

MAKING A RASCAL

Written by

Troy Oates

FADE IN:

INT. CLUB HALLWAY

The hallway is bare, nothing in it except the four figures that are barely visible by the poor light.

BRODY CARVER (portraying the character of "Chapman")

28 with short brown hair, a slight beard and dressed casually walks towards the door at the end. He opens it slightly, peering inside.

NOTE: FOR THE FOLLOWING SCENE, BRODY CARVER WILL BE REFERRED TO AS CHAPMAN.

INT. CLUB

The club is full of people all dressed in black. To the right of the crowd is a stage where a band is setting up, and in the back are three tables. At the middle table sits

BOSS

A man in his mid forties wearing an expensive white suit and sips from a champagne glass. His eyes are red and bloodshot.

CORNER GIRL

Stands next to Boss.

INT. CLUB HALLWAY

Chapman frowns when he sees them. He closes the door and walks down the hallway. At the end of the hallway are three men.

STEVE, ANDY & MICK SMITH

All in their mid teens with short black hair and blue eyes.

INT. CLUB

Onstage the drummer starts to drum.

NOTE: THE FOLLOWING MUSICAL SCENE IS SET TO "BALLROOM BLITZ" BY SWEET. ALL DIALOGUE WILL BE SUNG.

INT. CLUB HALLWAY

Chapman stands in front of the three boys.

CHAPMAN
Are you ready Steve?

STEVE
Aha.

CHAPMAN
Andy?

ANDY
Yeah.

CHAPMAN
Mick?

MICK
OK.

CHAPMAN
Alright fellas, let's go!

INT. CLUB

The guitarist starts playing.

INT. CLUB HALLWAY

Chapman and the three boys walk down the hallway. Chapman leads while the three boys walk behind him. The three boys snap their fingers in time with the song as Chapman sings.

CHAPMAN
Oh it's been getting so hard living
with the things you do to me, aha.
Oh my dreams are getting so
strange, I'd like to tell you
everything I see.

Chapman reaches the door to the club. He throws it open and steps inside.

INT. CLUB

Everybody turns to see Chapman and the boys burst into the club. Chapman raises his hand and points a declaring finger at Boss.

CHAPMAN

Oh, I see a man at the back, as a matter of fact his eyes are as red as the sun.

Corner girl kneels down and places her arm around Boss. Chapman points at Corner Girl.

CHAPMAN (CONT'D)

And the girl in the corner, let no one ignore her. 'Cause she thinks she's the passionate one.

Boss snaps his fingers. Everybody in the club turns and walks towards Chapman and the boys.

CHAPMAN (CONT'D)

Oh yeah, it was like lightning. Everybody was frightening. And the music was soothing, and they all started grooving.

Everybody walking towards Chapman starts to dance in time with the song.

STEVE, ANDY, MICK

Yeah, yeah, yeah, yeah, yeah.

CHAPMAN

And the man in the back said...

Boss stands up and points his finger at Chapman.

BOSS

Everyone attack.

CHAPMAN

And it turned into a ballroom blitz.

Everybody starts to fight with Chapman & the boys. However whatever punches they throw (in time with the music) are countered well by Chapman & the boys as they continue to dance.

Corner Girl jumps over the table.

CHAPMAN (CONT'D)

And the girl in the corner said...

CORNER GIRL

Boy I wanna warn ya, it'll turn into a ballroom blitz.

STEVE, ANDY, MICK, CROWD
Ballroom blitz, ballroom blitz,
Ballroom blitz, Ballroom blitz.

Chapman jumps onstage. The guitarist tries to push Chapman off, but Chapman punches the guitarist and takes his guitar in one swift move as the guitarist falls offstage. Chapman holds the guitar and starts playing the guitar solo to the song as...

FADE TO:

INT. STUDIO - ENTERTAINMENT SHOW

The camera focused on the TV playing the above clip pulls away and focuses on the two hosts.

SARAH

In her mid twenties with long blonde hair.

JIM

Also in his mid twenties with short brown hair. Both are wearing smart clothes.

SARAH
And if you're just joining us, that was a special sneak peak at the upcoming film "Love Is Like Oxygen".

JIM
That's right Sarah.

SARAH
I know it is Jim.

JIM
The musical crime drama, written and directed by eccentric movie maker Hans Rothman has seen multiple production delays but it's finally due out this Friday.

SARAH
We caught up with Hans earlier this week.

CUT TO:

INT. INTERVIEW ROOM

Hans, a man in his mid forties wearing a tuxedo and a cap sits in a chair. Behind Hans is a poster for the movie (typical action poster, Carvers floating head over an explosion). He talks at a fast pace.

HANS

So you look at the movies made by film-makers in the early seventies and the ratings they were issued with and realize if those movies were released today I believe the ratings board would not be so harsh on the content. I believe it's the evolution of technology and the ever-modernisation of the maturing audience.

Sarah and Jim nod. Hans opens his mouth and pauses, looking confused.

HANS (CONT'D)

I'm sorry, what was the question?

JIM

How long have you been in Australia?

HANS

Three days.

CUT TO:

INT. STUDIO - ENTERTAINMENT SHOW

Back to the studio. Jim and Sarah have switched places.

SARAH

Insightful stuff.

JIM

A true look at a true genius. You can check out the full three hour interview at our website.

SARAH

Boy he can talk, can't he Jim?

JIM

He sure can Sarah. We both left the room for ten minutes. We came back and he was still talking.

SARAH
Hadn't even noticed we'd gone.

JIM
He sure hadn't.

SARAH
However the big controversy isn't
around director Roth, but main star
Brody Carver.

JIM
That's right Sarah. Despite the
delays, "Love Is Like Oxygen" was
filmed before Carvers last film
"Billy, You Rascal", based on the
hit TV show from the late nineties
starring Carver.

SARAH
Stay tuned, because right now is
the full length documentary that
our very own Maria Georgio put
together about the making of
"Billy, You Rascal".

FADE TO BLACK.

TITLE CARD: BEHIND THE SCENES OF: BILLY, YOU RASCAL.

FADE IN:

INT. BATHROOM

MARIA GEORGIO

A woman in her mid thirties with short brown hair stands at
the kitchen sink brushing her teeth. She has her back to the
camera. She spits out the toothpaste and turns around.

MARIA
Oh hello. I'm Maria Georgio and
I'll be your host this evening.
What you're about to see is the
exclusive behind the scenes making
of "Billy You Rascal". From the
origin of the film, to the infamous
controversy during last years YEF
awards ceremony.

FADE TO:

INT. STOCK FOOTAGE

Typical sitcom opening credits are shown. Mixed in is footage of two boys sitting around a lounge room.

MARIA

In 1996 the hit show Billy You Rascal hit screens all across Australia. Starring newcomers Brody Carver as Mark and Dean Evans as the titular character Billy, the show was about two brothers forced to take care of each other after their parents are deported.

INT. LOUNGE ROOM

DEAN/BILLY

14 years old with brown hair sits on the couch watching TV.

BRODY/MARK

15 years old with light blonde hair

Walks in from the kitchen.

BRODY/MARK

Billy, did you make pancakes for breakfast?

DEAN/BILLY

I sure did.

BRODY/MARK

And what about lunch?

DEAN/BILLY

Pancakes. Wanna know what I had for tea?

BRODY/MARK

Let me guess, pancakes?

DEAN/BILLY

Yep. They were delicious.

Brody/Mark turns to the camera.

BRODY/MARK

Billy, you rascal!

The laugh track erupts.

INT. HALLWAY

Maria exits the bathroom and walks down the hallway.

MARIA

Unfortunately the show came to an end when Evans hit puberty. The producers felt that his deepening voice ruined the character and the show was cancelled half way through it's fourth season.

INT. INTERVIEW ROOM

15 year old Dean and 16 year old Brody sit in chairs next to each other, talking. Maria narrates over the top.

MARIA

When the show ended, there was a lot of public speculation about what the boys were going to do with their newfound fame. It was a month before they came out to announce to the public their future plans.

INTERVIEWER

(to Dean & Brody)

So what do you plan to do now?

BRODY

I've decided to go back home and finish my education.

DEAN

I've decided to start my movie career. It would be wrong for me to leave my fans waiting while I tried to get an

(finger quotes)

Education.

INT. KITCHEN

Maria leans against the kitchen counter.

MARIA

And they did exactly that. Brody returned home to finish high school, while Dean took on his first movie project.

(MORE)

MARIA (CONT'D)

Unfortunately his plans to hit the movie biz took longer than anticipated until he landed his first lead role.

SUPERIMPOSE: A POSTER OF THE FILM "CHOPPER" FROM 2000, EXCEPT WITH DEAN IN PLACE OF ERIC BANA.

MARIA (CONT'D)

That of Mark "Chopper" Read in Andrew Dominik's film Chopper.

CUT TO:

INT. LOUNGE ROOM

NOTE: THE FOLLOWING SCENE IS WORD FOR WORD FROM THE MOVIE "CHOPPER", EXCEPT WITH DEAN PLAYING CHOPPER READ.

Dean/Chopper sits in an armchair, brushing cigarette ash off his leg. He holds a beer can. He looks distracted.

DIRECTOR

(off screen)

When you're ready Dean.

DEAN/CHOPPER

Seriously Nate, how are you holding for cash...

DIRECTOR

(off screen, interrupting)

It's Nev.

DEAN/CHOPPER

What?

DIRECTOR

(off screen)

His name is Nev.

DEAN/CHOPPER

What did I say?

DIRECTOR

(off screen)

You called him Nate.

DEAN/CHOPPER

I don't hear the difference. Keep rolling, I'll go again.

(pause)

(MORE)

DEAN/CHOPPER (CONT'D)

Seriously Nev, how are you holding up for cash? I'm a bit bloody broke at the moment.

"NEV"

What are you talking about?

DEAN/CHOPPER

Cash.

Dean/Chopper rubs his fingers together.

DEAN/CHOPPER (CONT'D)

Or I'll *censored* shoot ya!

DIRECTOR

(off screen)

That's not the line.

DEAN/CHOPPER

Did you even read the book Andy? I did. Well, I read a review. But they said that Chopper killed people. I've been working on this *censored* movie for 45 minutes and I haven't shot anyone yet.

DIRECTOR

(off screen)

Just do it like it's written in the script Dean.

Dean/Chopper stands up.

DEAN/CHOPPER

Censored you Andy. This movie's gonna be shit anyway.

Dean walks off.

CUT TO:

INT. KITCHEN

Maria stands at the kitchen counter.

MARIA

A week later Eric Bana was hired and the rest was history. Bana won the first Yearly Excellence in Film Award for best actor.

(MORE)

MARIA (CONT'D)

Simply called a YEF, they quickly became the hottest award in Australian cinema to win. Dean took this as a personal sleight from Bana, and decided to exact his revenge.

Maria holds up a CD cover. On the front is a picture of Dean sitting behind a piano. The words "Eric Bana can suck it" are printed across the bottom.

MARIA (CONT'D)

By releasing his self financed single, "Eric Bana can suck it".

EXT. NOT BANA'S HOUSE

Dean walks down a footpath, stopping outside a house.

NOTE: THE FOLLOWING FOOTAGE IS SHAKY

Dean holds a CD player in his hand.

DEAN

(to the person behind the camera)

Are you sure this is his place?

CAMERAMAN

Pretty sure.

TEXT SUPERIMPOSE: Not Eric Bana's house.

Dean holds up the CD player he's carrying. He hits play and holds the CD player above his head (ala Say Anything). Soft piano music starts to play.

DEAN

(to cameraman)

Make sure you get all this.

Over the soft piano music, Chas starts to sing (on the tape).

DEAN (CONT'D)

(singing)

Eric Bana, you are such a
censored douchebag.

CUT TO:

INT. KITCHEN

Maria stands at the bench.

MARIA

The single tanked, selling only 50 copies. However this didn't slow him down. He decided to star in another biopic, this one self financed by the star himself.

NOTE: SUPERIMPOSED POSTER OF DEAN LOOKING STONED WITH "HOPPER" ACROSS THE BOTTOM

MARIA (CONT'D)

That of Dennis Hopper. However many critics were quick to point out that his portrayal of Hopper seemed almost like a mirror image to his brief portrayal of Chopper. Especially considering the fact that Hopper was American, and Dean kept his native accent for the role.

CUT TO:

INT. BAR

Dean/Hopper stands at the bar, talking to another woman. Dean/Hopper is still wearing the long moustache he wore in "Chopper"

DEAN/HOPPER

I knew you never *censored* loved me. You're a real *censored* bitch, you know that?

WOMAN

(with American accent)

I'm leaving you Dennis. I'm taking our kids. And I'm demanding that I get your motorcycle.

DEAN/HOPPER

You can leave me. Take my kids. But you'll never take my chopper.

Dean/Hopper turns to the camera and smiles.

INT. KITCHEN

Maria at the kitchen bench.

MARIA

And just like his album, the movie failed financially, with critics unanimously saying "to call this a bad movie is offensive to bad movies". When contacted about his thoughts on the movie, Mark "Chopper" Read had this to say.

INT. LOUNGE ROOM

NOTE: THE FOLLOWING FOOTAGE IS FROM A WEBCAM

MARK READ

Sits at his computer desk, talking into the webcam.

MARK READ

If I ever catch that *censored, censored* I'm gonna tear his *censored* off and *censored* beat him to death with 'em. That whiny little *censored* with his *censored* TV show.

INT. KITCHEN

Maria at the kitchen bench.

MARIA

That clip became a Youtube sensation, with the full 10 minute version being viewed over one hundred thousand times in just 72 hours.

Maria looks away from the camera and stares down another one at a different angle.

MARIA (CONT'D)

By this time Brody had finished school. He came back onto the scene with an absolute bang. His first five movies were all box office hits and nominated for multiple YEF awards.

EXT. RED CARPET

Various interviews with Brody are silently played while Maria narrates.

MARIA

However Brody never managed to walk away with one of his own. The last time, he was nominated for his fourth time for his supporting role in "The Dry Heat" where he played a man returning from war seeking vengeance on those who had left him to die.

CUT TO:

INT. HALLWAY

Brody/Dale, wearing a torn & bloodied shirt runs down the hallway.

INT. POLICE CAR

Brody/Dale sits in the back seat. He turns his head and looks left.

INT. RESTAURANT

Brody/Dale sits across from a man. Brody/Dale pulls a gun, points it at the man and pulls the trigger.

CUT TO:

INT. KITCHEN

Maria stands at the kitchen counter.

MARIA

With all the high praise that The Dry Heat had received, Brody was considered the sure winner that year.

(MORE)

MARIA (CONT'D)

However, like a true underdog, James Walker was announced that years winner for his gritty portrayal of drive in owner Al Delvecchio in the film adaptation of the classic seventies television series "Happy Days", the first feature film to include a laugh track.

CUT TO:

INT. AUDITORIUM

The YEF award ceremony is taking place, the whole auditorium filled with people. On stage stands

TRACEY DANSON

A woman in her early forties with blonde hair. She wears an extravagant dress, and holds an envelope in her hands.

TRACEY DANSON

And the winner is....

Tracey opens the envelope.

TRACEY DANSON (CONT'D)

James Walker, for Happy Days!

The whole crowd erupts in a mixture of gasps and applause. The camera quickly cuts to Brody, who applauds politely.

MARIA

(V.O.)

This assumption of a sure win was most obvious by Brody's reaction to the loss.

James stands at the podium, giving his speech.

JAMES WALKER

Oh my, this is such an honor. I truly didn't expect...

James ducks, as a shoe is thrown from the audience towards him. James stands back up and looks towards the audience.

Brody stands from his seat and walks out of the ceremony.

CUT TO:

INT. KITCHEN

Maria stands at the counter.

