room. Everyone is applauding except Ron, Chris and Theresa who are typing on their laptop computers. George shakes hands with William then William quickly walks to the next screening room.

GEORGE (CONT'D)

I've been asked to come up here to say a few words and I think I've already said more than that. So, I hope you have fun and remember if you're planning on sharing popcorn think safety and use a rubber glove.

George and Holly run out the door and into another screening room.

WILLIAM

Now it's my pleasure to introduce.

. .

George enters running.

WILLIAM (CONT'D)

. . .to you the screenwriter of 'GQ Cop', George Webber.

William and George shake hands. William moves on.

GEORGE

Wow, deja vu.

The audience applauds as George runs out of the theater.

INT. LIMO - NIGHT

George is opening a beer.

GEORGE
Elvis has left the building.

George takes a sip from a beer then imitates Elvis.

GEORGE (CONT'D)
Thank you very much.

INT. HOTEL ROOM - DAY

William and Holly in a hotel room reading the morning newspapers. They're both talking on phones.

WILLIAM
The Boston reviews have been
killers. When they open wide next
weekend I think the buzz is going
to be loud and long.

HOLLY
All indications are that the box
office for all five should approach
one hundred million for the first
week.

WILLIAM
We're going to have to nominate
everyone for the awards. So get the
PR people to get kits out to all
the influential members and set up
screenings within ten days.

HOLLY
No, I haven't heard from George
since last night so I don't know
what he's heard.

WILLIAM
I've been calling him all morning
without success. A couple of good
reviews and this bastard starts
showing up late.

INT. BEDROOM - DAY

George in bed with JESSICA, a cute, old girlfriend who is not concerned with his new status. He's waking up.

He carefully slides out from under her and has trouble licking his lips. He reaches into his mouth and slowly pulls out her panties.

GEORGE

Talk about your cotton mouth. I guess she was right, they weren't the edible kind.

George strains to find a clock then sees the time.

GEORGE (CONT'D)

Oh shit.

George rolls off the bed, grabs his pants from the floor and puts them on.

JESSICA

What's up?

GEORGE

Oh man, I've got to go. I was supposed to meet with Holly and William two hours ago. When I get there they're both just going to grab and try to yank my scrotum over my head.

George stops and looks at Jessica.

GEORGE (CONT'D)

And just so you know, I won't like that much.

JESSICA

That's not what you said last night.

GEORGE

Oh, I was wondering what. . .

George picks up two 'C' clamps.

GEORGE (CONT'D)

. . .these were doing here. I've got to go.

George leans over and kisses Jessica.

GEORGE (CONT'D)

I'll give you a call later. I think I'll have the night off so we'll get together with Theresa, Ron and Chris and party like the old days.

JESSICA

They've really changed since you've been gone.

GEORGE

What do you mean? I saw them last night and they seemed fine.

JESSICA

Fine? What the fuck are you talking about? Didn't you see them there? With their little computers and cellular phones.

GEORGE

They're just taking care of business.

JESSICA

I understand that but I'm telling you they've changed and I have proof. You know our annual 'Slap Shot' party?

GEORGE

How could I forget, I invented it. We drink, watch the greatest movie of all time, 'Slap Shot,' drink more, hit each other with sticks, drink a little more, go to a bar and pick fights with big, stupid guys, drink some more, go to the hospital, see if they'll give us drugs and stitch us up and then we have a parade down the middle of the street until we get arrested or make it home. I was pissed when I missed it this year. How'd it go?

JESSICA

Theresa thought it was juvenile.

GEORGE

She said that? Last year she took her pants off, danced to the song 'The Stripper' and rubbed ice cubes on her ass in honor of Michael Ontkean.

JESSICA

Ron couldn't schedule it in.

GEORGE

Ron has a schedule that isn't
attached to a TV guide?

JESSICA

And Chris was afraid it wouldn't be
advisable for your people to cavort
like that so close to the opening
of the movies.

