

THE SHADOW OF THE SENEX

Revision 4

By

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FADE IN:

1 INT. APARTMENT - NIGHT 1

We fade in on the face of JAMES, thirty-six. Holding a PHONE to his chest, he stares out the second floor apartment window. *

PARKING LOT

a young couple kissing at their car.

We hear - *

VOICE (FILTER)
James? James?

JAMES

puts the phone to his ear. As he talks, we hear someone else moving about the apartment in the B.G.

JAMES
Sorry, Carrie. What?

CARRIE (FILTER)
Did you hear what I said about the gifts?

JAMES
No. Sorry.

CARRIE (FILTER)
My relatives want the gifts back! I can't do this by myself!

JAMES
Carrie, I'm leaving tomorrow.

CARRIE (FILTER)
(Angry)
You're the one who called the wedding off!

In the B.G. we see James' friend KAREN, thirty-four, standing in the doorway. She watches him for a moment, concerned. *

JAMES
Alright! Alright! I'll be by around seven. Is that alright? (Silence) *

Carrie?

KAREN

Thank you.

JAMES

No prob.

KAREN

Dana, you're James' sister. What was this kid like when he was little?

*
*
*

DANA

Strange.

*

JAMES

Speak for yourself.

*

KAREN

How?

*

DANA

He used to lock himself away in his room and live in his own world.

*
*

JAMES

That's what she says now.

*

DANA

Why? What else did I used to say?

*

JAMES

We had a big family gathering at our house and she brings over her friend Cindy...

*
*
*

DANA

Oh yeah...

*

JAMES

And she tells Cindy...

*

DANA

Who he had a crush on.

*

JAMES

Did not!

*

KAREN

Oh James had a crush on his big sister's friend?

*
*

JAMES
No, I didn't! *

DANA
Yes, you did. *

JAMES
Whatever. Anyway. This one here
tells Cindy that I jack off all the
time in my room. *

Karen roars into laughter. *

JAMES
Not funny. *

DANA
Hysterical. *

KAREN
Did you really? *

DANA
Yes, I admit it. But it was the
truth. One day... *

JAMES
Don't you dare... *

DANA
Our mother tells me to get him for
dinner... *

JAMES
Do not complete this story! *

KAREN
Please complete it. *

DANA
I walk in... *

JAMES
Dana! *

KAREN
Oh no. *

DANA
Nudie magazine. *

JAMES

Oh my god!

KAREN

(Laughing)

James, who cares? You know how many times I caught my little brother masturbating?

DANA

But, now... in defense of my little brother. He was also a creative soul... *is*, a creative soul. Case-in-point.

Dana reaches into a box and pulls out something wrapped in a beach towel. She unwraps it revealing a model of the BIONIC ARM from The Six Million Dollar Man. It is slick but rough looking.

KAREN

I never saw this before. What is this?

JAMES

It's from an old television show our dad used to watch. I got hooked on it. Always wanted one of these.

DANA

He built it himself.

KAREN

Seven years I've known you and you still have the ability to surprise me.

DANA

If only he could have applied this kind of detail to his school work.

CUT TO:

2

INT. APARTMENT - NIGHT - LATER

2

James, Dana and Karen are sitting next to each other on the livingroom floor. The bottle is empty and James is a bit tipsy. Dana gets up and puts on her coat.

DANA

Well you two...? Have a safe drive.

James and Karen get up and they hug Dana.

JAMES
We will. Thanks for embarrassing
me. I'll get you back some day.

*
*

DANA
Talk, talk, talk.

*

KAREN
Thanks for your help.

*

DANA
No problem. Be well.

*

Dana leaves. Karen and James pick up the bottle and glasses
and take them to the kitchen.

*
*

JAMES
How come you and I never...

*
*

KAREN
No, no, no! Don't even finish that
sentence!

*
*
*
*

JAMES
Why?

*
*
*

KAREN
Well, for one, you just broke up
with your fiance. And two...

*
*
*

JAMES
So?

*
*
*

KAREN
Two... we're just friends. And
three...

*
*
*

JAMES
What?

*
*
*

KAREN
The wine is clouding your judgment.

*
*
*

JAMES
My judgment is not cloudy.

*
*
*

KAREN
James, let's not start out this
way. I don't want to feel
uncomfortable about us rooming
together.

*
*
*
*
*
*
*
*
*
*

JAMES

Okay. That's cool. I was just wondering.

*
*

James puts his coat on.

*

JAMES

Okay. I'm going to go do the ex-fiance thing and I'll be back to finish up so I can get the hell out of this place.

*
*

KAREN

I'm going back to my parents. I'll see you in the morning.

*
*

JAMES

Okay.

*

3 EXT. I-5 FREEWAY - DAY 3

The CAMERA holds on a U-HAUL rig towing a CAR.

4 INT. U-HAUL 4

James is driving. Karen sits on the passenger side munching out of a bag of CHEETOS. James looks nervous as he stares out the windshield.

Karen hands the bag over to him.

KAREN

Cheetos?

*

JAMES

No, thanks.

KAREN

Cheesy goodness.

JAMES

No!

KAREN

What's the matter?

JAMES

I hate driving big-rigs.

5 EXT. PALMS BLVD - APARTMENTS - NIGHT 5 *

The truck pulls up in front of the apartments. Karen gets out of the passenger side and opens the driver's side, pulls James from his seat. He leans over and grabs his knees. Karen is laughing as she pats him on the back. *

KAREN *

You owe me ten bucks. *

6 INT. KAREN'S APARTMENT 6 *

It's a two bedroom apartment with furniture more practical than stylish. *

Both Karen and James walk in carrying some BOXES. James drops the boxes and looks around. *

JAMES *

Nice place. *

KAREN *

Thanks. *

7 INT. KAREN'S APARTMENT - LATER 7 *

There are a few boxes on the floor of the living room. Karen is helping James unpack. *

She opens the LONG BOX and pulls out the BIONIC ARM he assembled as a young kid. *

KAREN *

I have to say this is kind of cool. *

He gently takes the prop from her and displays it proudly. *

KAREN *

Is that what it's supposed to look like? *

JAMES *

I didn't exactly have a studio workshop at my disposal. I had to take short cuts. *

KAREN *

I've seen what happens when you take short cuts. *

He carefully puts it away, then takes out his wallet and gives Karen ten dollars. *

KAREN

Are you ready to take on Hollywood? *

JAMES

Nervous, but I'm ready. I think
I'll do well. *

KAREN

Yeah? *

JAMES

I did well back home. I mean,
that's all I heard. "You should
move to Los Angeles." *

KAREN

Except here there are a thousand
other people who were told to move
here as well. Competition is
fierce. *

Oddly, this response gives James pause. Probably never
occurred to him. *

8 INT. BEDROOM - DAY 8

The bedroom is sparse at this point. A few boxes and
clothes, no furniture. James is sleeping on top of a
sleeping bag, on top of an air mattress. He has blankets
over him. He looks around the room and slowly gets up.