MARIA

What has since been referred to by many as "the shoe-marang incident" was the hot topic for weeks. With no projects lined up, it seemed that Brody's temper may have gotten the best of him. But after Happy Days took home a record eight YEF awards, it seemed to spark an interest in the revival of television adaptations.

CUT TO:

INT. OFFICE

A furnished office, filled with expensive looking furniture and various movie posters.

OLIVER MCMAHON

A well dressed chubby man in his fifties with balding grey hair sits behind the desk, talking to the camera.

TEXT SUPERIMPOSE: Oliver McMahon (Executive Producer)

OLIVER

We believed that the reason behind the success of the Happy Days film was both it's ability to connect to an audience that may not have been familiar with the show, and would also appeal on a nostalgic level to this who were. So we went back and looked at some of the most well received television shows that we owned the rights to. And "Billy, You Rascal" was high up on the list.

CUT TO:

INT. KITCHEN

Maria stands at the counter.

MARIA
And just like that, the film had
officially started production.

CUT TO:

BLACK

TEXT SUPERIMPOSE: Pre production.

CUT TO:

INT. OFFICE

A row of cubicles, with people frantically working. Some are walking around, some are talking on phones.

CUT TO:

INT. CUBICLE -TALKING HEAD

SIMON MCMAHON

A man in his early thirties with black hair sits at his cubicle, talking to the camera.

TEXT SUPERIMPOSE: Simon McMahon (On Set Producer)

SIMON
When the order came through for us
to start production on the movie,
we received roughly a dozen
different versions of the script
from various sources. Oliver read
them all thoroughly...

CUT TO:

INT. OLIVERS OFFICE

Oliver sits at his desk with six scripts fanned out in front of him. He closes his eyes and places his hand on one.

CUT TO:

INT. SIMONS CUBICLE - TALKING HEAD

SIMON

But he thought that none of them possessed the true essence of the original show. All of us here know he's very anxious about this...

CUT TO:

INT. OLIVERS OFFICE

Oliver sits at his desk. His head rests on a pillow on the desk, fast asleep. The sound of light snoring is heard.

CUT TO:

INT. SIMONS CUBICLE - TALKING HEAD

SIMON

So we were determined to make sure we told the story right. However, while we had our legal department reviewing the original contracts for the show, they found something pretty interesting.

CUT TO:

INT. LAWYERS OFFICE

Another office with a long row of cubicles.

TONY YOUNG

A man wearing a suit in his mid fifties with white hair, a beard. He sits at his desk which is littered with papers. Simon sits across from him. Tony hands Simon a piece of paper.

TONY

This is page thirteen of the actors contract from the original show. Take a look at section thirty four subsection B.

Simon scans the paper, nodding his head. He looks slightly confused.

SIMON
You're right Tony, that's very
interesting.

Simon looks at the camera.

SIMON (CONT'D)
But I think you'll need to explain
it to these guys, they probably
don't have the sharp legal skills
like you or me.

TONY
It states that if an adaptation in
any format was to be created, they
would legally be obligated to
participate.

Simon looks at the paper, then back at Tony.

SIMON
Really?

CUT TO:

INT. OLIVERS OFFICE

Oliver sits in his chair, with Simon across from him. Oliver
reads a single piece of paper, then puts it down.

OLIVER
You know what this means, don't
you?

SIMON
(slightly unsure)
Yes...

OLIVER
Where is Brody Carver now?

SIMON
Just got back from doing reshoots
for Love Is Like Oxygen.

OLIVER
Call his people. Set up an
appointment as soon as you can.
Mention nothing about this contract
to anybody. Don't *censored* it up
son.

Simon nods.

CUT TO:

INT. SIMONS CUBICLE - TALKING HEAD

SIMON

No, he's not my father. It's strictly coincidence that we share the same last name.

The camera pans across to see a picture of Oliver and Simon standing together in a portrait like photo. Simon reaches over and places the picture face down.

CUT TO:

EXT. OFFICE BUILDING

Brody walks into the office.

CUT TO:

INT. OLIVERS OFFICE

Brody walks into Oliver's office, with Simon walking just behind. Oliver stands and shakes his hand.

OLIVER

Brody. Thanks for taking the time.

BRODY

Not a problem.

OLIVER

Please, take a seat.

Brody sits in a chair opposite Oliver. Simon goes to take a seat next to Brody.

OLIVER (CONT'D)

Not you.

Simon stands up and walks around to Oliver's side of the desk.

BRODY

So what can I do for you?

OLIVER

I don't want to speak too soon, but I think I've found your next project.

BRODY

Yeah, I don't think I'm looking for work at the moment. Just want to lay low after that whole shoe-marang thing.

CUT TO:

INT. HALLWAY/BRODY - TALKING HEAD

Brody stands in the hallway, talking to the camera.

BRODY

I wasn't the one who threw the shoe. The editing makes it seem like I did. I've contacted the producer, Gavin Hayes, about releasing the footage, but I haven't heard anything back. Which is weird, because I've known Gavin for years. He worked on our show, we're old friends. I can't think of a reason why he wouldn't.

CUT TO:

INT. EDITING STUDIO

GAVIN HAYES

Early forties with short brown hair and casually dressed stands in front of a row of screens.

GAVIN

I hate that guy.

CUT TO:

INT. HALLWAY/BRODY - TALKING HEAD

BRODY

So I publicly deny that I threw it, and I'm called a liar.

SUPERIMPOSE: NEWS HEADLINE

"Carver lies & denies throwing shoe during awards outrage".

BRODY (CONT'D)

Then I try to prove it wasn't me.

SUPERIMPOSE: NEWS HEADLINE

"Carver seeks proof, finds none. Surprised?"

BRODY (CONT'D)

Then since that's not working, I figure I'll publicly apologize. That way people might forget all about it.

SUPERIMPOSE: NEWS HEADLINE

"Carver finally admits, where was truth to begin with?"

BRODY (CONT'D)

So I figure I might just keep a low profile for a while.

CUT TO:

INT. OLIVERS OFFICE

OLIVER

We've been discussing adapting "Billy You Rascal" to the big screen.

BRODY

(confused)

OK.....

OLIVER

And we want you to appear in it.

BRODY

What, like a cameo? Sure, if I can fit it into my schedule.

SIMON

No, not a cameo.

OLIVER

Starring role.

BRODY

You can't be serious. Guys, I'm not fourteen anymore.

OLIVER

What we're thinking is we pick up the story, ten years later.

BRODY

You guys actually wrote a script for this?

SIMON

No, but we'll just do what they normally do with remakes. Take an original script, change the names, tweak it a bit and we've got ourselves a workable script.

BRODY

Yeah, I'm not interested in doing that. At all.

Oliver slides a piece of paper across the desk. Brody picks it up and reads it.

OLIVER

According to this signed contract, you're legally obligated to appear.

Brody puts the paper down.

BRODY

Why would you even put that into the contract?

OLIVER

It was the nineties, we never figured we'd need it. But look at you now. Big time actor, critically acclaimed. With your name on this, we'll be a big hit.

BRODY

This is ridiculous.

SIMON

Is it? Is it really?

BRODY

Yes.

SIMON

Because people love follow-ups set years later. Look at Lethal Weapon 4. After 11 years, they finally decided to share what's happening with Riggs and Murtaugh.

BRODY
You know there was a Lethal Weapon
2 and 3, right?

Simon looks at Oliver, who nods his head.

SIMON
I have to make a phone call.

Simon walks out of the room.

OLIVER
So what do you say?

BRODY
I really don't want to do this
Oliver.

OLIVER
Well let's look at your options.
You appear in this, get some good
will back after your little boot
chucking incident and you make a
sizeable amount of money.

BRODY
And if I don't?

OLIVER
Well first we'll sue you for breach
of contract. And the only other
project we have for you for about
the next twenty years is this.

Oliver holds up a script with "Max Soap" across the front.

OLIVER (CONT'D)
Max Soap. The story of the man
responsible for inventing the most
well used toiletry today, shampoo.

Brody grimaces.

BRODY
Is it even a true story?

Oliver shakes his head.

OLIVER
And that race car driver movie you
wanted to do with us? You can
forget about that if you pass on
this.

Brody looks at the ground and groans. He looks back up at Oliver.

BRODY

Alright. Send both scripts to my house, and I'll have an answer for you by the end of the week.

OLIVER

Good man.

CUT TO:

INT. OFFICE

Brody walks out of Oliver's office and past the row of cubicles. He passes Simon at his desk, talking on the phone.

SIMON

(into phone)

No, I didn't know there were other sequels. I thought the 4 was some kind of catchy title decision, like The Magnificent Seven or Apollo 13.

(pause, then whispers)

Did I miss Apollo 1 through 12?

CUT TO:

INT. BRODYS HOME - KITCHEN

Brody sits at his kitchen table, reading a script. He puts it down and exhales loudly.

CUT TO:

INT. BRODYS HOME - TALKING HEAD

Brody sits on his lounge. He has a script sitting on his lap.

INTERVIEWER

(O.S.)

What did you think of the script for Max Soap?

BRODY

There's 4 musical numbers. A 20 page orgy scene. A scene where Soap meets both Elvis and George Washington. On the same day.

(MORE)

BRODY (CONT'D)
(sarcastically)
What's not to like?

Brody drops the script to the floor.

CUT TO:

INT. OLIVERS OFFICE

Brody sits across from Oliver. Brody holds the Billy, You Rascal script in his hand.

BRODY
I'll do it.

Oliver stands from his chair and extends his hand. Brody shakes it.

OLIVER
Fantastic. I knew you'd come round
to my way of thinking.

BRODY
You're forcing me to do this.

OLIVER
Irrelevant.

BRODY
I see that you have Deans part in
there as well. Are you getting him
back for this?

OLIVER
Absolutely not. We'll pay him out
of his contract and we'll get
somebody else for the role. We
actually have an appointment with
Dean tomorrow.

BRODY
Alright. Give me a call later and
we can discuss the specifics of
filming.

OLIVER
Absolutely.

BRODY
Oh, and I should warn you. Be
careful with Dean.

OLIVER
We're well aware of his public
image. But all the stories can't be
true, can they?

CUT TO:

EXT. PLAYGROUND

The playground is full of children running & playing on the equipment. The parents all sit on the surrounding benches watching.

Dean

Messy appearance (unkept hair, wrinkled clothes) lays on a bench, fast asleep. His shoes are off, placed neatly under the bench. One foot is exposed bare, the other is covered by a sock.

A five year old girl stands across from Dean, looking at him. She reaches forward and slaps him in the face. Dean jumps awake, staring at the girl. Dean looks concerned.

DEAN
(groggy)
Did I adopt you?

The girl shakes her head.

DEAN (CONT'D)
Thank god. That's happened before.

Dean sits up slowly. The girl approaches slowly, then sits next to Dean. Dean rubs his eyes, then puts on a pair of sunglasses. He pulls a packet of cigarettes from his jacket, and grabs 2. He puts one in his mouth, then offers the other to the girl. She takes it.

The mother of the girl runs over, snatching the cigarette from her daughters hands.

MOTHER
What are you doing? She's five.

Dean looks at the mother.

DEAN
Sorry, my mistake.

Dean grabs the packet and pulls 3 cigarettes, offering them to the girl.

DEAN (CONT'D)

I know you kids are all about chain smoking now.

The mother, with a horrified look on her face, grabs her daughters hand and drags her away. Dean looks around, then stands up slowly.

CUT TO:

INT. DEANS HOME - FRONT ENTRANCE

Sitting at a computer desk near the front door is

LUCY BOWLERY

A woman in her late twenties with black hair and glasses. She types away as the front door opens and Dean stumbles in. Lucy looks away from the computer at Dean.

LUCY

Good afternoon.

CUT TO:

INT. BEDROOM - LUCY TALKING HEAD

Lucy sits on the bed, talking to the camera.

LUCY

I'm Lucy, and I'm Deans personal assistant. Assistant slash manager slash personal buyer...

(pause)

Slash mother.

CUT TO:

INT. DEANS HOME - FRONT ENTRANCE

Dean walks to the desk and pulls a piece of paper from his pocket.

DEAN

Take care of that when you get a chance.

Lucy picks it up and studies it.

LUCY
Another fine. For public urination.
Where were you this time?

DEAN
The back seat of my car.

Dean looks at a post-it note on the desk. He grabs it and reads it.

DEAN (CONT'D)
What's this about?

LUCY
Oliver McMahon's people called.
They're coming out to discuss
something with you.

Dean smiles, and looks to the camera.

DEAN
Hmmm. Maybe it's to do with my
biopic.

CUT TO:

INT. BEDROOM - DEAN TALKING HEAD

DEAN
I decided to create a biopic about
my life. To share it with the
world. And who better an actor to
play me, then me?

INT. BEDROOM - LUCY TALKING HEAD

LUCY
It's terrible.

INT. BEDROOM - DEAN TALKING HEAD

DEAN
I shopped it around to a bunch of
studios. Never heard back.

INT. BEDROOM - LUCY TALKING HEAD

Lucy holds up a large stack of papers.

LUCY
These are all rejection letters.

CUT TO:

INT. DEANS HOME - FRONT ENTRANCE

Dean puts the note back on the desk.

LUCY
Actually, I think it's to do with
Billy, You Rascal.

DEAN
What?

LUCY
They're remaking it. Didn't you
hear about this?

DEAN
The last four days are a bit fuzzy.
I don't know what the *censored*
you're talking about.

LUCY
Word is they've already got Brody
Carver signed on.

DEAN
Really?

Dean turns to the camera.

DEAN (CONT'D)
I knew he'd go back to TV
eventually.

LUCY
Actually, it's a movie.

DEAN
What?

LUCY
I heard it was something about his
contract. So I managed to find your
old contract for the show too.

Dean looks away and starts to wander off.

DEAN
Getting bored here.

LUCY
Look at this.

Lucy hands Dean a piece of paper. Dean reads it.

DEAN
I don't know what this means.

LUCY
This is how they got Brody on.
Because of this clause here.

Lucy points to a paragraph on the paper.

LUCY (CONT'D)
You and Brody had identical
contracts. I think they're coming
to offer to pay you out for this.

Dean looks at the paper again.

DEAN
Hang on. This says I have to do the
movie. Maybe they're coming by to
offer me a pay out.

Lucy smiles at Dean.

LUCY
(sarcastically)
Oh wow. I'd never thought of that.
You're a genius.

Dean laughs.

DEAN
Stop coming onto me Lucy. It's
unprofessional.

Lucy drops her smile immediately.

DEAN (CONT'D)
Atta girl.

CUT TO:

INT. DEANS HOME - FRONT ENTRANCE

Lucy sits at the computer desk, reading a book. The doorbell rings.

Lucy answers the door. Simon and Tony (the lawyer) stand on the other side.

LUCY
Mr McMahon? I'm Lucy, we spoke on
the phone. Please come in.

SIMON
Thank you.

Simon and Tony step into the house, and Lucy closes the door
behind them.

LUCY
Can I offer you something?

SIMON
No thank you, we're fine.

LUCY
OK. If you want to take a seat just
in there, I'll get Dean for you.

TONY
Thank you.

Simon and Tony walk into the living room and sit down. Lucy
walks up the hallway.

INT. DEANS HOME - HALLWAY

Lucy stands outside a closed door. She knocks twice.

DEAN
(O.S.)
Yeah.

LUCY
Your two o'clock appointment is
here.

DEAN
(O.S.)
Thanks.

Lucy turns to walk away.

DEAN (CONT'D)
(O.S.)
Hey Lucy, can you come in here? I
need your help.

Lucy walks to the door and places her hand on the doorknob,
then stops.

LUCY
Are you dressed. You're not in the
shower or anything?

DEAN
Nope.

LUCY
Because you said that last time,
and you were.