GEORGE

He said that? He knows what the
word cavort means? Please. This is
a guy who once climbed outside the
Green Monster at Fenway and tried
to piss on the opposing left
fielder.

JESSICA

I don't think he even pees anymore.

George walks out of the bedroom a little disappointed.

GEORGE

I'm going to have to have a talk
with them. This is tragic. Missing
'Slap Shot' night. Next thing I
know they'll be talking about their
investment portfolio.

JESSICA (V.O.)

They already are.

GEORGE

This is much more serious than I
first thought. Maybe this wasn't
such a good idea.

EXT. FRONT OF JESSICA'S HOUSE - DAY

George gets in limo and it pulls away.

INT. HOTEL ROOM - DAY

Holly and William in the hotel room still on the phone.

HOLLY

I talked to him five minutes ago
and he'll be here shortly.

WILLIAM

I talked to him five minutes ago
and he'll be here shortly.

They look at each other as George knocks on the door.

WILLIAM (CONT'D)

That must be him. I'll call you
back before the flight.

William ends the conversation.

HOLLY

What he said.

Holly ends the conversation and walks to the door.

HOLLY (CONT'D)

Have you seen the reviews?

GEORGE

Nice to see you too, Holly.

George walks past Holly and into the hotel room.

GEORGE (CONT'D)

Hi Bill, so are we
multimillionaires yet?

WILLIAM

It's a long way to that, George. I
hope you know you're late.

GEORGE

Not only do I know that, I also
have a great excuse. I had a
horrible case of cotton mouth this
morning.

WILLIAM

That's it? Why didn't you just
drink something?

GEORGE

This was a serious case. I probably
would have choked to death if I'd
done that. But, I'm cured now so
let's talk about what we're here to
talk about whatever that may be.

HOLLY

The reviews are phenomenal and by next week you should have the top five movies in the country and I can guarantee you that you'll win best picture.

GEORGE

Cool.

(Pause)

For which one?

WILLIAM

It doesn't matter. You'll get paid either way. You've got so much great material there are no other movies in contention.

GEORGE

Okay.

WILLIAM

You don't seem all that excited about a fact that'll put millions of dollars in your pockets.

GEORGE

Don't get me wrong. The money and the other crap is really nice but I don't write for that. I write because there's this little voice screaming in my head, 'talk about me, talk about me.' And I write it down moments before my brain explodes.

HOLLY

My therapist can help you with that.

GEORGE

Thanks but having seen what passes for normal behavior of people who spend thousands of dollars a year on therapy I'll stick with the screaming.

WILLIAM

While we're on the subject of writing, when are we going to get a chance to look at your next script? Holly tells me your Boston people told her the cupboard is bare. Are you holding out on us?

GEORGE

Nope. Everything I've written in the last three years is now in some level of production. There's nothing left because I've been too busy working on other projects to write anything new.

HOLLY

What he means, William, is he has scripts in various stages of completion but doesn't want to talk about them until they're closer to completion. Isn't that right, George?

GEORGE

Not even in the fucking ballpark. I guess I'm not what you're used to. I don't write a paragraph and then run off and try to sell it. I like to see if it's a real story before I tell anyone.

WILLIAM

What about the tennis story you told that reporter about?

GEORGE

I made it up right then.

HOLLY

It's a great idea.

GEORGE

Yeah, okay. But I still don't know if it's something I can do.

WILLIAM

Are you holding out for more money?

GEORGE

What the fuck? What do you think I've been saying here? It's not the money. I have more money than I thought I'd ever had and so do my friends. And there seems to be a little problem with that. I'll give you the first crack at all my scripts, if you'd like. But right now I can't give you a crack at anything.

HOLLY

I understand now. You've been working so hard that you just need to regroup and replenish. I can get you a great deal on a vacation to.

. .

GEORGE

. . .thank you, no. I'm just going to go back to my hovel and start working on some scripts. I'm sorry if you thought I had an endless supply but I had a lot of years to accumulate that much. I hope you're not mad. And, as I said, I'll always give you the first look because of all you've done for me.