9 INT. APARTMENT 9

James comes out of his room and goes to Karen's door and
knocks. No answer. He slowly opens the door and peeks in. No
one there. He closes the door. *

10 EXT. WESTWOOD VILLAGE - DAY - ESTABLISHING 10

11 INT. COFFEE SHOP 11

James is seated at a table filling out an application,
sipping coffee. He appears agitated. Karen come in. She
spots him but first goes to the counter to place her order
with the BARRISTER. She turns and approaches the table. *

KAREN

Hey you.

JAMES
Hey. What's up?

KAREN
On break. What're you doing? *

JAMES
Application. *

KAREN
You okay? You seem annoyed. *

JAMES
Been doing this all morning. *

BARRISTER
Mocha!

Karen gets her coffee and comes back.

JAMES
How's work? *

KAREN
Same 'ol. Why don't you let me see
if I can get you on at the bank? *

JAMES
How open is the schedule? For
auditions, I mean. *

KAREN
That might be a kink. *

JAMES
Thanks anyway. *

KAREN
Well, what if... just as a
thought... you hold off on acting
for a bit? *

JAMES
Why? *

KAREN
Build up your bank account. You
moved here with only three hundred. *

JAMES
Point being...? *

KAREN

No one said it would be easy.

JAMES

I kind of wish people would stop saying that.

KAREN

It's true.

JAMES

You know what? Don't. I'm annoyed enough as it is.

Karen is caught off guard by this new attitude.

KAREN

Sorry. I'll stop talking.

She studies him for a moment as he finishes the application, then gets up.

KAREN

I'll see you tonight.

James just waves as she leaves.

CUT TO:

12 INT. APARTMENT - NIGHT

12

James is asleep on the sofa. A video case for THE POSEIDON ADVENTURE lay on the floor and the television is on.

Karen comes in the front door and stops when she sees James. She quietly stands and watches him as he sleeps. From the television we hear -

REV. SCOTT (FILTER)

If you stay here, you'll certainly die...

Karen deliberately closes the door firmly, waking James.

KAREN

Sorry. Didn't mean to wake you.

JAMES

Liar.

James sits up and stretches.

JAMES
Well, got a job.

*

KAREN
Coffee shop?

*

James nods.

*

KAREN
Congratulations!

*

JAMES
Learned how to make a killer cup of
coffee.

*

*

Karen switches off the television and sits in front of the
sofa.

KAREN
I was thinking about Carrie.

JAMES
My ex? Why?

KAREN
How many times have you been
engaged? What is this? Two?

JAMES
Yeah. Why?

KAREN
Was it because of them, or you?

JAMES
Both, I guess.

*

KAREN
You've always had mediocre jobs.
Fly-by-night girlfriends. Two
failed engagements. The only
constant in your life seemed to be
theater. It seems like that's your
priority... almost to a fault.

*

*

JAMES
What does that mean?

*

KAREN
Well, your attitude towards jobs is
a little skewed.

*

*

*

*

*

Karen starts to get up but James stops her with a hug that is a bit too friendly. Karen smiles, pulls away and then goes to her room.

*
*
*

13 EXT. COFFEE SHOP - DAY - ESTABLISHING 13

14 INT. COFFEE SHOP - RESTROOM 14

James is washing his hands at the sink. The cap and apron tells us this is his new job. DONNIE, younger than James by about ten years, maybe more, and very light hearted comes in. Just above the sink is a SIGN.

*
*
*

DONNIE

This new?

JAMES

What?

DONNIE

This sign.

JAMES

I really don't know.

DONNIE

You the new guy?

James tips his coffee shop CAP in response. Donnie smiles.

DONNIE

Hi. Donnie. Comedian
extraordinaire.

*
*

JAMES

James. Actor.

*

DONNIE

(Reading sign)

"Health laws require that employees
wash their hands with soap and warm
water..." Okay, let's see.

He reaches over and feels the water James is using. This irritates James.

DONNIE

Good, good. (Reading) "...before
work and visiting the toilet."
Visiting, they say. We are *visiting*
the toilet when we come in here.

*

James smiles as Donnie goes to the urinal. *

DONNIE
Hey mr. toilet? How are you doing?
Fine? Life good? Sure is warm
weather we're having. Thirsty?

James starts to leave as we hear Donnie begin to urinate. *

DONNIE
Hey! Do you like comedy? *

JAMES
Yeah. *

DONNIE
I'm doing a gig at the Laugh Club!
If you get a chance...! *

JAMES
Sure. *

15 INT. COFFEE SHOP

15

James comes out of the back and sees Karen standing in line.
He waves to get her attention and then goes to her.

KAREN
Hey you. How's it going?

JAMES
It's a job.

TAMRA, the assistant manager walks up. She's very pleasant. *

TAMRA
James, can you clear up some of the
tables and then go ahead and take
your ten.

JAMES
Sure.

TAMRA
(To Karen)
Can I help you? *

KAREN
Mocha, please.

JAMES
That's on me. Put it on my tab.
This is Tamra.

KAREN
Hi.

TAMRA
Hi. Okay. Four twenty-five.

KAREN
(To James)
Thanks, doll-face.

Karen goes to a table and sits. James walks up with a rag and starts wiping down a table next to her.

KAREN
So demeaning.

JAMES
Like I say.

KAREN
Did you talk to them about
auditions?

JAMES
Yeah. Seems there's a few talented
people here.

DONNIE
Caramel?

PATRON
Here!

JAMES
Evidently, that guy's a comedian.

KAREN
Who?

JAMES
The guy at the counter. He was
talking to the toilet. He's doing a
show tonight.

KAREN
Is he funny?

JAMES

I don't know. The toilet thing was all I saw.