DEAN
While that was a hilarious
practical joke on my part, I can
assure you I am dressed.

Lucy opens the door to the bathroom to see Dean sitting on
the toilet. He has a newspaper open. Lucy opens her eyes wide
and turns around.

LUCY
Oh my god. I thought you said you
were dressed.

DEAN
I'm wearing a t-shirt. Come on
Lucy, who poos naked?

LUCY
What do you want.

DEAN
Can you hand me that?

Dean points to a toilet roll sitting on the sink, just out of
his reach. Lucy walks backwards, grabs the toilet paper and
throws it to Dean. Dean catches it.

DEAN (CONT'D)
Thank you. I'll be right out.

INT. DEANS HALLWAY - TALKING HEAD (LUCY)

Lucy stands outside the bathroom door.

LUCY
Believe it or not, that isn't the
first time I've walked in on Dean.
Today.

CUT TO:

INT. DEANS LIVING ROOM

Simon and Tony sit in armchairs across from Dean and Lucy, who sit on the couch.

SIMON

So while we are big fans and would love to have you involved, we just weren't able to find a way to make it happen.

TONY

We've brought along a revised contract for you to sign. It guarantees that you'll still get paid, and relieves you of any requirement to work on the film.

Tony hands the contract to Dean. Dean hands it to Lucy.

SIMON

And rest assured, we'll be treating the source material with the utmost care. We wouldn't want to let the fans of the show down, now would we?

Dean smiles.

DEAN

So I can't be in the movie?

TONY

Unfortunately not.

SIMON

It's just logistics. You understand, right?

DEAN

I do. What I also understand is that if I take the payout I'll have a much fatter in my bank account.

Tony and Simon laugh.

TONY

And who doesn't love that.

DEAN

Exactly. But if I was to do the movie, who knows where that would lead.

SIMON

We've already discussed this.

LUCY

Yeah. Dean, this actually seems like a pretty generous offer.

DEAN

In fact, this movie might be the jump start my career needs.

TONY

Oh come on, your career is...

(pause)

Thriving.

DEAN

I want to do this movie.

SIMON

I'm sorry Mr Evans, but it's just not going to happen.

DEAN

Really? Because per my original contract it states that I am guaranteed to star in the adaptation. While a pay-out is acceptable, both parties have to agree to it. Since you are denying me the right to participate in said film without reasonable grounds, you have exposed yourself from a legal standpoint and I would be forced to sue.

Simon and Tony look on in confusion.

DEAN (CONT'D)

Furthermore, when I signed the contract containing the right for me to star in the film, I automatically became covered by on of your film contracts, which guarantees me the right to decide on whether I participate or not. Only if I decline are you allowed to either offer me a payout or provide me with another feature film role of your choosing.

Dean smiles. Lucy stares at Dean in shock. Simon turns to Tony.

SIMON
(whispering)
Is that true?

CUT TO:

INT. DEANS HALLWAY - TALKING HEAD

Dean stands in the hallway.

DEAN
Yes, I do have some legal
experience. I starred in the
television show Detective slash
Lawyer, where I played a cop who
arrests criminals and then
volunteers his legal services to
try and set them free.

CUT TO:

INT. COURT ROOM (DETECTIVE/LAWYER SET)

The court room is crowded. Dean (as Detective Lawyerson)
stands at the bench.

JUDGE
Based on the evidence, I find the
defendant guilty of all crimes.

The defendant turns to Dean/Lawyerson.

DEFENDANT
You're a horrible lawyer.

DEAN/LAWYERSON
You shut your mouth. I'm a great
lawyer. I just happen to be a
better detective.

CUT TO:

INT. DEANS HALLWAY - TALKING HEAD

DEAN
That show ran for almost 2
episodes.

CUT TO:

INT. SIMONS CUBICLE - TALKING HEAD

Simon sits at his desk.

SIMON

After that, we ran this "error" by Oliver, who seemed quite enthusiastic about having Dean appear in the movie.

CUT TO:

INT. OLIVERS OFFICE

Oliver sits at his desk, with Simon sitting opposite him.

OLIVER

(yelling)

Are you *censored* kidding me?

CUT TO:

INT. SIMONS CUBICLE - TALKING HEAD

Simon sits at his desk.

SIMON

So we officially cast Dean in his former role of Billy. And it certainly wasn't because he had us vulnerable from a legal standpoint.

Simon flashes a big fake smile.

CUT TO:

INT. KITCHEN

Maria stands at the counter, talking to the camera.

MARIA

So with the two leads cast, the studio starting searching for other key members of the production company. The first decision was to allow newcomer Mike Palmer to direct.

CUT TO:

EXT. PARK SET

MIKE PALMER

A man in his early twenties with black hair and is casually dressed. He holds his fingers up in a square, staring through them intently.

MARIA

(V.O.)

Mike had only directed a handful of commercials, including his most memorable advertisement for an animal adoption agency.

CUT TO:

INT. LABORATORY

A row of small cages, all filled with small dogs.

NARRATOR

Do you hate puppies?

EXT. PARK

A family playing happily with a small puppy.

NARRATOR

This family doesn't.

INT. LABORATORY

A small dog in one of the cages stares directly to the camera, whimpering.

NARRATOR

If you don't adopt an animal, that means you want this small puppy to die. It also means you're most likely a racist, and have a small penis.

EXT. PARK

The family keeps playing with the puppy.

NARRATOR

Don't be a racist impotent dog
killer. Adopt an animal today.

CUT TO:

INT. DRESSING ROOM

Mike sits in a chair, talking to the camera. He holds a bottle of cola in his hand, and unscrews the top while talking.

MIKE

I was certainly very nervous about taking on the project. But I felt this would not only be my chance at a big break, but I'd also be able to prove myself as a mature filmmaker.

Mike takes the cap off and looks at the bottom.

MIKE (CONT'D)

(with excitement)

Hey, I won a skateboard!

CUT TO:

INT. OLIVERS OFFICE - TALKING HEAD (OLIVER)

OLIVER

We strive hard on finding the right director for each project. And after careful consideration, we decided Mike was the right person for the job.

CUT TO:

EXT. GOLF COURSE

The footage is shown as if taken from a security camera. Oliver stands with

ANDREW PALMER

A man in his mid fifties with balding white hair.

TEXT SUPERIMPOSE: Andrew Palmer (father of Mike Palmer).

Andrew stands at the tee.

ANDREW

Hey Ollie. If I get this as a hole in one, you give my son that open director's spot.

OLIVER

You've got yourself a bet my friend.

Andrew hits the ball. They watch it soar (off screen). Andrew smiles and Oliver throws his club into the air.

OLIVER (CONT'D)

Son of a *censored*.

INT. SIMONS CUBICLE - TALKING HEAD

Simon talks to the camera.

SIMON

The script called for a trio of sisters. At the beginning of production, we made the decision to try and cast unknown actresses in the roles. But once we'd discovered that Daria Waldron was interested, we made her an immediate offer.

CUT TO:

INT. KITCHEN

Maria speaks to the camera.

MARIA

Daria Waldron. The world famous Russian actress who immigrated to Australia in her teens. With 4 YEF awards to date, she clearly had her pick of what projects she wanted.

CUT TO:

EXT. RED CARPET

DARIA WALDRON

A tall woman in her late twenties with black hair walks to red carpet, speaking to interviewers.

MARIA
Known for her ability to perfectly
emulate the Australian accent on
screen...

CUT TO:

INT. OFFICE

Daria sits in an office chair, wearing a suit.

DARIA
(Australian accent)
I have no idea why they're coming
after this so hard. But if they
think we're going to lay back and
take it, they're sadly mistaken.

DIRECTOR
(O.S.)
Cut. That's a wrap.

Daria stands up from the chair.

DARIA
(Thick Russian accent)
Thank god. This underwear is
killing me.

MARIA
(V.O.)
She's also known for her sexual
antics off screen.

Daria turns to the crew.

DARIA
Which one of you haven't I slept
with yet?

One of the grips raises his hands.

DARIA (CONT'D)
Why are you still here and not
naked in my trailer?

The grip shrugs.

DARIA (CONT'D)
Go now!

CUT TO:

INT. LOUNGE ROOM

Daria speaks to the camera.

DARIA

Being such a big fan of the show, when I heard they were doing an adaptation and there was a female part, I knew immediately I wanted to be a part of it. Maybe this will give the tabloids something to talk about, and stop referring to me as the "aggressively oversexed foreigner".

Daria looks down.

DARIA (CONT'D)

Hey, who's moving.

The camera zooms out to reveal Daria is supported by 4 naked men in an elaborate pose resembling a chair.

NAKED MAN

I think it's Dan.

DAN

What the hell dude?

CUT TO:

INT. LOUNGE ROOM - TALKING HEAD (BRODY)

Brody speaks to the camera.

BRODY

No, I haven't worked with Daria before. I've met her a few times at functions. And I'm very aware of her....

(pause)

Reputation. But she's quite talented, so it'll be interesting to work with her.

(pause)

And by interesting, I mean scary.

INT. PRODUCTION OFFICE

Mike and Simon sit in chairs, talking. The door opens and Brody walks in. Mike and Simon stand up.

MIKE

Brody Carver, it's such an honor to meet you.

BRODY

Thank you.

SIMON

You didn't see Dean outside, did you?

BRODY

Well we're supposed to be here at ten, so I think you can expect him about twelve.

SIMON

Was he always this bad?

BRODY

Sometimes he didn't show up at all.

JUMP CUT TO:

INT. PRODUCTION OFFICE

Mike, Simon and Brody sit around, with their scripts open.

MIKE

So I think if we post notices about the auditions right away, we should have enough interest by the time we arrive.

BRODY

I'm sorry, arrive where?

SIMON

Oh, we didn't discuss this with you. We're not filming here in the city. We've decided to go out of state.

BRODY

That's fine. Where are we going?

MIKE

Stewart.

Brody pauses.

BRODY

Stewart as in my home town?

MIKE

Yeah.

SIMON

Since we're aiming for a small country vibe, we figure what better place to film then where you grew up?

MIKE

And let's not forget about the tax breaks.

SIMON

Exactly.

Brody looks down at his script.

INT. TALKING HEAD - BRODY

Brody stands outside the door, talking to the camera.

BRODY

It was a surprise, that's all. I haven't been home in years.

CUT TO:

INT. KITCHEN

Maria speaks to the camera.

MARIA

Stewart, the small town fifty kilometers west of Bradleyton. With a population of a little over a thousand, it's most well known for it's production of cheese, whoopie cushions and of course, actor Brody Carver.

CUT TO:

INT. PRODUCTION OFFICE

MIKE

So we're putting the word out to any local actresses in regards to auditioning.

BRODY
Sounds good.

SIMON
Would you be able to come with us?
To be able to do the readings?

BRODY
Yeah, I guess.

Brody, Mike and Simon continue to look through the script. The door opens and Dean walks in, wearing sunglasses. INT. HALLWAY

Dean talks to the camera.

DEAN
There's one rule I live by. Always
make a memorable entrance. Always.

INT. PRODUCTION OFFICE

Dean slams the door loudly and all 3 men look up. Dean strolls to the centre of the room. A knock at the door. Dean stops, turns around and opens the door. Lucy steps past Dean holding a briefcase. Dean waits, turns and looks at the 3 men, then slams the door again.

MIKE
Dean, glad you could make it.

Brody looks at the clock on the wall - 12:07. Brody looks to the camera and nods.

DEAN
Hope I didn't keep you waiting.

SIMON
Nope, we started without you.

DEAN
You can fill Lucy in on all that
later.

Dean turns and looks at Brody. Brody stands and extends his hand.

BRODY
Hey Dean.

Dean shakes Brody's hand.

DEAN

Brody.

Dean looks down at Brody's feet.

DEAN (CONT'D)

Sorry, just making sure you've got both your shoes on.

Dean turns to the camera and laughs.

BRODY

Yeah, I do. These are actually the same shoes that Eric Bana wears. My god they're comfortable.

Dean drops his smile.

DEAN

Too soon man, too soon.

Dean walks to Simon, and stares at Mike.

DEAN (CONT'D)

This your son?

SIMON

No, this is our director. Mike Palmer.

Dean takes off his sunglasses and leans in really close to Mike, inspecting his face. Mike shifts uncomfortably.

DEAN

Alright.

Dean leans back and sits down.

MIKE

Did you get a chance to read the script revisions?

DEAN

I did.

Pause.

MIKE

And?

DEAN

I liked it. But I had a few suggestions on how we could really beef this story up.

(MORE)

DEAN (CONT'D)
 (turns to Lucy)
 List.

Lucy hands Dean a piece of paper. Dean reads from it.

DEAN (CONT'D)
 What if we filmed the entire thing
 in slow motion? What if everyone in
 the movie cross-dressed? What if I
 played all the other parts in heavy
 make-up? What if we did it the
 complete opposite of a silent
 movie?

MIKE
 So you mean have spoken dialogue?

DEAN
 Yes. What if we acted the whole
 movie backwards and then reversed
 the footage? What if we did the
 whole movie naked?

SIMON
 Anything else?

DEAN
 Yes, what are your thoughts on
 black-face?

Mike and Simon jump to their feet.

SIMON
 (interrupting Dean)
 Just some great ideas there Dean.
 Why don't we take that and have a
 look through it?

Dean hands them the piece of paper.

DEAN
 Don't lose that, it's my only copy.

MIKE
 Oh, we'll take good care of it.

CUT TO:

INT. OFFICE

Mike shoves the piece of paper into a shredder.

CUT TO:

INT. PRODUCTION OFFICE

Dean stands to his feet.

DEAN
Alright guys, I've got a very
important 1 o'clock lunch.

Lucy shakes her head in the background.

SIMON
So we'll fax all the information to
you this afternoon.

Dean puts his sunglasses back on.

DEAN
Hey, before I go I did want to say
thank you guys for putting me in
this.

Mike, Simon and Brody smile.

DEAN (CONT'D)
I really feel this could be an
absolutely fantastic movie with me
in it.

Their smiles drop. Dean turns around and leaves. Lucy
approaches Brody.

LUCY
I just wanted to say I'm a big fan
of your work and I think you're
absolutely fantastic.

BRODY
Oh wow, thank you so much.

LUCY
Are you by any chance looking for a
new assistant?

DEAN
(O.S.)
Lucy, can I have my snack-pack now?

LUCY
I should go.

Lucy turns around and leaves.

CUT TO:

INT. KITCHEN

Maria speaks to the camera

MARIA

With a few weeks before filming was to begin, the crew relocated to the small town of Stewart to both begin scouting and cast the two remaining female lead roles.

CUT TO:

INT. THEATRE

A small theatre with a dozen rows of empty seats. Brody and Mike sit in the front row, a video camera set up beside them.

CUT TO:

INT. THEATRE - SIMON TALKING HEAD

SIMON

The popularity of the film means we have to see a long list of aspiring actresses. We've already had some interesting auditions.

CUT TO:

INT. THEATRE

A long montage of girls holding scripts standing in front of the camera.

GIRL #1

Which one of you do I have to make out with to be in this piece of *censored* movie?

GIRL #2

So that means my left nipple is bigger than the right. Wait, how'd we get onto this topic? Did you bring it up?

GIRL #3

Can I be paid in Yen instead of dollars? Just for tax reasons.

GIRL #4

I don't want to audition, I just needed to get away from it all for a minute.

Girl #4 looks around the room, her jaw hanging open.

GIRL #5

I can only work the third Tuesday of every month. For, uh, religious reasons.

Girl #5 winks.

A man wearing a dress stands in front of the camera.

MAN IN DRAG

Well I think I'd be perfect for this part!

SIMON

Yes, but you're a bit more...
(pause)
Penisy then we'd like.

MAN IN DRAG

Would it help if I said I'd be willing to appear nude.