William pauses a second to assess the situation. He calmly reiterates George's last line.

WILLIAM

All I've done for you.

William pauses before he begins yelling.

WILLIAM (CONT'D)

You came to me as nothing and I made you everything you are. I made you and, unfortunately, will continue to make you a very rich man and this is what I get out of you? You dump all this crap on me that is only good because of the work I did to polish it up. You're going to get all these awards and you should bend over and kiss my ass every time it happens. I opened up an entirely new world for you and what do I get in return? Fucked. You leave me hanging for the fall. You're an ungrateful asshole. You'd still be flipping fucking burgers if it wasn't for me.

GEORGE

I never flipped burgers.

George gets up and reaches into his pocket.

GEORGE (CONT'D)

I worked in a drug store.

George flips a vial of drugs to William.

WILLIAM
What the fuck is this?

GEORGE
Percs, for up your ass.

George walks past an aggravated Holly and out the door. After a second she gets up and runs after him.

INT. HALLWAY - CONTINUOUS

Holly catches up to George and they walk towards the elevator.

HOLLY
Don't let him get to you. He just gets nervous after a screening.

GEORGE
It doesn't matter.

HOLLY
Of course it matters. He's exceptionally powerful and right now he holds your career in his hands.

GEORGE
If that's the case I sure hope he's not doing that perc trick right now.

HOLLY
Come on, George, you've got to admit he's changed your lifestyle.

GEORGE
I always had little life and even less style, so nothing's really changed.

HOLLY
George, please.

GEORGE
Holly, listen. I'm going to take some time off and try to come up with some ideas.

George kisses Holly's cheek.

GEORGE (CONT'D)

Just keep the checks coming and the moment I'm finished with the script I'll get in touch with you.

George gets into elevator.

HOLLY

I can't promise I'll have as much time for you when that happens. My business is getting real complicated right now. I may not be able to negotiate your next deal if it takes too long.

GEORGE

Whatever. Remember Holly, there's always another phone book.

The elevator door closes and Holly stands there for a second to regroup before heading back to the room.

INT. HOTEL ROOM - CONTINUOUS

Holly rips open the door and strides in. William is on the phone.

WILLIAM

It looks like he's done. Squeeze the longest runs out of these five and we'll slowly release the rest until we can build up another stockpile.

(Pause)

He says he's coming back but I don't think so. I think he's fried. He's shot his load with these scripts and we'd better play them off over the next few years.

(Pause)

Yes, especially if he takes any big awards this year. See you in the morning.

William ends the conversation and addresses Holly.

WILLIAM (CONT'D)

So, what are you going to do now that your cash cow is dry?

HOLLY

I'll run the scripts I represent
for every cent they're worth and by
then I'll have an all new stable.

WILLIAM

And who says I didn't teach you
anything.

HOLLY

Can you do me a favor and give the
hard push to Steve for best
director and Lee Ann for best
actress?

WILLIAM

And why should I do that?

HOLLY

They deserve it and, after all,
they are my clients.

WILLIAM

Sure, but what's in it for me?

HOLLY

The percs, baby, what else?

INT. GEORGE'S LIVING ROOM - NIGHT

George is pacing the room with Theresa, Chris and Ron sitting
around him. Everyone except George is dressed like they're
interviewing for job at a Fortune 500 company.

GEORGE

Another thing, what's with these
clothes?

THERESA

I'll have you know that this is a.
. .

GEORGE

. . .I'll have you know? When did
you start talking like that? That's
how the people from the financial
district who drink fruity drinks in
Faneuil Hall talk and remember how
much fun we made of them?

THERESA

But. . .

GEORGE

. . .no buts. This is a serious affliction. Next thing you know you'll be talking about how great you're doing in the market.

RON

Well, I have done fairly well.

GEORGE

You've what?

RON

I've done. . .

Pulls a laptop computer out of his briefcase.