KAREN

We should go. That would be fun. What time are you off?

JAMES

Nine.

KAREN

We should go.

Tamra walks up with Karen's drink.

TAMRA

Here you go. Mocha.

KAREN

Thanks.

JAMES

Hey Donnie! What time are you on tonight?

DONNIE

Ten. You coming?

JAMES

My friend and I. This is Karen.

KAREN

Hi.

DONNIE

Dude, you're in for a great time!

KAREN

He seems nice.

JAMES

Yeah.

KAREN

I'll invite Nacine.

She gets up.

JAMES

Headed out?

KAREN

Yeah. I'll see you at home.

JAMES

Sure.

KAREN

Thanks for the coffee.

She walks out.

16

INT. COFFEE SHOP - NIGHT

16

James is mopping. Tamra and Donnie are helping customers. James goes about his work with all the enthusiasm of a death row inmate.

It's a slow evening and Tamra walks up and helps straighten up the area.

TAMRA

How are you doing James?

JAMES

Good. You?

TAMRA

Can't complain. Any auditions?

JAMES

It's been hard.

DONNIE

Do you have an agent?

JAMES

I'm working on it.

DONNIE

Dude! My agent is going to be at my show. I'll talk to him, maybe I can get you in.

JAMES

Really?

DONNIE

He's kind of a character, once you get past the rudeness. Are you good?

JAMES

I've been acting for fifteen years. *

Donnie shrugs. This means nothing but James is clueless and becomes defensive. *

JAMES

Are you good? *

DONNIE

I'm very good! That's why I have an agent. *

JAMES

I guess we'll find out tonight. *

DONNIE

Don't take what I say wrong. You're going to hear that question a lot in this town. *

JAMES

Okay. *

James' pride just doesn't relent. He puts the mop down. *

JAMES

It's nine. Is it alright if I go? *

TAMRA

Sure. *

James takes the mop and bucket to the back. *

DONNIE

You know... if he's put off by my asking he ain't seen nothing yet. They treat you like crap in this town. Either take the heat, or get off the pot... as they say. *

17 INT. BUS - NIGHT

17

James and Karen are squeezed up against other passengers. *

JAMES

So, tell me again why we're taking the bus? *

KAREN

You want to drive through Hollywood traffic on a Friday night? *

KAREN

But that doesn't necessarily mean
you're good. Who's the guy that
runs the community theater back
home?

JAMES

Zane?

KAREN

He's been doing it for a long time
and you've said he isn't that good.

JAMES

I get the point. All I'm saying is
that I know my abilities.

KAREN

But... so does Zane.

They approach the LAUGH CLUB. There is a line formed
outside.

KAREN

Here it is.

They get in line.

JAMES

But Zane and I are different when
it comes to acting.

KAREN

How?

JAMES

I take it serious. This is what I
want to do. It's just theater to
him. You know, he-and-his-friends-
getting-together-to-do-a-show-in-the-barn,
sort of mentality.

KAREN

Do you think you're good?

JAMES

I think I'm very good!

KAREN

Then why didn't you just say that?

ADAM

No! You can't! You know, you don't have to be an actor to enjoy LA. I love it here.

KAREN

You tell him!

*

JAMES

And I need to get out of this job.

*

NACINE

Where do you work?

*

JAMES

Coffee shop.

*

ADAM

Do you like wine?

*

*

KAREN

You have no idea.

*

*

NACINE

You're a winey?

*

*

JAMES

I love wine! Why?

*

*

NACINE

Adam owns the Wineshoppe on Westwood.

*

*

KAREN

James can tell you crap loads about wine.

*

*

ADAM

It's good money too.

*

*

KAREN

That would be right up your alley.

*

*

JAMES

Are you open to me going on auditions?

*

*

ADAM

I could totally work with you on that.

*

*

*

*

*

*

*

*

DONNIE

Hey good people from Hollywood! Do
you like my hair?

Cheers and boos. Donnie looks at our group in the front.

DONNIE

And look! We have a double date
going on here.

James smiles, reaches over and takes Karen's hand. She pulls
it away.

DONNIE

Oh no! Did you just see that? Dude
grabbed his girlfriend's hand and
she pulled it away!

Audience laughs. James is embarrassed.

KAREN

(Laughs)
He's not my boyfriend.

DONNIE

Oh my god! Honey just broke up with
her man right here in front of
everybody!

Karen is laughing along with the audience. James is not.

KAREN

We're just friends.

DONNIE

Oh man! Dude, she just dissed you
in front of everybody.

JAMES

Whatever Donnie! Why don't you get
us a coffee!

DONNIE

Uh-oh! Boy just tried to heckle me!
Whatdaya say folks? Is it on?

The crowd starts chanting "Go-Go-Go!"

DONNIE

(To Karen)
Okay, little lady, stand up.

KAREN

Oh god.

DONNIE

(To James and Adam)

Stand up! Come on!

They stand, James on Karen's left and Adam on her right.

DONNIE

Okay folks! Right or left? Which one should she be with?

Much to James' chagrin, the crowd chants "Right! Right! Right!" Donnie throws his hands in the air.

DONNIE

Cha-Ching! You have been served!

James sits. He's not happy at all. Then to make matters worse...

DONNIE

Come on you two! Give us a hug!

Cheers and laughter as Karen and Adam hug each other.

20

EXT. HOLLYWOOD BLVD - DAY

20

James is walking up the street checking addresses. He stops in front of a small office door that reads:

MERIDIAN TALENT AGENCY

He walks in.

21

INT. MERIDIAN AGENCY

21

A small waiting area. There are a few chairs and small bookcase of magazines. The place seems empty and quiet. James just stands and looks around at nothing.

Two doors lead to offices. One reads: CARROLL MONTGOMERY. It opens and CARROLL walks out. He is in his early fifties and short. Dressed casual but nice. He comes out with a young man, TOM and they shake.

CARROLL

Good luck with that.

TOM
Thanks Carroll!

The young man leaves and Carroll eyes James. He makes no attempt to shake his hand.

CARROLL
Who are you?

JAMES
James Lyndsey. Donnie Morrisey...

CARROLL
Oh yeah. Come on in.

They walk into -

22 INT. CARROLL'S OFFICE

22

Carroll takes his seat behind his desk and motions for James to sit. James sits across from Carroll.

CARROLL
Tom there just landed a Budweiser commercial.