SIMON

In the movie?

MAN IN DRAG

No, right now.

MIKE

(flirty)
Well that depends.

SIMON

(interrupting)
No, it makes no difference. Next!

INT. THEATRE - SIMON TALKING HEAD

SIMON

It's going to be a long day.

INT. THEATRE

Brody sits holding the script looking at it. He places it down on his lap.

SIMON

Thank you Casey, that was great.

CASEY DAVIS

A casually dressed woman in her mid twenties with long blonde hair stands in front of the three men, also holds a script in her hand.

CASEY

Really? I worked hard on it for the audition today.

MIKE

It really shows. Thanks for coming in, we'll be in touch.

Casey looks at Brody.

CASEY

You don't remember me, do you?

Brody looks at Casey with a confused look.

BRODY

I'm sorry, no.

CASEY

Casey Davis. We went to high school together. Did the drama shows, ringing any bells.

A look of realization comes across Brodys face.

INT. THEATRE - BRODY TALKING HEAD

BRODY

Yeah, I remember her. Very determined. I knew even then she had the early makings of a diva.

(pause)

I mean, star.

BRODY (CONT'D)

Yes, I remember you now.

SIMON

I don't mean to rush you Casey, but we have a lot of people to see today.

CASEY
Oh that's alright.
(to Brody)
Can you spare a minute for an old
friend?

BRODY
I guess.
(to Mike & Simon)
I'll be right back.

Brody and Casey walk out of the theatre.

INT. THEATRE LOBBY

The lobby is filled with empty tables and chairs. Brody and Casey stand near the entrance.

CASEY
It's really nice to see you again.
I wish we could've stayed in touch
after we finished school.

BRODY
You know, call me crazy but I
always got the feeling you didn't
like me back then.

Casey smiles nervously.

CASEY
What? Don't be silly, of course I
liked you. I actually tried
contacting you through Facebook,
you know. To catch up, maybe see if
you could hook me up with an acting
job.

BRODY
I don't have a Facebook.

CASEY
Ahh, that would explain the thirty
eight different accounts I
messed.

Pause.

BRODY
Well I should get back in there.

CASEY

Do you think you'd be able to talk to them for me? Maybe get them to cast me in the lead?

BRODY

I don't really have that authority.

CASEY

Oh come on, wouldn't it be great to get the old gang back together?

BRODY

I wasn't really aware we were a "gang".

Casey pauses, then laughs. She grabs Brody's arm in a flirty way.

CASEY

You kidder! So could you do this favor for me? It'd really mean a lot.

Brody pauses.

BRODY

I'll see what I can do.

CASEY

Great, thank you. Now if you'll excuse me I'm off to get my shoulder blades waxed.

Casey walks away. Brody watches her go with a look of both disgust and confusion on his face.

INT. THEATRE

Brody walks down the steps, looks up and stops when he sees

ALISON JOHNS

Mid twenties, casually dressed with mid length brown hair. She holds the script and looks up at Brody as he walks down.

SIMON

Brody. Welcome back.

Brody smiles at Alison.

BRODY

Hey.

ALISON

Hi.

MIKE

You two know each other?

BRODY

Yeah, we went to school together.

(to Alison)

How are you?

ALISON

Good, good. And you?

BRODY

Also good.

SIMON

You missed a fantastic reading.

BRODY

You're auditioning for this?

ALISON

Yeah, somebody mentioned it to me
so I thought I'd give it a go.

BRODY

So you're still acting?

ALISON

No, not since high school.

SIMON

But she's a born natural.

Alison smiles.

ALISON

Thank you.

SIMON

In fact, I feel comfortable in
saying unless we get somebody
better.

INT. THEATRE LOBBY - TALKING HEAD

SIMON

Or hotter.

INT. THEATRE

SIMON
(to Alison)
Then the part is yours.

ALISON
That's great to hear, thank you so much.

MIKE
We've only got a handful of people left to see. So we'll call you as soon as we're done.

ALISON
Alright, thank you again.

Alison smiles at the three men. She turns to Brody.

ALISON (CONT'D)
So how long are you guys in town for?

BRODY
We're leaving tomorrow.

ALISON
I only ask because I was wondering if you wanted to get something to eat later.

BRODY
I don't think it'd be a good idea, you know? I'm tired and we've still got some things to work out.

Alison smiles.

ALISON
Oh no, that's fine. Plus we'll have plenty of time to catch up later.

MIKE
(not looking up)
Yep.

ALISON
(to Brody)
I'll see you later.

BRODY
Take care.

INT. THEATRE LOBBY - TALKING HEAD

Alison speaks to the camera.

ALISON

I can't believe I got the part. I mean, I knew Brody was going to be here and I thought things might get weird or something but I never thought I'd win a main role.

CAMERAMAN

(O.S.)

Why would things get weird?

ALISON

What? Did I say that? I meant weird that we haven't seen each other for so long, that's all.

(pause)

Can I go now?

INT. THEATRE LOBBY - TALKING HEAD (BRODY)

BRODY

I didn't want to come across as mean. It's just she didn't definitely have the part and I didn't want to get her hopes up. That's all.

(pause)

Can I go now?

CUT TO:

INT. KITCHEN

Maria speaks to the camera.

MARIA

The two remaining female roles were finally cast. Alison won the lead role of next door neighbor "Maria", and the supporting role of "Kara" was given to Casey.

CUT TO:

INT. SIMONS CUBICLE - TALKING HEAD (SIMON)

Simon speaks to the camera.

SIMON

Alison became the obvious front runner for the role of the next door neighbor "Maria" based on the strength of her audition. And in the supporting role of "Kara", we cast Casey based on her...

(clears throat)

Natural charisma.

CUT TO:

INT. OFFICE - TALKING HEAD (CASEY)

Casey speaks to the camera.

CASEY

I slept with the director. Or the producer. Not really sure which one.

(pause)

I should probably figure that out.

CUT TO:

INT. KITCHEN

Maria speaks to the camera.

MARIA

With the completed script, all roles cast and all locations scouted, the production returned to Stewart 5 weeks later to begin rehearsals.

CUT TO:

EXT. STREET

Brody walks down the street. People flock to him, holding paper & pens and speaking with him. Brody smiles and signs autographs.

CUT TO:

EXT. STREET - TALKING HEAD (BRODY)

Brody speaks to the camera.

BRODY
It's nice to be back. People here
are really supportive. And it's
nice to see a few old faces.

Brody turns and walks into a small grocery store.

INT. GROCERY STORE

Brody walks into the grocery store. The walls are lined with posters of Brody's movies and behind the counter is a standee poster of Brody.

DAVID MAHARIS

A middle aged Greek man stands at the counter with his back turned.

BRODY
Hey David.

David turns to see Brody. He smiles wide.

DAVID
Mr Brody. How wonderful to see you
again!

David looks at the camera.

DAVID (CONT'D)
Our Brody was always going to be a
big movie star.

BRODY
Mr Maharis here was always my
biggest fan.

DAVID
Please, call me David. I've known
Brody since he was in nappies. Such
a cute baby.

BRODY
My family bought all our groceries
here.

DAVID
My best customers. I was so sad
when your family moved away.

Brody points to the poster behind the counter.

BRODY
I see you've been keeping up with
my work.

DAVID
Oh yes. We watch all your movies.

BRODY
I do have something to confess.

DAVID
Yes?

BRODY
When I was fourteen, I think, I
stole a candy bar from here one day
after school.

David drops his smile.

DAVID
What?

BRODY
Put it in my pocket and walked out
without paying. I always felt bad
about it.

Brody pulls a \$5 note out of his pocket and places it on the
counter.

BRODY (CONT'D)
Hopefully that'll make up for it.

David eyes the note, then snatches it up. David pauses.

DAVID
I don't have change.

BRODY
That's alright. I better be going.
I'll see you later, David.

Brody walks out of the shop. David watches him go, then turns
around and tears a poster from the wall.

EXT. GROCERY STORE - TALKING HEAD (BRODY)

BRODY
That felt really good. Mr Maharis
was always such a great guy.

CUT TO:

EXT. BACKYARD

David Maharis stands in front of a barrel. Inside the barrel are all of Brody's movie posters burning.

David throws the standee poster into the barrel, screams in anger and tears his shirt clean off. He falls to his knees and screams louder, extending his arms to the sky.

EXT. GROCERY STORE - TALKING HEAD (BRODY)

BRODY
It's good to be home.

EXT. BACKYARD

David holds his head in his hands, crying.

CUT TO:

BLACK

TEXT SUPERIMPOSE: First day of rehearsals

CUT TO:

INT. REHEARSAL SPACE

The large room is empty save for a few chairs and tables. Mike sits at the table, while Brody stands holding a script.

MIKE
I think a move to the left would be good after that line.

BRODY
So cross past Alison?

CUT TO:

INT. REHEARSAL SPACE - TALKING HEAD (SIMON)

CAMERAMAN
(O.S.)
First day of rehearsals. Are you nervous?

SIMON

No, not at all. I'm very keen to get the process started. Brody has worked with all the other actors save for Daria, but it'll be a good chance for them all to become familiar with each other.

INT. REHEARSAL SPACE

Daria walks into the room. The three men turn to look at her.

DARIA

Hello gentlemen. So lovely to have me here.

SIMON

You found the place alright?

DARIA

Obviously, I'm here aren't I?

SIMON

Yes, of course. Did you have a good flight.

Daria nods. Simon fidgets, clearly uncomfortable by the long pause.

SIMON (CONT'D)

Did you uh, join the mile high club?

Simon laughs nervously. Daria stares at him.

SIMON (CONT'D)

You know. Because you like...
(pauses, then whispers)
Sex.

DARIA

I renewed my membership to that club twice. Before we even took off.

Simon looks away.

SIMON

(nervously)
Oh that's good.

Daria walks to Brody.

DARIA
Brody, my darling.

BRODY
Hello Daria.

Daria wraps her arms around Brody.

BRODY (CONT'D)
I was going for a handshake, but a
hug is....

Brody stops mid sentence as Daria lowers her arm and grabs Brody on the backside. Brody opens his eyes wide.

DARIA
I'm looking forward to playing with
you.

Daria releases him from the hug.

DARIA (CONT'D)
And the acting should be fun too.

Daria laughs. Brody smiles.

INT. REHEARSAL SPACE - TALKING HEAD (BRODY)

BRODY
Help me.

INT. REHEARSAL SPACE

Brody, Daria, and Casey stand, reading from their scripts. Alison opens the door, and everybody turns to look at her.

ALISON
Good morning.

MIKE
Hey. We're just doing a run through
of scene six.

Alison approaches Mike.

ALISON
I just wanted to say thank you so
much for giving me this
opportunity.

MIKE
Absolutely my pleasure.

Alison turns to Brody, Daria and Casey.

ALISON
Sorry I'm a bit late.

Daria approaches.

DARIA
Hello Miss Johns.

ALISON
Daria Waldron. I am such a big fan
of your work.

DARIA
Thank you.

INT. REHEARSAL SPACE - TALKING HEAD (DARIA)

Daria speaks, a big smile on her face.

DARIA
Alison? She's very sweet, quite
talented and absolutely gorgeous.

Her smile drops.

DARIA (CONT'D)
I don't like her.

INT. REHEARSAL SPACE

Brody stands with Casey and Alison. Daria sits with Mike and Simon.

ALISON
So wait a few seconds to deliver
the line?

MIKE
Yeah, let it draw out.

The door opens and Lucy enters. Everybody turns to look at her.

LUCY
Excuse me everybody. Dean would
like all of you outside in the car
park.

Everybody looks at Brody, who nods. They all walk towards the door. Brody and Alison walk together.

BRODY

What the hell, he's only fifty minutes late.

ALISON

Hey, I didn't mean for things to get awkward the other day.

BRODY

Don't worry about it.

ALISON

I just worry our past might have wanted you to have somebody else cast, that's all.

BRODY

It doesn't bother me in the slightest. You were by far the best audition and you deserve this part.

Alison smiles.

ALISON

Thank you.

EXT. BUILDING

The actors, Mike and Simon all stand in the almost empty car park. Lucy pulls out her phone and holds it to her ear.

LUCY

(into phone)

We're here.

Lucy hangs up, and picks up the boombox sitting on the ground. She hits play and rock music begins to play loudly.

From a distance, Dean can be seen approaching on a motorcycle. He pulls into the car park and starts to do burn outs - all while the music plays. They all look on as Dean continues to do burn outs.

Brody turns to Alison.

BRODY

I'm getting a coffee, you want anything?

ALISON

Sure.

Brody walks past Dean on the motorcycle and heads towards a coffee shop. Dean starts screaming with excitement.

INT. COFFEE SHOP

Brody stands in the quiet coffee shop. Brody looks at the woman behind the counter.

BRODY
Two coffees please.

EXT. BUILDING

Dean continues to do burn-outs.

INT. COFFEE SHOP

Brody stands, waiting.

EXT. BUILDING

Dean continues to do burn-outs.

INT. COFFEE SHOP

Brody collects his two coffees.

BRODY
Thank you.

EXT. BUILDING

Dean keeps going with his burnouts, smoke filling the air. Brody approaches, handing Alison her coffee and they both take sips. A muscular man walks the group, also carrying a coffee.

Dean stops the motorcycle and gets off the bike. He approaches the group, emerging through the smoke and pulls his helmet off slowly. He flicks his head back, letting his hair flow in the wind.

The song ends. Lucy hits a button on the boom-box.

DEAN
Pretty impressive, huh?

BRODY
Absolutely. Much better than last
time we saw you do it.

EXT. DIFFERENT CAR PARK

The footage is shot shakily, as if recorded from a phone.

Dean starts the motorcycle up and starts a burn-out. He loses control and speeds into a parked car. Dean is thrown from the motorcycle.

EXT. BUILDING

Mike holds his hands to his ears.

MIKE
Why do you have to make such loud
entrances?

EXT. BUILDING - TALKING HEAD (DEAN)

DEAN
(whispering)
That's the rule.

Everybody walks towards the building. Dean sees Brody and Alison carrying coffee cups. Dean looks around and sees a coffee cup sitting on top of a car. Dean casually takes it from the car roof and continues walking.

The muscular man stands up and reaches for his coffee, not finding it.

MUSCULAR MAN
(yelling)
Who the *censored* stole my coffee?

Dean keeps walking, holding the coffee cup close to his chest.

INT. REHEARSAL SPACE

Everybody enters, with Dean walking in last. He takes a sip from the coffee and screws his face up in disgust.

DEAN
No sugar? What are we, animals?

Dean throws the coffee cup into the rubbish bin.

MIKE
Alright everybody, why don't we
continue from page thirty?

INT. CUBICLE (TALKING HEAD - SIMON)

SIMON
We did three weeks of rehearsals. A
very long three weeks. Most of it
was spent trying to deal with Dean.

INT. REHEARSAL SPACE

Brody stands with Daria, both holding scripts. Brody goes to
say something. Everybody sits on chairs, watching.

DEAN
Excuse me everyone, I have an
emergency.

Dean stands to his feet.

DEAN (CONT'D)
Does anybody have a snickers bar?
I'm very hungry.

INT. REHEARSAL SPACE

Alison and Casey stand, discussing something with Mike. A
nerf flies past Mike's face. They turn to look at Dean,
holding a nerf gun.

DEAN
Almost got you!

INT. REHEARSAL SPACE

Brody, Alison, Casey and Daria stand in the centre.

MIKE
And, enter Billy.

Everybody turns to look at Dean, who's fast asleep in his
chair. He starts to snore.

CUT TO:

INT. CUBICLE - TALKING HEAD (SIMON)

SIMON
We all felt Dean was being
extremely unprofessional.
(pauses)
Unprofessional sounds better than
bratty, right?