RON (CONT'D)

. . .fairly well. As of closing today, out of the first half a mil I invested, I've almost doubled you're money.

GEORGE

My money?

RON

Yours, but all of us have benefited. You see, although you were bringing in a considerable amount of money, I didn't feel it would be enough to sustain all of us and the corporation through our retirement by just investing in CDs.

GEORGE

Did you get any cool ones?

RON

Cool what?

GEORGE

CDs? I'd really like the new Ween.

Ron is totally exasperated with George and talks to him like he's a child.

RON

It wasn't that kind of CD, George. We had to take into consideration your prime earning potential was within the next three years.

(MORE)

RON (CONT'D)

You have to take into consideration the finite number of original ideas you can have in that time along with the amount of frivolous spending you've done.

GEORGE

Now wait a minute here. I really needed that solid gold sock warmer with the three soothing temperatures.

RON

Joke if you must. But your spending pattern was on a collision course with your income. And, as we all know, that spells financial disaster. George grabs Ron and shakes him.

GEORGE

What have you done with my beloved Ron?

RON

Hey, this is an expensive suit.

GEORGE

Geez, sorry. All right, let me try this for a second. I don't remember spending much money while I was away. My apartment and travel was picked up by the studio, most of my meals were expensed and I didn't buy any new clothes unlike some people I know. But, I must confess. I did buy one frivolous thing.

George pause and adopts a sheepish look.

GEORGE (CONT'D)

A map to the stars homes. But I think I can write that off in my new career as a stalker. So could you tell me what frivolous items I spent money on?

CHRIS

Video games and electronics mostly.

GEORGE

I didn't buy those things. You guys did.

CHRIS
On your orders.

GEORGE
Oh, of course.

RON
Now that we have an understanding
we can all feel safe about the
corporations soundness.

GEORGE
Corporation? What's this
corporation crap?

RON
George Webber Productions, Inc.

GEORGE
When did I inc. myself? And did I
get any on me?

RON
About four months ago. Your
accountant said that the tax
advantages. . .

GEORGE
. . .hold on. I appreciate all
you've done for me but did you have
to bring an accountant into it?
Those people are scary.

George looks at his friends and they seem to be from another
planet.

GEORGE (CONT'D)
The Planet Adult. He's sure he
really doesn't like that. But
that's beside the point I'm here to
talk about you and the changes that
have taken place in the last few
months. What happened to the people
who could make a party out of a
case of beer and an electric razor?
The people who would never miss the
annual 'Slap Shot' party? You
didn't know I knew about that, did
you?

Theresa, Ron and Chris nod their heads no.

GEORGE (CONT'D)

Do you know the one trait that makes someone my friend?

THERESA

Trustworthiness?

GEORGE

No, no, no. What do you think I'm running here, a girl scout troop? Most of my friends are wanted in at least three states.

(Pause)

So, you've forgotten. You've become one of the nameless, faceless drones that inhabit this earth. Not one of the chosen few that aren't afraid to grab their crotch . . .

Grabs crotch.

GEORGE (CONT'D)

. . .and scream 'Hey, this feels great.'

CHRIS

Have you been working too hard lately?

THERESA

We have very extensive health insurance now.

RON

I know I can get you an appointment with your primary care physician tomorrow.

GEORGE

No! What's happened to you? Theresa when's the last time you laughed so hard you blew boogers all over your face?

Theresa shrugs her shoulders.

GEORGE (CONT'D)

And Ron have you recently tried to stuff a dollar bill down the pants of someone who wasn't stripping?

Ron shakes his head no.

GEORGE (CONT'D)

What about you Chris? Have you added to your belly button lint collection in the last few months?

Chris reaches into his belly button longingly.

GEORGE (CONT'D)

And I'm still in shock you all missed the 'Slap Shot' party. You've broken the sacred ring of comedy and for that I may never be able to forgive you.

George pauses and looks at his feet.