JAMES
Cool.

CARROLL
So, how do you know Donnie?

JAMES
I worked with him at the coffee shop.

CARROLL
You funny too? Comedian?

JAMES
Uh, no. I'm an actor.

CARROLL
The thing is, I only handle comedians. Do you do any stand up?

JAMES
i tried once or twice.

CARROLL
That doesn't do me any good.

JAMES

Is there anything you can do for me? Maybe you can hip-pocket me.

*
*

CARROLL

I don't hip-pocket. Who needs the extra baggage?

*
*

He thinks a moment as he studies James.

*

CARROLL

Well, maybe I can suggest someone. What can you show me?

*
*

JAMES

I've got a monologue from Exorcist Three.

*
*

CARROLL

The Gemini Killer, blood draining speech?

*
*

JAMES

Yes.

*

CARROLL

Got anything else?

*

Carroll's abruptness throws James off kilter. He's not quite sure how to handle it.

*
*

JAMES

Uh, well... I can...

*

CARROLL

Just do the Exorcist one. Go!

*

James is thrown for a loop by the sudden start. He tries desperately to collect himself.

*
*

JAMES

Uh... um... okay... uh... "I like plays... the good ones"... uh...

*
*

As he stammers through the monologue, we -

*

23

INT. THE WINESHOPPE - BREAKROOM

23

James sits at a long table where a bottle of CHARDONNAY sits open. In front of him is a small WINE GLASS, a PENCIL and PAPER. James pours himself a glass of wine, sniffs and then sips it. He begins to write. He appears sullen.

*

JAMES

At least... what? Three grand? *

ADAM *

Nice. Nice. Close. Thirty-nine hundred. *

JAMES *

I'm surprised you don't have that in the safe! *

ADAM *

Half inch bullet proof glass on this case. Doesn't do me any good to keep them locked in a safe. *

He hands James a set of KEYS. *

ADAM *

These are for when you need to get into the case. *

JAMES *

Alright. *

Adam looks O.S. and smiles. *

ADAM *

Hey you! *

Karen walks up. *

KAREN *

Hey. *

JAMES *

Hey you. *

KAREN *

How's it going so far? *

JAMES *

Good. *

KAREN *

(To Adam) *

Ready? *

ADAM *

I just have a few things to finish. Give me ten minutes. *

KAREN

Okay.

Adam awalks away. James is uncomfortable.

JAMES

You know, it was just a comedy show. You didn't have to take Donnie serious.

KAREN

What?

JAMES

What's happening here?

KAREN

We're having lunch.

JAMES

So is this like a romantic thing?

KAREN

What?

JAMES

Nothing. Just kidding. (He's not)

KAREN

Okay. So, you never told me what happened. How did the audition go?

JAMES

Could have been better, I guess.

KAREN

Why? What happened?

JAMES

The guy was an ass! He kept pushing me and I couldn't relax.

KAREN

Like how?

JAMES

Okay, go-go-go! Pissed me off. Then I kept wanting to show him something else but he said no.

KAREN

Well, he's just one guy.

JAMES

Yeah, but if he would have just
given me a second chance, I know I
could have done better.

KAREN

I'm sorry James.

JAMES

Yeah, well. Par for the course, the
way this day seems to be going.

Something O.S. catches Karen's eye.

KAREN

Oh my god!

JAMES

What?

KAREN

Adam is helping Courtney Cox!

James slowly looks over his shoulder.

JAMES

Oh my god!

KAREN

Okay, don't keep staring.

JAMES

Wow! That's my first famous person.
I'll go hit her up for a job.

KAREN

I dare you.

JAMES

I'd probably puke the minute I
tried to talk.

Karen laughs.

KAREN

Here he comes.

JAMES

Great.

Adam walks up.

KAREN
Courtney Cox?

ADAM
She's a regular. Quiet, but nice.
So, you ready?

KAREN
Sure.

JAMES
See ya.

James walks away.

KAREN
Okay... um... see ya.

ADAM
Is he okay?

25 EXT. CAFE - LATER

25

Adam and Karen are sitting at a table. A light lunch with drinks.

ADAM
So James had a bit of a fancy for
you?

KAREN
I honestly thought he was over it.

ADAM
Look, if this is going to make
things uncomfortable...

KAREN
No, no, no. James just needs to
refocus.

ADAM
Refocus?

KAREN
Right now I'm the only one he
really knows in this town.

ADAM
How did you guys meet?

KAREN

Do you really want to talk about
James?

*
*

ADAM

Call me paranoid but I did just
hire him. I would rather there were
no hard feelings.

*
*
*

KAREN

About seven years ago we were
rehearsing a play in college. James
and I started talking and afterward
he asked me out.

*
*
*
*

ADAM

Not interested?

*

KAREN

To hear him tell it, I not only
said no, but I made a 'yucky' face.

*
*

ADAM

The yucky face?

*

KAREN

I don't remember that. Anyway, we
became friends.

*
*

ADAM

So the candle went dim but never
out.

*
*

KAREN

Look, I doubt he's going to be a
problem. He really wants to pursue
acting.

*
*
*

ADAM

What about you?

*

KAREN

Theater was fun, but I just liked
hanging with my friends. What about
you? Were you ever an actor?

*
*
*

ADAM

Never thought about it. But being
in this town I had to deal with it.

*
*

KAREN

It's done well for you.

*

ADAM

In a round-a-bout way. I'm very
proud of the business.

*
*

There's concern on his face.

*

KAREN

James is amazing with wine. He's
going to do very well for you.

*
*

ADAM

(Smiles)

So... what is the yucky face?

*
*

KAREN

This is what James does when he
tells the story...

*
*

She grimaces her face.

*

ADAM

Ouch. And he's still friends with
you?

*
*

KAREN

Well, I'm that irresistible.

*

ADAM

Is that a fact?

*

KAREN

What? You don't believe me?

*

Adam grimaces his face and shakes his head 'no'.

*

KAREN

Whatever. You're so easy.

*

ADAM

It's pretty obvious, isn't it?

*

Karen winks.

*

KAREN

In all seriousness, James is going
to do well for you. As far as
acting, it's going to be a make or
break situation.

*
*
*
*

ADAM

Is he good?

*

KAREN

It's hard to tell. James was spoon
fed back home.

*
*

ADAM

Big fish in a small pond syndrome?

*

KAREN

Extremely.