CUT TO:

INT. KITCHEN

Maria stands, speaking to the camera.

MARIA
In the last few days of rehearsals,
tensions were high and the
producers were on the brink of
firing and replacing Dean.

INT. REHEARSAL SPACE

Dean stands, speaking with Mike and Simon.

DEAN
I just don't like the line, that's
all.

SIMON
Can you just deliver it how it's
written please?

DEAN
No.

Everybody groans.

DEAN (CONT'D)
I don't feel my character would say
that. It's simple.

MIKE
It's not that hard. Please.

DEAN
I refuse to say it. It's boring and
cliche.

MIKE

Let me get this clear. Instead of saying 'I love you', you feel that Billy would admit his love for Kara by saying 'you be the pudding and I'll be your table spoon'?

DEAN

I think it's classy.

MIKE

Absolutely not.

DEAN

What do you know fetus face? You've directed three TV ads?

MIKE

Hey! I won an award for those ads.

CUT TO:

INT. THEATRE

A crowded theatre of people. The footage is shot shakily, from a personal video camera. A man stands on stage holding an envelope.

PRESENTER

And the award goes to...

The presenter opens the envelope.

PRESENTER (CONT'D)

Mike Palmer!

A light applause is given as Mike strides to the stage. The presenter steps aside and Mike speaks into the microphone.

MIKE

Thank you. I'd first like to thank the man responsible for getting me this award, my father John.

Mike points to the presenter (John) who waves.

MIKE (CONT'D)

I didn't really expect to win this, so I don't have anything prepared.

Mike reaches into his coat pocket and pulls out a big stack of papers. He holds them up to his eye line.

MIKE (CONT'D)
I'd like to thank the following.

CUT TO:

INT. REHEARSAL SPACE

DEAN
You know what? I'm going back to
the hotel. I'll see you on Monday.

Dean storms off.

MIKE
We've still got one day of
rehearsals left.

DEAN
Not I don't!

Dean slams open the door and walks out. Mike looks at Brody.

MIKE
I need to speak with you.

CUT TO:

INT. SMALL OFFICE

The office is sparse with furniture - just a desk and a
chair. Mike leans against the desk, while Simon and Brody
stand opposite.

SIMON
The way he's been behaving, I agree
with Mike.

MIKE
He seems to want to tank this
movie, and I'm not going to let
that happen.

BRODY
If you just talk to him about it...

MIKE
(interrupting)
I've tried. He refuses to listen to
me.

BRODY

Isn't the reason you guys brought him in was so he wouldn't sue? You fire him and that's exactly what he'll do.

SIMON

Whatever we have to pay him in a court settlement will be a lot easier then putting up with his poor attitude.

Pause.

BRODY

Alright. Let me talk to him.

MIKE

I don't think it's going to help.

BRODY

And if he keeps it up, then you can fire him. Believe it or not, he has been working really hard.

INT. REHEARSAL SPACE

Dean asleep in the chair.

INT. SMALL OFFICE

SIMON

OK. Talk to him. See if you can get him to smarten up. Because he acts out one more time, he's on the next plane back home.

Mike looks at his watch.

MIKE

Now if you'll excuse me, I have to go and call my mummy.

(pause)

My mum.

CUT TO:

INT. HOTEL HALLWAY

Brody approaches a door, and knocks twice.

INT. HOTEL ROOM

Brody enters the hotel room, following Dean from the door.

DEAN
What can I do for you bright eyes?

BRODY
We need to talk about how you've been acting.

DEAN
Pretty good right? I feel some awards coming my way.

BRODY
No. Your behavior. They're talking seriously about firing you.

DEAN
They do and I'll sue. They know that.

BRODY
They sure do and you know what? They're willing to take that risk. You're putting this movie on the line, and if you keep acting out you're going home before they start to roll.

DEAN
It's in my nature to naturally entertain people with my hilarious antics.

CUT TO:

INT. DEANS LIVING ROOM

Lucy sits on the computer, typing. Dean is walking on a treadmill.

DEAN
Hey Lucy, check it out.

Lucy turns to look at Dean. Dean slows his walk and the treadmill carries him back.

DEAN (CONT'D)
The moon walk!

Lucy smiles, then turns to the camera.

LUCY
Every time.

Lucy slips her hand into her pocket. The treadmill starts to pick up speed. Dean runs to try and keep up.

DEAN
Oh crap. I think it's picking up the remote signal again. Did you ever find it?

LUCY
No.

INT. DEANS HALLWAY

Lucy holds up the remote and smiles.

INT. DEANS LIVING ROOM

Dean continues to run as the treadmill picks up speed. Dean slips and is thrown into the hallway door. The door opens as Dean crashes through it.

LUCY
You alright?

DEAN
Nailed it.

CUT TO:

INT. HOTEL ROOM

BRODY
Take my advice. Calm yourself down. You're extremely lucky to be here. Why don't you try acting a little more humble?

DEAN
Humble? I don't know the meaning of the word!

INT. HOTEL HALLWAY - TALKING HEAD (DEAN)

DEAN
I really don't.

INT. HOTEL ROOM

BRODY

You want to do something to spite them? Do a good job. Be mature. Make them keep you on. Because they've wanted you off this project since day 1, and staying on is the most effective way to stick it to them.

Pause.

DEAN

I'll think about it.

BRODY

Do that. I'm talking to you as a friend.

Dean lays on the bed.

DEAN

You can see yourself out.

Brody looks at Dean, then stands up and leaves.

INT. HOTEL ROOM - TALKING HEAD (DEAN)

DEAN

Can I get a copy of that? Generally when people talk down to me, I stop paying attention and start singing Safety Dance in my head. I get the feeling he was trying to tell me something.

CUT TO:

BLACK

TEXT SUPERIMPOSE: First day of shooting

CUT TO:

EXT. PARKING LOT - DAY

The parking lot is filled with cars. Brody and Alison stand in the centre.

ALISON
I'm just a bit nervous, that's all.

BRODY
Don't worry about a thing, you're a natural.

Alison exhales.

BRODY (CONT'D)
The best piece of advice I can give you is just completely forget about the camera. Treat it like those high school plays we used to do.

Lucy rounds the corner and approaches them.

LUCY
Good morning.

BRODY
Where's Dean?

LUCY
He'll be here soon.

ALISON
What sort of elaborate set-up can we expect today?

LUCY
Oh, I think this one will surprise everyone.

Dean walks around the corner. He approaches Brody, Lucy and Alison.

DEAN
Man, is it cold out here or what?

They look at Dean.

DEAN (CONT'D)
What?

BRODY
Where's your grand entrance?

DEAN
I actually need to speak to you about that.

BRODY

Alright.

(to Alison and Lucy)

Excuse me.

Brody and Dean walk away from Alison and Lucy.

DEAN

Look. I stole a dictionary last night and was finally able to make sense of what you were trying to tell me. Partly because I wrote it down and read it back to myself. And I realized that I made sense.

BRODY

Really?

DEAN

So from here on out, you can expect me to be nothing but professional.

BRODY

Glad to hear it.

DEAN

Now if you'll excuse me, I'm going to go hit on Daria.

Dean walks away. Brody smiles.

BRODY

There he is.

Brody walks back to Alison and Lucy.

BRODY (CONT'D)

Shall we?

Alison nods.

LUCY

Let's go.

All three walk towards the building.

INT. STAGE

A fast montage of shots (overlapped with music):

Cameras being set up

Costumes being prepared

People hurrying across a stage. On the stage is a kitchen set, perfectly detailed.

A large row of trailers

Daria sitting in the make-up chair, having make-up applied to her face.

Mike speaking with a small group of people.

Casey speaks to the cameraman, pointing to the kitchen.

Dean, Alison, Mike and Daria stand in the kitchen with Mike pointing to various spots in the kitchen.

Film being loaded into the camera

Mike stands next to the camera. Brody, Casey and Daria stand on-stage.

MIKE

Action!

Casey moves across as Brody speaks to Daria. Dean enters and gives Casey a high-five.

Mike stands with Brody, they speak in the kitchen stage. Brody nods.

The cameras are repositioned.

Lucy watches from a seat.

Alison speaks to Brody. She starts to laugh, and Brody smiles.

Alison, Dean, Brody and Daria are all in the kitchen.

MIKE (CONT'D)

(yelling)

Alright, cut! That's it for today people, great work.

The cast & crew cheer and clap.

MIKE (CONT'D)

Same time tomorrow people.

Alison, Dean, Brody and Daria step off the stage. Alison and Brody walk together.

BRODY

See? I told you there was nothing to worry about.

ALISON

After you said about thinking of it like a high school play, I've been thinking about that dog Coco. Do you remember?

BRODY

Oh yeah, that little Jack Russel?

ALISON

Coco and pancakes!

Brody and Alison laugh. Casey approaches and joins in the laughing.

BRODY

Hey Casey. I didn't think you knew about Coco.

CASEY

(in between laughs)
I don't.

They all stop laughing.

CASEY (CONT'D)

So what did you think?

ALISON

It really was a bit overwhel...

CASEY

(interrupting)
Actually, I was asking Brody. How do you think I went today?

BRODY

You were fine.

CASEY

Really? Thank you so much. Now that you've seen my acting skills in motion, maybe you could tee some sort of future project up for us.

BRODY

Yeah, we'll see.

Brody turns to Alison.

BRODY (CONT'D)

I'm still a little amped from today, do you want to go get a drink?

ALISON

Sure.

CASEY

I'd love to!

Casey narrows her eyes at Alison. Brody notices this.

BRODY

Alright, I'll ask around and see
who will be joining us.

ALISON

Great. I'll meet you there.

BRODY

Cool, see you two later.

Brody walks away.

CASEY

(yelling)

Bye!

Casey looks at Alison who opens her mouth to say something.
Casey walks away.

CUT TO:

INT. BAR

The bar is filled with people (cast & crew seen earlier).
Daria stands with Dean, Simon and a few crew members.

DARIA

So they kicked me off the plane.
How was I supposed to know they'd
think my sex swing & ball-gag could
be construed as a weapon?

Pause.

SIMON

Was this for a part?

DARIA

No, just casual weekend wear.

Dean looks across the room and sees

BEN CARLSON

A man in his mid twenties with mid length black hair. He's casually dressed, and stands at the jukebox flipping through songs.

Dean shoves his way past Simon and cuts through the crowd. He walks right up to Ben.

DEAN

Hey man.

BEN

(without looking up)
What's going on?

DEAN

Nothing much. You?

Ben grunts.

DEAN (CONT'D)

So you're working on the movie?

BEN

Cinematographer.

DEAN

Cool, cool. I'm Dean.

Dean extends his hand to Ben. Ben looks at it, then looks back at the jukebox.

BEN

I'm Ben.

INT. BAR - TALKING HEAD (DEAN)

DEAN

That Ben guy is the coolest person I've ever met! But I knew I had to play it cool if I wanted us to be besties.

INT. BAR

DEAN

So do you maybe wanna hang out sometime? Get a few drinks, maybe some mini-golf? Just two dudes hangin' out, being dudes. You know?

BEN
Sorry, I don't swing that way. Know
what I'm saying?

DEAN
Not a problem man, I'm straight
too. Just two straight guys
spending some alone time together.

Ben looks at Dean.

BEN
I'm gonna go talk to some other
people.

DEAN
You do that Ben.

Dean places his hand on Ben's shoulder.

DEAN (CONT'D)
You do that.

Ben looks at Dean's hand on his shoulder, then at Dean. Ben
ducks awkwardly from Dean's hand and walks away. Dean turns
to the camera.

DEAN (CONT'D)
And now we play the waiting game.

Casey appears next to Dean. Dean turns around and is startled
by Casey.

DEAN (CONT'D)
Censored. Where did you come
from?

CASEY
Hey, did you have a minute to chat?

Casey looks across the room at Brody and Alison talking.

DEAN
Sure, what's up C-cup?

INT. BAR

Brody and Alison stand talking to each other.

ALISON
So now I'm teaching English at our
old high school.

BRODY
What's that like?

ALISON
I love it. At first I thought it would be a bit strange, but for the most part the kids are great.

BRODY
Is Brad Wilson still teaching?

ALISON
He passed away last year.

BRODY
Oh man, that's too bad.

Pause.

ALISON
So what's it like being a big shot movie star?

BRODY
It's good. Exactly how you'd imagine it to be. Although it's a little more cut-throat than I expected. They basically blackmailed me into doing this one.

ALISON
So you weren't keen on coming back for it?

BRODY
Honestly, I'm kind of glad I did now.

Alison smiles.

ALISON
Me too.

Daria walks up.

DARIA
Hey Brody. Just wanted to let you know I upgraded my hotel room. So now we've got a lot more...
(pauses)
Room to move around.

Brody shifts uncomfortably.

BRODY
That's... good.

Daria slips a key into Brody's pants pocket. She leans in close and whispers into his ear.

DARIA
Come by after dark. I'll be
thinking of a safe word.

Daria licks his cheek, then walks off. Brody pulls the key out of his pocket and looks at it. He offers it to Alison, who laughs and shakes her head.

Dean runs over and swipes the key out of Brody's hand.

DEAN
Thank you.

Dean runs after Daria.

CUT TO:

INT. STAGE - TALKING HEAD (MIKE)

Mike talks to the camera

MIKE
Today marks a month into
production. Things are going great.
The cast has really come together
and everything seems to be running
smoothly. We're even ahead of
schedule, so we should hopefully be
finished in a little over a week.

INT. STAGE - TALKING HEAD (BEN)

BEN
It's been a long month. Not in
regards to the work, but dealing
with Dean. He seems to be
attempting to court me something
furious.

INT. STAGE

Ben is speaking to Mike. Dean cuts in front of Mike.

DEAN
Hey Ben. I think you should call a
vet.

BEN
(confused)
Why?

Dean reaches out and touches Ben's arm gently.

DEAN
Because these pythons are sick.

Ben nods awkwardly. Dean keeps his hand on Ben's arm.

DEAN (CONT'D)
So what are you up to later?

INT. STAGE - TALKING HEAD (BEN)

BEN
I would quit, but I need the money.

DEAN
(O.S.)
Hey there you!

Dean sits down next to Ben, holding a hat.

DEAN (CONT'D)
Are you talking about me?

BEN
No.

DEAN
Oh, I just thought I heard my name,
that's all.

INT. STAGE

Dean has his ear pressed against a wall, listening. The muffled sound of Ben speaking can be heard.

INT. STAGE - TALKING HEAD (BEN)

DEAN
Anyway, I saw this hat and thought
of you. So I bought it, as a joke
just so you know.

Dean hands Ben the hat. Ben reads the text on the hat.

BEN
Call me hot lips.

Ben screws his face up. He turns the hat to the camera, revealing the text "Call me hot lips" printed across, and below is an enlarged picture of a pair of red lips.

DEAN
You don't have to wear it. Or you can. Whatever you decide to do.

BEN
Thanks.

Dean takes the hat from Ben's hands and places it on Ben's head.

DEAN
There you go. Now you look classy as *censored*.

CUT TO:

INT. STAGE (LATER)

Mike stands with Brody and Casey.

MIKE
(to Casey)
So I think just a slight pause after the third line. Let Brody get his reaction in.

CASEY
Alright.

MIKE
Brody, just keep doing what you're doing. The natural rhythm you've got seems to be working.

BRODY
Thanks.

MIKE
I wish I had an actor like you when I did the animal commercial. Those dogs were flat out terrible. They couldn't follow a bark cue to save themselves.

BRODY
I can imagine.

MIKE
So we just hooked them up with
shock collars and buzzed them when
we needed them to bark. It worked
an absolute treat.

BRODY
Yeah, I remember the headlines

SUPERIMPOSE: News article - headline reads "RSPCA goes after
advertisement director for animal cruelty".