GEORGE (CONT'D)

I've got to tell you that I want to win that championship tonight

George looks up.

GEORGE (CONT'D)

but I want to do it clean. Old time hockey. Like when I got started, you know. Toe Blake, Dit Clapper, Eddie Shore. Those guys were the greats.

George looks up.

GEORGE (CONT'D)

I don't know what to say, you guys, it's up to you. George walks to a chair and sits down.

Ron pauses for a second thoughtfully before speaking.

RON

Reg is our coach.

CHRIS

Yeah, sure, old time hockey.

Chris takes off his tie.

THERESA

Like Eddie Shore.

RON/THERESA/CHRIS

Yeah.

CHRIS

Coach, our line starts?

GEORGE

Sure.

THERESA

Yeah.

RON/CHRIS

Yeah.

GEORGE

I'm glad you haven't lost it all.

CHRIS

Boy, am I glad I won't have to do that thinking thing again. It was giving me a headache, you know.

GEORGE

I can imagine. Why'd you do it in the first place?

CHRIS

I was afraid if I didn't actually do something you wouldn't pay me.

RON

Me too, but I was getting pretty good at that financial stuff though.

THERESA

Yeah, you made a ton on that last merger. But thankfully we don't have to talk to those pinheads in California anymore.

CHRIS

Oh yeah. Man, how did you put up with them all the time?

RON

Remember the one that told us she was quitting her job because the dress code was too strenuous? She was upset because they made her wear underwear when she wore a miniskirt.

GEORGE

Those bastards.

THERESA

Hey, George, I've always wondered one thing about that 'Slap Shot' scene. Who is Eddie Shore?

GEORGE

I really don't know. But isn't it fun to say Dit Clapper?

INT. ROOM - NIGHT

George is sitting at his computer typing while the TV plays an award show in the background.

INT. AUDITORIUM - CONTINUOUS

Lee Ann at a podium.

LEE ANN

And the winner of the best picture of the year is. . .

Open envelope and reads card.

LEE ANN (CONT'D)

. . .Kung Fu Fighting Mimes.

Applause from the well dressed audience.

LEE ANN (CONT'D)

My friend and the person who had the faith to give me the part that won the best actress award tonight, George Webber, couldn't be here so accepting in his place will be the man who brought George to us all, William Gill.

Applause continues as William bounds to the stage.

WILLIAM

Whoa, this is quite a night. I knew when I looked at George's first scripts quite some time ago he was a talent to be reckoned with. But I must admit even I'm a little surprised that his scripts were responsible for not only best picture but also best actress, actor, director and original screenplay.

(MORE)

WILLIAM (CONT'D)

And that's a word we don't here too much in Hollywood these days. . . original.

George is sitting at the computer typing, after saving the document he sits back and listens to the TV.

WILLIAM (V.O.)

But George Webber is definitely one. I'm sure he's going crazy wherever he is right now. It's been my pleasure working with him and the people he knew were the best new talents around. Tonight's recipient for best director, Steve Philips and our best actress, Lee Ann Newman.

George picks up the phone and dials.

WILLIAM (V.O.)

Hell, the magic was on the page long before we shot the first frame. That's how it is with a George Webber script.

GEORGE

Congratulations, Driver Guy. Give my best to Lee Ann. What do you say we try to fly one on our own?

STEVE

Well, I don't know, I mean, I have a reputation to protect. I'm a big shot now, I can't be getting involved in any two bit little movies.

GEORGE

I've taken that into consideration and I think we can find something that will continue your lofty ascent in the star filled galaxy known as Hollywood.

George touches a pile of new scripts.

STEVE

If you say so. I guess I'll have to put the bio of The Big Bopper on the back burner for now.

GEORGE

Cool.

George hangs up the phone. After a pause Bill speaks.

BILL (V.O.)

I bet you think you're a real big
shot now, don't ya? Well, you're
still infectious vermin to me.

GEORGE

Thanks, Bill. I knew I could count
on you.

FADE OUT