*

ADAM

It's sad, though, when you think
about it.

*
*

KAREN

What's that?

*

ADAM

People are so passionate about
their craft and they get here and
they're treated like crap. Really.
When you think about it.

*
*
*
*

KAREN

It definitely filters out the man
from the child. And that's what I'm
talking about.

*
*
*

CUT TO:

*

26 INT. APARTMENT - NIGHT

26

James is sitting on the sofa, watching an entertainment news
show.

*
*

MALE ANNOUNCER

*Big opportunities for three local
comedians as Comedy Central will
feature them in their young
comedians show.*

*

FEMALE ANNOUNCER

*That's right Dan. We caught up with
the trio as they finished a set
last night at the Improv.*

*

JAMES

You've got to be kidding me.

*

ANGLE: TELEVISION

*

We see the FEMALE ANNOUNCER sitting with the three
comedians. One female and two guys - one of which is Donnie.

*
*

FEMALE ANNOUNCER

*We're sitting with Donnie Morrisey,
Fran Dyer and - simply, Herman.*

JAMES

Grimaces his face as Karen walks in. He mutes the television.

JAMES

So I decided that agent is a joke.
A two-bit hustler.

KAREN

What's that?

James points to the television.

JAMES

So how does Donnie rate?

KAREN

Oh my god! Wow!

JAMES

Yeah. Wow. Jerks me off and hands
Donnie Comedy Central.

KAREN

James. Maybe Donnie just knew how
to handle him.

JAMES

Fine. If that's what it takes then
I can be a jerk too.

KAREN

I didn't say he was a jerk. I just
said he knew how to handle him.

JAMES

Okay, so how do you handle a jerk
without being a jerk yourself?

KAREN

I don't know. Ask Donnie what he
did. I'm sure he's dealt with his
fair share of agents.

JAMES

He owes me another audition.

ADAM

Don't look now, but you're about to help your first celebrity.

As she gets closer, James is surprised to see her.

JAMES

Oh my god! That's Julie Bryon!

ADAM

Go get her.

Adam walks away and James turns to face her.

JAMES

Hi. Can I help you... um... find some wine... today?

She is petite with blonde hair and blue eyes and very sweet. Very down to Earth.

JULIE

I was looking for a particular red that I tried some time ago. I don't remember the name but it has a clown on the label. Kind of quirky looking.

JAMES

Um... yeah... I think I know what you're looking for. It's, uh... right here.

James leads up another aisle and pulls a wine from the rack.

JAMES

It's called Ptomaine Blageurs, by Bonny Doon.

JULIE gets excited and takes the bottle from him.

JULIE

Oh my god! That's it! It is so good. The label is great!

JAMES

It's an off beat winery but they have a great rep. Robert Stegman is the artist.

JULIE

I'm having tri-tip.

JAMES

It's a syrah and the smokiness will taste great with the tri-tip grilled.

JULIE

Thank you so much.

JAMES

Enjoy.

She walks away and as soon as she's out of his sight he falls to his knees with his hands over his head.

JAMES

Oh-my-freaking-god!!!

29

INT. APARTMENT

29

Karen is on the sofa. James is standing and has obviously just told her about his day.

KAREN

Oh-my-freaking-god!

JAMES

I'm saying! Can you believe that?

KAREN

Is town great or what? Last summer I'm walking down Ocean Boulevard in Santa Monica, I'm passing that hotel there and there's this crowd gathered on the sidewalk blocking my way. I'm really annoyed until I hear this familiar voice and I look over to see Tom Hanks and Rita Wilson standing at their car yelling to someone in the restaurant. Only in this town, James.

*

*

JAMES

This was my first time. Adam helps them all the time. Dustin Hoffman, Courtney Cox. I watch from a distance.

*

*

*

*

*

*

*

*

*

*

KAREN

And...?

JAMES

Good, good.

The GUY pats Donnie on the shoulder and leaves.

DONNIE

See ya man! (To James) So... what's up?

JAMES

Uh, Tamra said you might be here.

DONNIE

Okay. And you saw Carroll?

JAMES

Yeah, actually, that's why I'm here. First of all, great set the other night. Boy, you got me, didn't you?

DONNIE

It's all in good fun.

JAMES

Sure, sure. And boy, you sure started something. They're like going out now.

DONNIE

Who?

JAMES

My friend Karen and Adam. The ones I was with.

DONNIE

Oh, okay. So... Carroll?

JAMES

Well, you know. The day wasn't the best. Personal things going on. I let them get to me and he didn't really see the best that I could do.

DONNIE

I'm sorry man, I thought he might be able to help.

JAMES

Well, you've been in this town, you know what it's like to audition and the pressures and all that...

DONNIE

Well, as the old Indian says in Josie Wales, You must endeavor to persevere.

JAMES

Right, right. But I was wondering... is there a chance you could get e back in to see him?

DONNIE

Gee, James, I don't know. If you couldn't get past the first audition, you know?

JAMES

But it's just like what I said. Too much going on in my head. I know I can do it. If I could just get one more chance.

DONNIE

Yeah, but it's my butt on the line if you're no good. I can't be pushing people on him, you know?

James begins to get defensive, smiles but becomes a bit more forceful.

JAMES

I totally get that. I really do. I just figure you know how it is. We have our good days and our bad days. That was one of my bad days.

James' attitude gives Donnie pause. He thinks about it. He really doesn't want to, but -

DONNIE

Look, Carroll's a tough nut, and he knows a lot of people. Let me talk to him. But just this one time. If he's not impressed then he's not impressed.

JAMES

All I need is one more chance.

DONNIE

Okay. (beat) You coming to the taping next week?

James is surprised and excited.

KAREN O.S.

Come on in!

James holds the phone to his chest as he walks into Karen's room.

JAMES

Adam says Julie Bryon is at the shop to see me.

KAREN

If Julie Bryon is there to see you, you don't stand there and tell me about it. You go - now!

33 INT. WINESHOPPE

33

James walks in the front door, Adam walks up to him.

ADAM

She's over in the reds.

James looks to where Adam indicated.

We see Julie Bryon browsing in the red wine section.

James looks stunned at Adam.

ADAM

I told her you would love to work with her.

JAMES

Why me?

ADAM

Really?

James walks over to the red wines. Julie smiles.

JULIE

Hi. I hope I'm not bothering you.

JAMES

No. Not at all.