MIKE
I'm just saying be glad I left the
shock collars at home.
(to Casey)
I'm talking to you.

Mike wanders off. Casey looks nervous.

CUT TO:

INT. KITCHEN

Maria speaks to the camera.

MARIA
And then came the last day of
shooting. With filming ahead of
schedule, the producers were able
to shift the release date, making
it eligible for that years YEF
awards. It meant an immediate
relocation for the small town
actors to promote the film.

CUT TO:

INT. STAGE - TALKING HEAD (BRODY)

BRODY
Here we are. Last day of filming.
We saved the big dramatic scene
until last. And it works well that
we've got a few extra days as these
scenes really require a lot of
work.

INT. STAGE - TALKING HEAD (SIMON)

SIMON
Even though it's a small scene
between Brody and Alison, all our
actors have come in to show their
support.

INT. STAGE

Ben is unloading equipment. He's wearing a grey t-shirt with
a logo, jeans and a black jacket.

DEAN
(O.S.)
Oh no. This is embarrassing.

Ben turns around to look at Dean. Dean is revealed to be
wearing the exact same outfit.

BEN
Oh come on!

DEAN
I know, right? Awkwardsies!

BEN
This is absurd, did you wait
outside my house this morning?

DEAN
Don't be silly. I don't have time
for that.

CUT TO:

EXT. BEN'S HOUSE - EARLY MORNING

The camera is set up across the street in a car. Ben exits
his house, locking the door behind him.

Lucy

Sitting in the car with the camera pulls out her phone.

LUCY
(into phone)
Grey t-shirt, jeans and a black
jacket.
(pause)
They're blue.
(MORE)

LUCY (CONT'D)

(pause)

I don't know, aqua?

Lucy listens, then hangs up the phone. She looks at the camera.

LUCY (CONT'D)

This is what happens when you drop out of medical school.

INT. STAGE - TALKING HEAD (DEAN AND BEN)

Dean and Ben sit next to each other. Dean points at Ben, then at himself.

DEAN

Look. Twins!

Dean starts to giggle. Ben zips his jacket all the way up. Dean, still giggling, does the same.

BEN

Oh for *censored* sakes.

INT. STUDIO

Daria stands with Brody and Alison.

DARIA

The best piece of advice I can give you both is just forget the words. They come as a secondary priority to these types of scenes. Just rely on the emotions.

ALISON

So it doesn't need to be word for word?

DARIA

Absolutely not. You tap into that primal emotion and just let the rest flow naturally. There's nothing more false about a romance scene than the actors thinking more about the dialogue than the romance itself.

BRODY

Right.

DARIA
I learned this when I did that
movie with Johnny Depp.

DEAN
(O.S.)
Oh please.

The camera zooms out to reveal Dean and Lucy standing at the
snack table a few feet away.

DEAN (CONT'D)
Johnny Depp is such a homophobe.

Pause.

LUCY
I'm sorry, what?

DEAN
That guy refuses to have any
Australians in his movie.

INT. STUDIO - TALKING HEAD (DEAN)

DEAN
Yes, I was cast in the first
Pirates of the Carribean movie. And
I was fired two days later. Johnny
said the chemistry wasn't working,
so I was replaced. With Kiera
Knightley.

INT. STUDIO

BRODY
I think you mean racist.

Brody turns to the camera.

BRODY (CONT'D)
Not that I think Johnny is a
racist. Or a homophobe.

DEAN
No, he doesn't like people based on
where they're from. Where their
home is. So he's a home ophobe.

Lucy leans in and whispers something into Dean's ear.

DEAN (CONT'D)
Are you sure?

Lucy nods.

DEAN (CONT'D)
I have to go take care of
something.

Dean rushes off.

LUCY
You guys nervous about the scene?

ALISON
Yeah. I thought Brody might be able
to relay some advice, but he's in
the same boat as I am.

BRODY
Romance scenes are really daunting,
you know?

LUCY
Yeah, I can imagi...

Lucy is interrupted by her phone ringing. She looks at it,
then answers the call.

LUCY (CONT'D)
Hey Dean.
(pause)
No, I don't know how to unsend an e-
mail.
(pause)
I'm not sure clicking the send
button twice will do anything.
(pause)
It won't cancel the other one out.
(pause)
Yes, I'm sure.

CUT TO:

INT. STUDIO - LATER

Alison and Brody stand in the kitchen set. They stand very
close together. The crew and other actors watch from behind
the cameras.

BRODY
Because it's you. It's always been
you.

MIKE
Hold it. Keep rolling.

Alison and Brody turn to Mike, who walks up to them.

MIKE (CONT'D)
It still feels a little stiff.

BRODY
I know.

MIKE
Look, just try it again and see
what comes naturally. Go off script
if you must.

Mike walks from the stage.

MIKE (CONT'D)
And action!

Brody closes his eyes and breathes in deep. He opens his eyes.

ALISON
(whispering)
It's OK.

Brody breathes out.

BRODY
After what happened last time I
never wanted to see you again. But
spending time with you these last
couple of months has been a true
delight. Just being in the same
room with you has made me happier
then I've ever been the last few
years. I love you. Still. I just
feel like a fool because I needed
to be reminded why.

Alison leans in and kisses Brody. Brody wraps his arms around Alison and kisses her back.

MIKE
Cut.

Alison and Brody continue to kiss.

MIKE (CONT'D)
Cut. Cut, cut cut.

Alison steps back, breaking the kiss. She looks at the crew, blushes and runs out. Brody watches her go.

MIKE (CONT'D)
I think we got it.

The crew claps and cheers. Brody runs after Alison.

EXT. PARKING LOT

Alison leans against the wall, her head in her hands. Brody walks towards her.

ALISON
I'm sorry, I just...

Brody kisses her again. He pulls back from the kiss.

BRODY
Go out with me.

Alison smiles.

ALISON
Alright.

CUT TO:

INT. KITCHEN

MARIA
With the fast-tracked post production schedule, the cast were whisked back to promote the film.

CUT TO:

INT. TALK SHOW STUDIO

Brody sits on the couch, speaking with the host of the show.

MARIA
(O.S.)
While rumors were circulating about romance between stars Brody and Alison and paparazzi pics confirmed the two were spending a lot of time together., all interviewers were told this was a topic that was off limits.

INT. INTERVIEW ROOM

Dean sits across from a man, speaking.

INT. EARLY MORNING SET

Alison and Daria are sitting between two women, speaking.

EXT. GARDEN

A luxurious garden is shown, as Casey and a man walk through. The man speaks to the camera.

*NOTE: All scenes are muted as Maria's dialogue is overlapped.

CUT TO:

INT. KITCHEN

MARIA

And finally, the big day came.

CUT TO:

BLACK

TEXT SUPERIMPOSE: The release (opening weekend)

CUT TO:

INT. STUDIO - ENTERTAINMENT SHOW

Sarah and Jim speak to the cameras.

SARAH

And the newest film out this week is "Billy, You Rascal". Friday figures are poising it to come out on top at the box office.

INT. STUDIO - ENTERTAINMENT SHOW

Sarah and Jim again (wearing different clothes)

JIM
The big winner this weekend was
"Billy, You Rascal" as it broke
through previous opening weekend
records.

CUT TO:

EXT. STREET

Random people are interviewed.

MAN
I loved it.

WOMAN
Fantastic film, fantastic.

MAN WITH FAMILY
Very funny.

KID
It was very good.

CUT TO:

INT. STUDIO - ENTERTAINMENT SHOW

SARAH
And the critics seem to agree. With
90% of positive reviews, it seems
there's no slowing down this
Rascal.

CUT TO:

INT. KITCHEN

Maria stands at the counter.

MARIA
And two weeks later when the YEF
nominees were announced, it seems
the producers attempt to get the
film recognized had paid off in
spades.

CUT TO:

INT. OLIVERS OFFICE - TALKING HEAD (OLIVER)

OLIVER

We managed to score twelve YEF nominations for "Billy", which is absolutely fantastic. Best picture, director, writing for the screen and all five of our actors managed to score nominations.

CUT TO:

INT. RADIO STATION

Brody sits in a booth, speaking into a microphone.

MARIA

(V.O.)

With Brody getting yet another Best Actor nomination, the big topic was if he had a serious chance after the shoe-marang incident.

BRODY

It's a thrill just to be nominated again. Plus so many of our talented crew getting recognized is great news.

MARIA

(V.O.)

Alison coming away with a Best Actress nod had the offers coming in. Dean in the Best Supporting Actor faced some pretty tough competition alongside some heavy hitting veterans, and Daria and Casey were facing off against each other in the Best Supporting Actress category.

Casey sits in the booth, speaking.

CASEY

I'm very confident in my work, and while they say it's bad luck to have a speech prepared, I'll be sitting there with one in my back pocket just in case.

Daria sits in the booth.

INTERVIEWER

(O.S.)

This is your first supporting role.
Do you have any regrets taking the
smaller role?

DARIA

The only regret I have is not
getting Brody into my trailer.

(pauses)

That's what I call my *censored*.

CUT TO:

INT. RESTAURANT - NIGHT

The restaurant is filled with various people sitting at a long table. There are other small tables spaced around, but the only patrons sit at the long table.

Mike, Brody, Dean, Alison, Daria, Casey and Simon all sit towards one end, while Oliver walking round the table. He holds a glass in his hands.

OLIVER

I'd like to congratulate all of you
for your hard work on this picture,
and special mention to our YEF
nominees. Brody, Dean, Alison,
Daria, Casey, Mike, myself and
Simon, and the rest of you who's
names I don't know for obvious
reasons.

Oliver raises his glass.

OLIVER (CONT'D)

Your efforts have finally been
rewarded.

The table applauds lightly.

INT. RESTAURANT - LATER

Ben, sitting at the table with a half eaten meal in front of him speaks to two people sitting across from him.

BEN

No, they'd give you each a statue.
I don't think you'd have to share
the one.

Dean - from out of nowhere - wraps his arm around Ben's shoulder.

DEAN
What's up buddy?

BEN
Ahh *censored*.

DEAN
Congrats on the nomination big fella.

BEN
And to you.

DEAN
I actually got you a little present.

BEN
Well that's...
(pauses)
Nice, but you didn't...

Dean interrupts by dropping a t-shirt wrapped in plastic on the table, right into Ben's half eaten meal.

DEAN
Blamo!

Ben picks up the shirt, holding it carefully as sauce drips from the plastic and pulls out the shirt. He unfolds it and looks at the front.

It's a picture of Dean and Ben. Dean is smiling directly to the camera, while Ben is turned 90 degrees and looking elsewhere - unaware he's having his picture taken.

BEN
Wow.

DEAN
Pretty cool, right?

BEN
Sure. Hey, why don't you keep it.

DEAN
Don't be silly my little lady-bug.

Dean unbuttons a few buttons on his shirt and parts it to reveal he's wearing the same t-shirt underneath.

DEAN (CONT'D)
(whispering)
I've got one too.

Dean backs away, holding eye contact with Ben.

INT. RESTAURANT - LATER

Daria stands at the bar, holding a drink. Casey walks up.

CASEY
Hey Daria. Do you have a minute?

Daria looks at her watch.

DARIA
I have three.

CASEY
OK, so here's the thing. There's a lot of buzz out there about me winning this award.

INT. RESTAURANT - TALKING HEAD (CASEY)

CASEY
Which I started.

INT. RESTAURANT

CASEY
And I just wanted to make sure there were no hard feelings.

DARIA
You haven't won it yet sweetie.

CASEY
Well, when I do win...

DARIA
(interrupting)
If you win.

CASEY
Right, if I win. Just wanted to make sure that we're OK.

DARIA
Why don't we just wait? You might be in for a surprise.

CASEY

The only surprise I'm counting on is if I win best actress by write in.

DARIA

Are you familiar with the phrase "it's an honor to be nominated"?

CASEY

That makes no sense. Why would they have a winner if the honor is getting nominated?

DARIA

I'm just saying don't get your hopes up.

CASEY

Oh, they're up. Way up. And you better watch out, because there's some new talent on the block.

DARIA

Well I guess I'll see you at the ceremony.

CASEY

I guess you will.

Casey looks to the bartender.

CASEY (CONT'D)

White wine, please.

The bartender walks away. Daria and Casey stand, not looking at each other.

DARIA

So how long are you in town?

INT. RESTAURANT

Simon stands with Lucy.

SIMON

You know, if you're still looking for a job we've got some openings down at the studio.

LUCY

You know, Dean's actually gotten better to handle lately.

SIMON
That's probably for the best.
Oliver doesn't like co-workers
dating anyway.

LUCY
I'm sorry, what?

SIMON
Would you like to go out with me
sometime?

Lucy pauses.

LUCY
Sure, why not?

DEAN
(O.S.)
Hold the *censored* phone!

Dean walks up and stands next to Lucy.

DEAN (CONT'D)
What would your husband have to say
about this.

LUCY
I'm not married.

DEAN
Oh really? Well then, who's this?

Dean pulls a picture of an older man from his pocket and
shows it to Lucy.

LUCY
That's my father.

DEAN
Really? I just thought you liked
older men. Really old men.

LUCY
Where did you get this?

DEAN
Took it from your wallet earlier.

Lucy snatches it out of Dean's hand.

LUCY
(to Simon)
I'd love to.

DEAN
So you're single? I did not know that.

LUCY
I've only mentioned it a thousand *censored* times.
(to Simon)
Just call the office.

DEAN
(to Simon)
Don't call the office.

LUCY
You have the number?

SIMON
I do.

DEAN
Destroy it.

LUCY
Call me tomorrow.

SIMON
Will do.

Lucy grabs Dean by the jacket and leads him away.

DEAN
(mouthing to Simon)
Don't call.

EXT. RESTAURANT PARKING LOT

Brody walks into the lot, looking around. He sees Alison standing alone.

BRODY
Hey, there you are.

ALISON
Just needed some fresh air.

Brody kisses her on the cheek.

BRODY
You alright?

ALISON
I'm just feeling a bit overwhelmed
by all of this.

BRODY
Yeah, that never goes away.

Alison smiles.

BRODY (CONT'D)
So have you found a place you like
out here yet?

ALISON
I wanted to talk to you about that.

BRODY
You need a referral or something?

Alison pauses.

ALISON
I'm not moving out here.

BRODY
Sorry, what?

ALISON
After all this is done, I'm going
home.

BRODY
But what about your career? You're
in such high demand at the moment.

ALISON
I don't want a career out here. I
never did.

BRODY
And me? Were you just going to take
off without telling me?

ALISON
No, of course not.

BRODY
If you think I'm just going to just
uproot my life and move back to the
middle of nowhere, you're wrong.

ALISON

Why not? You said yourself that you're sick of people trying to stab you in the back just to score a role. I mean Jesus, every single offer I've gotten, Casey's called them up and tried to convince them that she's better suited.

BRODY

This is my life, and you're asking me to just give it all up.

ALISON

I'm not asking you to do anything. This is my decision, and if you loved me then you'd respect it.

BRODY

If you loved me, you'd do the right thing and stay. And you know what? I thought you actually did? But guess what, you've managed to turn me into a sucker yet again. Nice job.

Alison turns and walks away.

BRODY (CONT'D)

Ali. Ali.

ALISON

Leave me alone.

Brody watches her walk away. He slowly turns and walks back inside.

CUT TO:

INT. HOTEL HALLWAY

Brody walks down the hallway and stops outside a door. He knocks twice.

BRODY

Ali, it's me. Can we talk?

A maid approaches, pushing a cart. Brody turns to look at her.

BRODY (CONT'D)

Excuse me?

The maid looks at Brody and her eyes go wide.

MAID

Oh my god, it's you!

BRODY

Can you let me in? This is my girlfriends room.

MAID

Ms Johns? She checked out an hour ago.