JULIE

I'm Julie Bryon.

JAMES

I know. It's nice to meet you. James. I'm a... big fan, by the way.

JULIE

Thank you. So, I'll tell you what brings me in today. Do you have a few minutes?

*

JAMES

Sure.

JULIE

My friends and I love wine, and we love food, so I decided to make an evening of it.

JAMES

A wine tasting dinner?

JULIE

I need someone who can work with my husband since he will be cooking the meal. Do you collaborate well?

*

JAMES

Very. Yes. That would actually be fun. I've never done that before.

JULIE

Well, he's very easy to work with but very stubborn about his food.

*

*

JAMES

I'm your man.

*

JULIE

Good. But I would also like to make it a special evening. Not just the regular wine tasting dinner. Any suggestions?

*

*

*

*

James thinks a moment or two, then smiles.

*

JULIE

Hmmm...?

JAMES

You now what might be fun? Have you ever done a component tasting?

JULIE

I have but I'm sure most of my friends have not.

*

*

*

*

*

*

JAMES

It's a great way to learn how to identify the various spices.

*
*

JULIE

Let me talk to my husband.

*
*

JAMES

It's just a thought.

*
*

JULIE

No, I like that! Can I call you with the details?

*
*

JAMES

Absolutely.

*
*

JULIE

Okay. I'll talk to you soon. And thank you.

*
*

James smiles as she walks out. He stands there hyperventilating as Adam walks up.

*
*

ADAM

So, what's up?

*
*

JAMES

I'm going to throw up.

*
*

34 INT. WINESHOPPE BREAKROOM- DAY

34

James is sitting at the table with his laptop, browsing.

*
*

ANGLE: LAPTOP MONITOR

We see a website for actors. It is a profile for James with his headshot. He clicks on a tab for MESSAGES. When it opens we see - NO NEW MESSAGES.

*
*

CLOSE UP: JAMES

as he grunts. Adam comes in.

*
*

ADAM

James. Julie Bryon is on the phone

*
*

JAMES

Okay.

*
*

We follow James into -

*
*

*
*

*
*

*
*

35

INT. OFFICE

35

James sits at the desk and picks up the phone.

JAMES

Hi. James.

JULIE (FILTER)

Hi, James. Julie Bryon. I was wondering if you would be able to meet with my husband and myself this afternoon.

*
*
*
*

James spots -

*

CLOSE UP: WINE

*

A case of BLACKBAND VINYARD wines.

*

JAMES O.S.

Oh, absolutely. What time is good?

JULIE (FILTER)

Is an hour okay?

James reaches down and picks up a bottle, inspecting it.

*

JAMES O.S.

Tell me where.

JULIE (FILTER)

Bolero Cafe on Wilshire? Do you know where that is?

*
*

He places the bottle back in the case.

*

CLOSE UP: JAMES

*

JAMES

I can find it. I'll see you in about an hour?

*
*
*

JULIE (FILTER)

Great. Bye-bye.

*
*
*

JAMES

Bye.

*
*
*

He hangs up, gets up and leaves the office.

*
*

CUT TO:

*
*
*
*

Adam is setting out some new wines for tasting when James walks in and starts to put on his coat.

ADAM

Going to meet with Julie?

JAMES

Yeah. (Beat) What is that wine I saw in the office?

ADAM

My dad's winery, a long time ago.

JAMES

Really?

ADAM

Yeah. I grew up with wine making. That's how I learned what I know today.

JAMES

It's no longer around?

ADAM

It went belly up before the advent of the internet.

JAMES

Now that's the kind of wine history I need. Mine is kind of boring. Is it good?

ADAM

Five star at it's peak. Not many cases left but I break out a bottle every now and then.

JAMES

Okay. Well, I'm off.

ADAM

Good luck with that.

CUT TO:

* * * * *

37 EXT. WILSHIRE BLVD - DAY - ESTABLISHING 37 *

The bustling traffic of Wilshire Blvd. We see James' car as he parks. *

38 EXT. BOLERO CAFE 38 *

Julie and her husband CAMERON are sitting at an outdoor table. They both wear sunglasses and ball caps. Empty snack plates and a new bottle of Chardonnay with three glasses. James walks up and Julie waves to him. He walks over to them and Cameron stands to shake his hand. *

CAMERON
You must be James. *

JAMES
Yes. Hi. How are you? *

CAMERON
Cameron. Good. Have a seat. I was about to crack open a bottle of wine *

JULIE
How are you James? *

JAMES
Good. Thank you. You? *

JULIE
Very good. *

Cameron pops the cork on the Chard. *

CAMERON
So where are you from, James? *

JAMES
Stockton. Northern California. *

CAMERON
I know Stockton. *

JAMES
Really? *

CAMERON
I have actually been through there. *

JAMES
Wow! Small world.

JULIE
What brought you this way?

JAMES
Acting. No shock there.

CAMERON
That's the going story. And you're
a wine connoisseur, I understand.

JAMES
I know my way around a bottle or
two.

CAMERON
Where did you get your wine
knowledge?

James smiles. He thinks about this as Cameron pours the
wine.

JAMES
My dad. He had a small vineyard
called Blackband. Taught me
everything I know.

JULIE
Really? I never heard of it.

JAMES
Well, like acting, it's a tough
industry. Unfortunately it went
belly up before the advent of the
internet, so you'll never find it
there.

CAMERON
Well, that's too bad. Good wine?

JAMES
Very good.

JULIE
Cameron and I had the opportunity
to try a now defunct wine about two
years ago. What was that called,
honey?

CAMERON

Oh man... what was that? Very nice wine too. We had the Cab.

JULIE

Aroma.

CAMERON

Yes! That's it! Very much lived up to it's name. Can people still get their hands on Blackband?

JAMES

My dad has a couple of cases. I'll see what I can do.

CAMERON

Well, listen, why don't we order a snack and then we can go over the menu.

JAMES

Sounds good.

Cameron waves for a waiter.

JULIE

Oh, and James, we were thinking the component tasting would be fun

JAMES

Oh, that's good!

CAMERON

We would like to have you there to kind of officiate over that part of the evening. Is that alright?

JULIE

And we'll pay you for your time, of course.

James is stunned at the offer. Quiet as this news soaks in.

JULIE

Is... that okay?

JAMES

Sure. I would be honored.

Cameron pours more wine.

CAMERON

Let's toast. *

They clink their glasses. *

FADE TO:

39 EXT. HOLLYWOOD HILLS NEIGHBORHOOD - NIGHT - ESTABLISHING 39

Over this we hear the laughter of a group of people.

40 INT. JULIE BRYON'S HOME 40

The group of MEN and WOMEN are sitting around the living room. There are TV trays set up in front of everybody with small LIQUEUR GLASSES. James is standing at a table holding one of the glasses in his hand. *

JAMES

I kid you not. The wine was so convoluted with various components that it was actually banned in Australia... where it was made, by the way. But no. Back to acidity.

WOMAN

Isn't acidity bad?

JAMES

On the contrary, acidity is a nice balance in wine for the sweetness. Which brings us to the next taste test. Pick up the white wine... good, take a whiff. Smells great, doesn't it? Now swoosh it around in your mouth. You're going to get a sense of the apple, a slight acidity and sweetness. (They do it) Now, pick up the acid component, swoosh it around in your mouth and then swallow it. Then... take another sip of the wine.

They all do as he suggests. When they drink the wine we hear various sounds of amazement.

JAMES

Right? Did you taste the difference? What did you taste?

MAN

The wine tasted sweeter. How did that happen?

JAMES

The acid that you drank suppressed your sense of acid just enough to let the sweetness of the wine come through. What does that tell you?

JULIE

Balance.

JAMES

Exactly. Acid works with sweet to give the wine balance. Also, the more acid, the less P.h. The less P.h., the longer lasting the wine.

Various 'aahs' as he picks up a cup for the next taste. *

CUT TO:

41 INT. JULIE BRYON'S HOME - LATER

41

James is gathering up his stuff into a BOX as the people sit around talking. Julie and Cameron walk up to him.

JULIE

Thank you so much for the education. That was amazing.

CAMERON

Really very nice.

JAMES

Well, great! I'm glad you guys liked it.

JULIE

So, look, you have a great personality, very nice guy, so I am going to... *

She takes a pen from James and writes a number on the box. *

JULIE

Give this guy a call and tell him I sent you. He's an agent. I can't promise anything, the rest is up to you, but... (Shrugs) *

CAMERON

I knew she was going to do that.

JAMES

Well, thank you. You didn't have to
do that. Thank you.

James takes out his cell phone and holds it up.

JAMES

Is it okay if I take a picture?

JULIE

Sure.

She hands the camera to Cameron and then stands next to
James with her arm around him. Cameron takes a picture and
hands the phone back to James.

JAMES

Thank you so much.

CAMERON

This is for you.

Cameron hands James an envelope.

JULIE

We'll show you out.

JAMES

Oh, no, no, no! You two enjoy your
party. I can get it.

James picks up the box revealing a BOTTLE of BLACKBAND WINE
sitting on the counter.

JULIE

Oh, and by the way... we're looking
forward to trying this.

JAMES

You're very welcome. Enjoy.

JULIE

We will. Thanks again.

CUT TO:

42 INT. JAMES' CAR - NIGHT 42

He is sitting on the drivers side looking in the envelope Julie gave him. He has a stunned look on his face.

JAMES
Holy crap!

CUT TO:

43 INT. KAREN'S APARTMENT - LATER 43

James is standing over Karen, who sits on the sofa, staring in the same envelope.

KAREN
Holy crap!

JAMES
Right?

KAREN
James! There's over a thousand dollars here!

JAMES
I'm saying! And... she gave me the number to an agent or someone.

KAREN
Get out!!

JAMES
I didn't even have to smack up to her!

Karen looks at the box.

KAREN
Who is this?

JAMES
Don't know, but, she told me to tell him that she sent me. Check this out.

He takes out his phone and shows her the picture of he and Julie.

KAREN
And already as your wallpaper. See? Did I not tell you something like this would happen?

JAMES
You the man, K!

KAREN
Are you going to call?

JAMES
Hell yeah! I don't know what to do.
What monologue should I do?

KAREN
What about the one from Malice,
that Alec Baldwin does. What is it?
The one about, you know, *I am God!*
That one!

JAMES
Maybe. (Beat) You know what one
would be intense? The one from
Exorcist three. The one that Brad
Dourif does.

KAREN
You think?

JAMES
Absolutely! I did it for drama day
at the college. They loved it!

KAREN
They did?

James is a bit put off by Karen's response.

JAMES
What do you mean? You were there!

KAREN
I know. But it seemed like it was,
you know... *okay.*

JAMES
Well, okay. Malice it is.

KAREN
I think that'll be best.

JAMES
I say we go celebrate. My treat.

The door bell rings. Karen answers it. James is surprised to
see Adam.

ADAM
James. *

JAMES
Hey Adam. *

ADAM
So? How'd it go tonight? *

JAMES
Good. *

KAREN
He's being coy. He's the first
person I know to get a thousand
dollar tip for a two hour job. *

ADAM
Wow! James! Good job! *

Adam shakes his hand. *

JAMES
So... you guys are going out? *

ADAM
Late night drink. *

KAREN
And tell Adam the rest. He scored
an audition with a prominent agent. *

ADAM
Very nice. Break-a-leg, I guess you
guys say. *

JAMES
Yeah. And I'm thinking maybe the
Exorcist three monologue would work
better. *

KAREN
But we voted against it. *

JAMES
Why? What was wrong with it? *

KAREN
It's just a bit, I don't know,
strong. I mean, if your Brad
Dourif, yes! Absolutely! You just
need to be at a certain level to
pull that one off. *

ADAM

It's just seems like he's not to
happy with us hanging out.

*
*

KAREN

Well, he's got to get used to it.

*

ADAM

He just seems like...

*

KAREN

Adam, I've known James for seven
years and this interest he's got
with me has just recently reared
it's head. It's just as surprising
to me, believe me.

*
*
*
*
*

ADAM

It's just that these things can
wreak havoc when people work
together. I have a business to run.

*
*
*

KAREN

I know. I really don't think James
would screw that up. It's his job,
you know?

*
*
*

ADAM

Are you sure?

*

She's not.

*

CUT TO:

44 INT. WINESHOPPE - DAY

44

James walks in and is greeted by Adam with huge smile.

*
*
*

ADAM

Congratulations are in order!

*
*

JAMES

What? Why?