Brody stares at the ground, and rubs his face with his hands. The maid grabs a piece of paper and a pen from her cart.

MAID (CONT'D)

Can I get your autograph?

CUT TO:

INT. KITCHEN

Maria stands at the counter.

MARIA

With their leading actress gone, the production company required the remaining actors increase the number of interviews to fill the void. Scheduled 3 days later was a radio interview with shock jock Tim Howard between Alison and Dean. Brody reluctantly took her place.

CUT TO:

INT. RADIO STUDIO

TIM HOWARD

A man in his mid forties sits on one side of the booth. Brody and Dean sit on the other side.

TIM

(into microphone)

Good afternoon and welcome to Tim Time. I'm Tim Howard, and I'm joined this afternoon by Brody Carver and Dean Evans. Thanks for coming in fellas.

BRODY
Not a problem.

TIM
Now you're here promoting "Billy
You Rascal". You guys shot this in
the middle of country *censored*
nowhere, right?

DEAN
That's right.

TIM
What was that like?

BRODY
It was great. The small town
atmosphere really helped create
a...

TIM
(interrupting)
Desire to inbreed?

Tim hits a button, and a laugh track sounds.

BRODY
No, a real sense for these
characters.

TIM
I can imagine you would've been
quite popular, seeing as how you
both have more than three teeth.

Tim hits the button, laugh track sounds again.

TIM (CONT'D)
And you got Daria Waldron in this
flick as well. What's she like?

DEAN
She's great. A real pro.

TIM
Did you guys get a chance to tap
it?

BRODY
I'm sorry, what?

TIM

Tap it, you know? Place it in the front nine, take her to salmonville, stick it in the bong.

BRODY

No.

DEAN

No, but not for a lack of trying.

TIM

I have. We did it right backstage here.

BRODY

Oh, that's...

(pauses)

Appropriate.

TIM

Not the stuff we were doing my friend.

Tim hits the button, laugh track sounds.

TIM (CONT'D)

Now let's talk about your co-star Alison Johns. Rumor was you two did hook up on set.

Brody shifts in his seat.

BRODY

I thought you were told we weren't going to discuss it.

TIM

I did get that memo. And then I wiped myself with it!

Tim hits the button, laugh track sounds.

TIM (CONT'D)

But seriously, that girl is hot with three t's, so good score my man. Can you tell us what she's like in the bedroom?

BRODY

I don't want to talk about this.

TIM
Come on, give the people what they
want.

BRODY
Leave it alone.

TIM
Well we've got some mock-ups online
of what you two would look like
doing the rough stuff.

BRODY
What the *censored* is your
problem.

TIM
What did you say to me?

BRODY
I said I don't want to talk about
it, yet you can't shut your mouth
for five *censored* seconds to hear
what we're trying to tell you. Why
don't you grow the *censored* up?
To hell with this, I'm done.

Brody slams his headphones on the table and storms out.

TIM
Well that was unexpected.

DEAN
I guess Billy isn't the only one
who's a rascal.

Dean leans over to press the laugh track button. Tim slaps
his hand away.

TIM
No, that's just for me.

DEAN
Would it help if I performed a
song?

TIM
I think it'd hurt.

CUT TO:

EXT. BRODYS HOME - DAY

Daria stands at the front door and knocks twice. Brody answers it. He's sporting a five o'clock shadow and squints at the sunlight.

BRODY

Morning.

DARIA

Afternoon actually. You missed the photo shoot this morning.

BRODY

Oh.

(pauses)

Come in.

Brody steps aside and lets Daria in. The cameraman tries to enter, but Brody shuts the door before he can enter.

EXT. BRODYS HOME - BACKYARD

The cameraman shoots from over a fence. Daria sits on a chair on the porch. Brody steps out holding two beers, giving one to Daria.

DARIA

Thanks.

Brody sits next to Daria.

BRODY

Is Oliver mad?

DARIA

If you check your voice mail you'll hear quite a few angry messages he's left.

BRODY

Fun.

Pause.

DARIA

So what's going on?

BRODY

This thing with Alison. It's just thrown me off a little, that's all.

DARIA

You shouldn't let it get to you.

BRODY

I know this might be a bit hard for somebody like you to understand, but I actually did love her.

DARIA

Somebody like me?

BRODY

The way you flaunt yourself and hit on everything that dangles.

DARIA

You don't think I understand?

BRODY

The way you parade around? No.

Daria pauses.

DARIA

If I tell you something, you've got to promise you'll keep it an absolute secret.

BRODY

You're not gonna hit on me again, are you?

DARIA

This whole over the top sex crazed thing? It's all for show. In fact...

(pauses, then speaks in Australian accent)

I'm not even Russian.

BRODY

(confused)

I don't understand.

DARIA

When I was regular old Emma Smith, I was lost in a sea of young actresses. But when I became Daria, that's when I started getting noticed. The accent, the behavior, even the name is fake. All I had to do was learn a couple of key phrases, like "buy me a drink" or "pick a safe word".

BRODY
You're kidding?

DARIA
They think I'm so brilliant because of my accent ability. But I just drop into the natural accent for all that stuff.

BRODY
Well what about all the partying? The multiple partners? All that kinky weird stuff.

DARIA
All these guys are quick to brag publicly that they scored with Daria. I just let it happen.

BRODY
This is crazy.

DARIA
Really? Because the 4 YEF awards I have at home and all the critical acclaim says otherwise. I keep this up, I think I can get the Lifetime Achievement Award in 4 years. Hell, I win next week, I might be walking away with it next year.

BRODY
Why are you telling me this?

DARIA
I had to give everything up in my old life for this career. It's sacrifice. But it was worth it. Now you need to think seriously about what you're going to do. You can't make this decision lightly. Because I saw the way you two look at each other. And hand to God, I've never seen anybody as happy as much as you two make each other.

Daria looks away, then notices the cameraman.

DARIA (CONT'D)
Oh *censored*.

Daria runs towards the fence.

DARIA (CONT'D)
Give me that right now!

Brody sits in his chair, staring at the beer bottle he holds.

CUT TO:

INT. KITCHEN

Maria speaks to the camera.

MARIA
And finally came the big night.

CUT TO:

BLACK

TEXT SUPERIMPOSE: 12th Yearly Excellence in Film Awards

CUT TO:

EXT. RED CARPET - LATE AFTERNOON

The carpet is packed with people walking up and down. On either side of the velvet rope are reporters holding microphones and cameras. People are giving interviews amongst the screams and yells of excitement.

OLIVER
It feels great to have this little movie come out of nowhere.

Mike stands next to Oliver.

INTERVIEWER
(to Mike)
You have the chance at being the youngest person to win Best Director. How do you feel?

MIKE
Nervous.

Mike, Oliver and the interviewer laugh.

EXT. RED CARPET

Dean speaks to an interviewer, with Lucy by his side.

DEAN

It's such a great feeling to be here. It's very loud, have you noticed that?

INTERVIEWER

(laughing)
I had noticed.

EXT. RED CARPET

Daria speaks to an interviewer.

INTERVIEWER

This is your first time in a supporting role category, any thoughts?

DARIA

A good supporting performer is like a good bed. They provide all the comfort you need and don't get judgemental when you want to do dirty things on them.

EXT. RED CARPET

Brody and Casey exit the limo together and walk down the carpet. They're waved over by an interviewer.

INTERVIEWER

Brody, they're saying this might be the year for you.

BRODY

I don't wanna walk in confident, this year gave us great performances and these guys I'm up against certainly did a top job.

INTERVIEWER

(to Casey)
How does it feel acting along a seasoned pro like Brody.

CASEY

He's a very giving actor and always willing to lend a hand. That's why we've started dating.

Brody pulls Casey away from the interviewer, and the interviewer and her crew call them to come back.

BRODY
 (to Casey)
 What are you doing?

CASEY
 Just giving them a little gossip,
 don't worry.

BRODY
 We're not dating!

CASEY
 I know that silly. This will help
 boost our profile.

Casey kisses Brody on the cheek as camera flashes go off.

FADE TO:

INT. AUDITORIUM - AWARD SHOW

The audience murmurs quietly, waiting for the show to start.
 Brody sits with Casey.

BRODY
 I can't believe you did that. You
 could've at least asked me first.

CASEY
 Would you relax? It's just a bit of
 harmless fun.

ANNOUNCER
 (via P.A. system)
 Ladies and Gentlemen, would you
 please welcome your host Shaun
 Blake!

The audience applauds as

SHAUN BLAKE

A man in his mid thirties approaches the podium. He waves to
 the audience, who go quiet as he reaches the podium.

SHAUN
 Good evening ladies and gentlemen.
 Welcome to the 12th Annual Yearly
 Excellence in Film Award. I'm Shaun
 Blake, or as I like to be called,
 YEF nominee Shaun Blake. I just
 wish the producers would do the
 same.

Laughter from the audience.

SHAUN (CONT'D)
Big controversy this year, as there were serious discussions about changing the name of the award. Partly because when we air in Spain, everybody thinks the YEF awards are just awards for a guy named Jeff.

Laughter from the audience.

SHAUN (CONT'D)
The big nominee tonight is Billy You Rascal with a record 12 nominations.

Light applause from the audience.

SHAUN (CONT'D)
Which proves what we've all been thinking. Oliver McMahon knows how to write a cheque made out to "the YEF judges.

Laughter from the audience.

SHAUN (CONT'D)
All the stars are here. I can see Brody there, hi Brody.

Brody waves hello.

SHAUN (CONT'D)
Only twenty eight and nominated for his fifth time tonight. Brody, the only thing I'd done five times by the time I was twenty eight was had sex. The producers only had one note for me about Brody. Make sure you glue his shoes on.

Laughter from the audience. Dean is laughing especially hard.

SHAUN (CONT'D)
And his co-star Dean is here. The cameras can't find Dean, which is ironic because most nights Dean can't find his way home.

Dean's smile drops.

CUT TO:

EXT. PARKING LOT

The parking lot is full of cars, but nobody except Dean can be seen.

DEAN
(to camera)
That's all part of being an actor
is knowing when to be able to take
a joke.

Dean stops in front of a car.

DEAN (CONT'D)
That's Shaun's car.

Dean pulls the pack of eggs from behind his back and starts hurling them at the windshield.

CUT TO:

INT. AUDITORIUM - AWARD SHOW

Music plays softly as Dean sits back down behind Brody, and wipes his hands on the back of Brody's seat. Brody turns to him.

BRODY
Where'd you go? They've already
announced two winners.

DEAN
Did we win anything?

BRODY
No.

DEAN
So who cares?

Brody turns around. Dean leans over to Lucy.

DEAN (CONT'D)
(whispering)
Told you it was worth bringing
those eggs.

LUCY
Your category's up next.

The music stops.

ANNOUNCER
(over P.A.)
Please welcome to the stage Angela
Fischer.

ANGELA FISHER

A woman in her mid fifties walks to the podium.

ANGELA FISHER
The best supporting actor category
has five vastly different nominees
tonight. Some previous winners,
some first time nominees.
(pause)
For Billy You Rascal, Dean Evans.

A clip plays on the screen behind Angela.

INT. KITCHEN SET

Dean/Billy sits across from Daria/Anna.

DEAN/BILLY
So is that your sandwich?

DARIA/ANNA
Yes.

Dean/Billy pauses, staring at it.

DEAN/BILLY
Can I have a bite?

DARIA/ANNA
Sure.

Daria/Anna glances away, then looks back at Dean/Billy, who
has the whole sandwich in his mouth.

DEAN/BILLY
(muffled)
Got anything else?

INT. AUDITORIUM - AWARD SHOW

The audience laughs and applauds as Dean whispers something
to Lucy.

CUT TO:

INT. AUDITORIUM - EDITING STUDIO

Gavin stands behind a row of people watching on the monitors.

GAVIN
Alright, bring up the multi-shots.

INT. AUDITORIUM - AWARD SHOW

ANGELA FISHER
And the award goes to...

Angela opens the envelope.

ANGELA FISHER (CONT'D)
Dean Evans for Billy You Rascal!

The audience applauds loudly as Dean stands slowly from his seat. Brody stands and the two shake hands. Dean walks to the stage.

INT. AUDITORIUM - EDITING STUDIO

GAVIN
Alright, be ready to cut to commercial if he tries anything.
(to a man on his left)
Make sure you're ready with the bleep button.

The man nods and hovers his hand over a button.

INT. AUDITORIUM - AWARD SHOW

Dean holds the statue and envelope in his hands as he stands at the podium.

DEAN
Oh man, this is great. Thank you to all my fellow nominees, the hard working crew. Our director, Mike. My cast mates Daria, Alison and Casey. Simon and Oliver for taking a chance on me. And to Brody. If it wasn't for you I wouldn't be here tonight, so I share this with you. Thank you.

Dean walks off stage with Angela.

INT. AUDITORIUM - EDITING STUDIO

GAVIN
Well I wasn't expecting that.

CUT TO:

INT. AUDITORIUM - BAR

The bar is empty except for Dean. He sits at the bar, staring at his award statue.

BRODY
(O.S.)
Dean.

Dean turns around and looks at Brody.

BRODY (CONT'D)
Congratulations mate.

DEAN
Thank you.

BRODY
I appreciate what you said up there.

DEAN
Well if you hadn't been straight with me, there's no way I'd have this thing.

Dean flicks the statue lightly.

DEAN (CONT'D)
So how are you doing?

BRODY
Alright.

Pause.

DEAN
Liar.

BRODY
What?

DEAN
The way you blew up the other day? That's not how an alright person dodges a question.

BRODY

I lost my temper, that's all.

DEAN

I know you're still reeling from this whole Alison thing. And fair enough. I love acting. I'm thrilled to be back in the game. But you? You need to think about what's going to make you truly happy. And I'm not talking short term. If you stick with acting, do you think you'll still love it as much in ten years time? I'm not going to sit here and tell you which decision to make. Because I'm not that guy.

Pause.

BRODY

I don't really know what to say.

DEAN

I'm not the one you'd have to say it to. There isn't going to be some clear cut signal to sway you one way or the other. This isn't a movie.

Brody looks directly into the camera.

DEAN (CONT'D)

At the end of the day, I'm sure you'll do what's best for you. Just don't dismiss the idea right away. Because that's the worst thing you could do.

BRODY

Wow, that was really deep.

Dean shrugs, grabs his award and walks off.

INT. AUDITORIUM BAR - TALKING HEAD (DEAN)

DEAN

Now I'm an award winner I have to act all mature and noble and quick with the good advice. It's *censored* bull *censored*.

A gasp is heard off screen. Dean turns to see a mother holding her 5 year old daughters ears.

DEAN (CONT'D)
 Sorry, *censored* bull crap.

Dean smiles at the camera, satisfied. The mother storms past with her daughter.

DEAN (CONT'D)
 (calling after her)
 Big fan.

Dean reacts to a gesture given off screen.

DEAN (CONT'D)
 Oh that's not nice.

INT. AUDITORIUM - AWARD SHOW

Brody sits down in his seat next to Casey.

CASEY
 Where were you?

Brody stares off into the distance. Casey pokes him.

CASEY (CONT'D)
 Where were you? My category is up next.

ANNOUNCER
 (over P.A.)
 Please welcome John Michaels.

JOHN MICHAELS

A man in his mid forties walks to the podium.

BRODY
 Sorry, I just had to...

CASEY
 (interrupting)
 Here we go, shut up.

Casey rubs her hands together with excitement.

JOHN MICHAELS
 Best supporting actress. These five actresses nominated tonight prove that every role is important, regardless of size. Casey Davis for Billy, You Rascal.

A clip plays on the screen behind.

EXT. OFFICE BUILDING - NIGHT

Casey/Kara stands with Brody/Mark.

CASEY/KARA
You can understand where I'm coming
from, right?

BRODY/MARK
Absolutely.

CASEY/KARA
If I can't do this right that means
I'm a failure. And I honestly don't
think I could live with myself if
that was the case.

INT. AUDITORIUM - AWARD SHOW

Light applause for Casey, who smiles and claps for herself.

INT. AUDITORIUM - EDITING STUDIO

Gavin speaks into a microphone.

GAVIN
Get the cameras in place.
(to technician)
Be ready for the multi-shots.

INT. AUDITORIUM - AWARD SHOW

JOHN MICHAELS
And Daria Waldron for Billy, You
Rascal.

A clip plays on the screen behind.

EXT. BACKYARD - DAY

Dean/Billy sits on a bicycle. Daria/Anna stands, watching
him.

DARIA/ANNA
You realize if this goes wrong
you'll be in serious trouble?

DEAN/BILLY
You know what? I'm willing to take
that risk for the both of us.

DARIA/ANNA
You're a real rascal, you know
that?

DEAN/BILLY
I've been hearing that all my life.

DARIA/ANNA
It's obvious why.

INT. AUDITORIUM - AWARD SHOW

A loud applause erupts from the audience. Daria smiles.

JOHN MICHAELS
And the award goes to.

Casey, holding a piece of paper in her hand, starts to stand from her seat with a smile on her face.

JOHN MICHAELS (CONT'D)
Daria Waldron for Billy, You
Rascal!

The audience applauds as Daria places her hand over her mouth in shock. Casey sits down angrily. Daria walks to the stage.

DARIA
I honestly did not expect this. I
should thank my co-star Casey, who
also did not expect me to win this.

Casey turns to Brody while Daria is talking.

CASEY
Yeah, so I'm gonna go.

BRODY
We still have 9 category's left.

CASEY
I don't really care about that.
Just text me if you win, and maybe
we'll have lunch next week.

BRODY
Yeah, probably not.

CASEY
Your loss. I've got 3 phone numbers
from directors anyway so I think
I'll be alright.

DARIA

Thank you.

Daria walks offstage with John as Casey sulks up the aisle.

ANNOUNCER

(over P.A.)

Thirty second commercial everyone.

Dean, sitting next to Lucy, leans over.

DEAN

Daria deserved that one.

Lucy nods. Ben approaches in the aisle and taps Dean on the shoulder. Dean turns and smiles wide.

DEAN (CONT'D)

Hey buddy.

BEN

Great work man, you deserve it.

DEAN

You're up next, are you nervous.

BEN

Yeah, absolutely.

CHANEL CARLSON

A woman in her mid twenties stands next to Ben.

CHANEL

Aren't you going to introduce us?

BEN

I'm sorry. Chanel, this is Dean and Lucy. Guys, this is Chanel, my wife.

Dean's smile drops.

DEAN

You're *censored* married?

BEN

Yeah.

Dean diverts his gaze back to the stage.

DEAN

Good to see you Ben.

Ben looks at Dean, then walks away slowly.

INT. AUDITORIUM BAR - TALKING HEAD (DEAN)

DEAN
I can't believe he's married. Why
would a cool guy like Ben get
married? Such a waste.

Dean wipes a tear away.

INT. AUDITORIUM - AWARD SHOW

Maria stands on-stage, speaking to the audience.

MARIA
(V.O.)
And suddenly, Billy You Rascal
started to pick up some speed.

MARIA (CONT'D)
(in award show)
Ben Carlson, for Billy You Rascal.

The audience claps lightly as Ben stands onstage.

BEN
I'd like to make special mention of
Dean Evans. Dean, you're a true
inspiration and I'd love to be your
friend.

Dean, in the audience, shakes his head.

BEN (CONT'D)
Oh. Well thank you all for this.

Ben slumps his shoulders and walks offstage.

MARIA
(V.O.)
Best editing.

PRESENTER
For Billy You Rascal.

MARIA
(V.O.)
Best Adapted Screenplay.

PRESENTER #2
Billy You Rascal.

MARIA
(V.O.)
And best director.

PRESENTER #3
Mike Palmer for Billy You Rascal.

Mike walks to the stage.

MIKE
This was really a labor of love, so
everybody who participated in this,
thank you so very much.

MARIA
(V.O.)
And finally, it came time for the
Best Actor and Actress awards.

INT. AUDITORIUM - AWARD SHOW

James Walker approaches the podium.

ANNOUNCER
(over P.A.)
Last years Best Actor winner, James
Walker.

JAMES WALKER
These five actresses nominated
tonight provided us with such
strong performances. From the
comically bold, to the physically
withdrawn, here are the nominees.

CUT TO:

INT. ALISON'S HOME - NIGHT

Alison sits on her couch, watching the awards.

CUT TO:

INT. AUDITORIUM - AWARD SHOW

JAMES WALKER
And Alison Johns for Billy You
Rascal.

A clip plays behind.

INT. KITCHEN

Alison/Maria stands opposite Casey/Kara.

ALISON/MARIA
I know deep down that this is the
right thing to do.

CASEY/KARA
What's stopping you?

ALISON/MARIA
Fear. Plain and simple.

CASEY/KARA
Can I give you a piece of advice?

ALISON/MARIA
I'd prefer you didn't.

INT. AUDITORIUM - AWARD SHOW

The audience applauds loudly.

JAMES WALKER
And the award goes to Alison Johns
for Billy You Rascal.

The audience applauds louder.

JAMES WALKER (CONT'D)
Alison couldn't be here tonight so
I accept this on her behalf.

James walks offstage. Brody places his head in his hands as
Tracy Danson approaches the podium.

TRACEY DANSON
Here we are again. The best actor
category. These five men prove yet
again what we already know, that
their talent is undeniable.
(pause)
James Walker for Max Soap.

Brody looks around the room. He is jolted back to reality as
the audience applauds.

TRACEY DANSON (CONT'D)
Brody Carver for Billy You Rascal.

A clip plays behind Tracy.

INT. KITCHEN SET

Brody stands opposite Alison.

BRODY

After what happened last time I never wanted to see you again. But spending time with you these last couple of months has been a true delight. Just being in the same room with you has made me happier than I've ever been the last few years. I love you. Still. I just feel like a fool because I needed to be reminded why.

INT. AUDITORIUM - AWARD SHOW

Brody watches, and smiles as the audience applauds.

TRACEY DANSON

And the winner is Brody Carver for Billy You Rascal.

Brody opens his eyes wide in disbelief as the audience goes crazy with applause. Brody stands slowly to his feet and walks to the stage.

BRODY

Lucky number five.

(pause)

I always thought this is what I wanted. To stand here, accepting this award. I realize now that I never needed it. Thank you, but I have somewhere to be.

Brody runs offstage, leaving his award behind.

INT. AUDITORIUM - BACK STAGE

The cameraman stands in front of Brody as he approaches.

CAMERAMAN

Hey, what's going on.

BRODY

Please get out of the way.

CAMERAMAN

Come on, what are you thinking?

Brody shoves the cameraman out of the way and runs past.

EXT. STREET

Brody runs to the street, flagging down a taxi. The cameraman quickly gets inside a car.

EXT. STREET

The camera follows the taxi as it approaches the airport.

INT. AIRPORT

Brody runs inside and to the ticket counter.

BRODY
I need a ticket for Bradleyton.

INT. AIRPORT LOUNGE

Brody sits in a chair, holding a ticket in his hand. He looks across at the cameraman.

BRODY
I'm sorry. In my mind I didn't
expect to have to wait two hours.

CUT TO:

INT. HOTEL HALLWAY - SECURITY CAMERA FOOTAGE

TEXT SUPERIMPOSE: Stewart 2002 High School Graduation

An 18 year old Brody stands with an 18 year old Alison.

BRODY
I'm in love with you. And I'm sorry
if that's hard for you to hear, but
it's true. I can't keep it to
myself anymore. I just hope, I pray
you feel the same thing.

ALISON
I'm sorry Brody. You know I
treasure our friendship.

BRODY
Don't say that. Please, just think
about it for even a second.

ALISON

I never meant to lead you on, or give you the false impression I felt the same way. But I think of you as a friend. Nothing more.

Pause.

BRODY

I was willing to stay for a few months if you wanted me to.

ALISON

I do.

BRODY

Why? Every moment we'd share from now on would just be awkward.

ALISON

No it won't.

BRODY

It will for me. To be in love with you, this truly amazing girl and to just pretend like I feel nothing would be torture for me. I just can't do it.

Brody walks away. Alison watches him go, and places her head in her hands.

CUT TO:

EXT. AIRPORT

Brody approaches a taxi.

EXT. ALISON'S HOME

The taxi pulls up and Brody exits. He gives the driver a few notes and walks to the front door. He knocks and Alison opens the door immediately. Alison smiles as they stand there in silence.

ALISON

We won best picture.

BRODY

Really?

Alison nods.

BRODY (CONT'D)
Wow. That's... wow.

Pause.

BRODY (CONT'D)
Can I come in?

ALISON
Sure.

Alison steps aside and Brody walks in. Alison spots the cameraman filming and closes the door.

CUT TO:

BLACK

CUT TO:

INT. KITCHEN

MARIA
A year later, on the eve of the
13th award ceremony, we take a look
at where the stars are now.

CUT TO:

EXT. PARK

Mike sits behind a row of monitors wearing a headset.

MARIA
(V.O.)
Mike Palmer is up again for Best
Director for his film "Which Wiggle
Am I?" A gut-wrenching look at the
life of the popular children's
entertainment group, The Wiggles.

EXT. PARK - TALKING HEAD (MIKE)

MIKE
I felt my young age made me the
appropriate choice for this
project. Being such a big fan of
The Wiggles it was an offer I
couldn't reject.
(MORE)

MIKE (CONT'D)

I still watch The Wiggles
sometimes, mainly because I'm
waiting for the sexual tension
between Dorothy and Jeff to be
resolved.

CUT TO:

INT. RESTAURANT KITCHEN

Casey sits in a chair, speaking to the camera.

MARIA

(V.O.)

After her next film bombed
critically and financially, Casey
disappeared from the public's eye.

CASEY

You see so many people who burn out
after one performance. I'm just
waiting for that next perfect offer
to come along. Until then, I'm just
biding my time. I am a YEF nominee
for god sakes.

BOSS

(O.S.)

Hey Puppy!

The camera zooms out to reveal Casey is wearing a dog costume
(sans head wear).

BOSS (CONT'D)

You've been talking for 20 minutes.
We need you for the birthday song.
Let's go!

CASEY

That's my cue.

Casey lifts up a large dog mask and puts it on.

CASEY (CONT'D)

By the way, if anybody out there is
looking for a professional
actress...

BOSS

(interrupting)

Now!

CASEY
I have to go.

Casey stands up and walks away.

CUT TO:

INT. RESTAURANT

A group of actors dressed in animal costumes stand around a table.

CASEY
I heard somebody here's a birthday girl!

A young girl picks up a bowl of ice cream and throws it at Casey. It hits her in the chest and runs down the costume slowly.

CUT TO:

INT. INTERVIEW ROOM

Daria sits in a chair, speaking to the camera.

MARIA
(V.O.)
Daria's next performance is that of Faith Cooper, a young actress who decides to attempt a facade of being from Russia in order to receive acting jobs.

DARIA
There were so many levels to playing this role, it was a real challenge. I'm a Russian actress, and I'm playing an Australian actress playing a Russian actress. It was tough, but I think I pulled it off alright.

Daria smiles slyly to the camera.

CUT TO:

INT. KITCHEN

Maria stands at the counter.

MARIA

To cross promote the film, Daria also released her own line of talking dolls, complete with all her catch phrases.

Maria picks up a doll made up to look exactly like Daria and pulls the string. A long bleep sound is heard.

MARIA (CONT'D)

We didn't censor that. That's the only way they'd be allowed to be sold on the market. Although they were allowed to put all the phrases on the box.

SUPERIMPOSE: Picture of the doll box. Printed across the top is "Daria Waldron Collector Doll" and the rest of the box is pixilated.

CUT TO:

INT. DEANS LIVING ROOM

Dean and Lucy sit on the couch, speaking to the camera.

MARIA

(V.O.)

Lucy stayed on as Dean's assistant.

LUCY

Yes, I decided to stay. As a matter of fact, we are actually kind of dating.

DEAN

That's right. And I'm being a complete gentleman, aren't I?

LUCY

We don't want to rush this, so we're taking it slow.

Dean mouths "no we're not" and smiles.

INT. DEANS LIVING ROOM - DAY

Lucy sits alone on the couch.

LUCY

Believe it or not, but he's a lot more mature now. And he's gotten easier to control now we're dating.

INT. DEANS LIVING ROOM - DAY

Dean lays on the couch covered in a blanket. Lucy sits at the computer desk behind him.

LUCY

Hey. Are you playing with yourself?

Pause.

DEAN

No.

Dean slowly sticks his hands above the blanket.

LUCY

Put your shirt back on.

DEAN

I am wearing a shirt.

Dean reaches down and picks his shirt off the floor.

INT. DEANS KITCHEN - DAY

Dean stands at the counter.

MARIA

(V.O.)

Dean was able to continue his success by releasing his biopic after serious re-edits.

DEAN

So it turns out the problem was I didn't edit anybody else into the movie. Who knew?

Dean glances over at the phone. The answering machine light is blinking, so he presses it.

BEN

(via recording)

Hey Dean, it's Ben. Just calling to see if you wanted to hang out sometime soon. So give me a ca...

Dean interrupts the message by pressing another button.

ANSWERING MACHINE VOICE
Message deleted.

MARIA
(V.O.)
Being the sole producer, Dean was able to receive a majority of the profits.

DEAN
I'm spending my money wisely. For my craft. Just the other day I watched a movie in true 3-D.

INT. DEANS LIVING ROOM - DAY

Dean and Lucy sit on the couch.

ACTOR
(O.S.)
Not yet. Not for about 40 years.

ACTRESS
(O.S.)
Are you saying it's from the future?

ACTOR
(O.S.)
One possible future maybe.

DEAN
Cut!

The camera pans around to reveal two actors standing in Dean's living room.

DEAN (CONT'D)
Let's fast forward to the sex scene.

ACTOR
I'm not comfortable with that.

DEAN
Don't make it weird.
(pause)
Now why don't you switch roles to make it more interesting?

Actor & actress swap places.

ACTOR
Was there someone special?

ACTRESS
Someone?

ACTOR
A girl, you know.

ACTRESS
No. Never

Dean looks at the camera smiling and nodding.

CUT TO:

INT. KITCHEN

Maria speaks to the camera.

MARIA
And as for Brody and Alison. We were able to get the first interview with the two since the controversy surrounding Brody's rejection of the award.

CUT TO:

INT. ALISON'S BEDROOM - DAY

Alison speaks to the camera.

ALISON
No, I don't regret my decision to stay here. I'm still teaching English at school and I wouldn't give it up for anything. Brody and I are still together.

CAMERAMAN
Are you two happy?

Alison pauses, then smiles.

ALISON
Absolutely.

CUT TO:

INT. GROCERY STORE

Brody walks up an aisle, carrying a basket.

BRODY

Now I'm teaching drama at the high school. If any of them want to follow it as a career I'm also to put them in touch with the right people. Life is great.

CAMERAMAN

Do you miss acting?

BRODY

Honestly? No. I've made a new life here, and it's great to be back home.

DAVID MAHARIS

(via P.A.)

Security to aisle 3, security to aisle 3.

Brody drops his smile and looks to his right. David stands behind the counter just a few feet away, watching Brody with suspicion. Brody looks to his left.

BRODY

Toby.

The camera swings to reveal

TOBY

14 years old dressed in full riot gear and carrying a baton.

TOBY

Hey Mr Carver.

CUT TO:

BLACK

RUN CREDITS