*
*
*

ADAM

Julie Bryon called this morning,
raving about the dinner! "James did
an awesome job and was thoroughly
entertaining".

*
*
*
*
*
*
*
*
*
*

JAMES

Oh my god! Really? She said that about me?

Adam is a bit overly appreciative. Over-compensating for what he thinks could be an uncomfortable situation.

ADAM

Wait! It gets better! Next month are the Emmy Awards and Ms. Bryon is having an after awards shin-dig in her home! We - my friend - are supplying the wine for the event! Ten-thousand-dollars!

JAMES

What??

ADAM

Nice job.

James is speechless as Adam pats him on the back.

CUT TO:

45 EXT. SUNSET BLVD - DAY - ESTABLISHING 45

James is walking up the street, a note in hand and checking addresses. We see a door with a sign that reads:

CREATIVE INTERNATIONAL AGENCY

James goes inside.

46 INT. CREATIVE INTERNATIONAL 46

A fairly swank office. Large. James walks up to a receptionist with a desk plate that reads: AMBER JENSEN.

AMBER

May I help you?

JAMES

My name is James Lyndsey, I have an appointment with David Gary? I was referred by Julie Bryon.

AMBER

Oh yes, David is expecting you. Go ahead and have a seat.

James takes a seat in the waiting area.

FADE TO:

47 INT. CREATIVE INTERNATIONAL - LATER 47

Not sure how long, but James has been waiting patiently.
Finally -

AMBER
James? David will see you now.

JAMES
Thank you.

James walks into -

48 INT. DAVID'S OFFICE 48

DAVID GRAY is a very distinguished man. He sits behind a very nice desk that furnishes a large, beautifully decorated office. He is straight forward with no time for small talk, but pleasant. He smiles when James enters.

DAVID
James?

JAMES
Yes sir.

James shakes his hand.

DAVID
Have a seat. So, tell me about yourself. What's your experience?

JAMES
Predominantly theater. I did a small role in a very low budget independent film in Sacramento last summer.

DAVID
Do you have a reel tape?

JAMES
Unfortunately, no. I apologize.

DAVID
I understand. Well, here's the thing. Consider yourself lucky. The only reason you're here now is because of Julie.

*

JAMES

I understand, and I appreciate the opportunity. I certainly don't want to waste your time. I have my resume here.

James starts to hand it to David, who just pushes it back to him.

DAVID

At this point a resume does me no good. People can put anything on a resume.

JAMES

Again, I understand. What do you need from me?

DAVID

What have you got?

JAMES

I have a monologue from the Exorcist three.

David puts out his hand, inviting James to start. James is nervous but takes a few moments to relax. Shrugs his shoulders, loosens his neck and then slowly looks at David. His expression is forced, affected. When he starts, it is overdone. Not very good.

JAMES

"I like plays. The good ones... Shakespeare... I like Titus Andronicus the best; it's sweet. Incidentally, did you know that you are talking to an artist..."

CUT TO:

49

EXT. CAFE - LATER

49

James is sitting at a table outside. A cup of coffee and a snack. He is neither eating or drinking. He stares off to nowhere in particular. A sullen expression on his face.

Karen walks up, excited.

KAREN

There you are!

JAMES

Hey.

*

KAREN

I've been trying to call you.

James takes out his cell phone and turns it on.

JAMES

Oh yeah.

He sits silent. Not responding to Karen.

*

KAREN

So?

JAMES

It, uh... it went good. Yeah. He's going to... he's not sure he can represent me himself, but he's going to refer me to another guy.

KAREN

(Not buying it)

James?

JAMES

It sucked, K! Okay? He thought I sucked!

KAREN

He didn't say that, did he?

*

JAMES

Well, no, but you could see it. Then he just brushed me off. 'Maybe this isn't the right time for you. Thank you for coming in.'

KAREN

I'm sorry, James.

JAMES

The thing that gets me the most is Julie. He's going to tell her and she's going to think I suck as well.

KAREN

She's an actor. I'm sure she'll understand.

JAMES

I think I'm going to call her!
Maybe she could suggest something.
She knows the guy, and...

*

KAREN

That may not be a good idea, you
know?

*

*

JAMES

But if I could just get in there
again! Show him what I can do! I
was nervous, you know?

KAREN

I don't know, James! If she asks,
just tell her what happened. Let
her suggest something - if she
wants!

*

*

JAMES

Karen! You don't understand! You've
never been into acting the way I
have! I could have done better!

KAREN

James, don't do this. Promise me.

*

JAMES

But...

KAREN

James!

James fumes, sits there for a moment in silence.

JAMES

I was so close... for the first
time.

KAREN

You'll get there again. Who's to
say you won't?

JAMES

Get there again!? Are you kidding
me? They all want teenagers! Look
at me! How long will it be before I
get there again?

KAREN

Don't mock me, James! All I'm
saying is take it slow with Julie.
You've just met her!

51 INT. APARTMENT - NIGHT - LATER 51

James is still slumped back on the couch. We hear the television. Dialogue from an old film surrounds us as the CAMERA pulls in tight on him.

MAN:

You're Norma Desmond. You used to be in silent pictures. You used to be big.

WOMAN

I am big. It's the pictures that got small.

James is in a daze as he stares at the television, not really watching.

CUT TO:

52 INT. APARTMENT - DAY 52

James walks out of his bedroom brushing his hair. From the television we hear the newscaster:

NEWSCASTER

Emmy news is buzzing with the nomination of Julie Bryon as best actress in a dramatic series.

He watches for a moment and then goes to the bookshelf.

NEWSCASTER

This will be the third nomination and hopefully first win for her as she also celebrates her fifth anniversary with husband Cameron.

He pulls out an AGENTS GUIDE and begins flipping pages until he finds what he's looking for. Picks up his phone and dials.

FEMALE NEWSCASTER

We wish her the best, as well as all the nominees. Also in the works, a new movie by...

James turns off the television.

JAMES

Hi. My name is James Lyndsey. I'm a friend of... Julie Bryon - Yes. I

(MORE)

JAMES (cont'd)
 had a dinner at her home just last week and she told me that I should call your office. - Yes, I have some film experience - Yes, I have a head shot, and I would love to come in and talk with Mister Mann - Okay, sure. - Whenever is convenient for him - Friday is good - Two o'clock? Absolutely. See you Friday - Thank you. (hangs up)

He sits back on the sofa and smiles.

CUT TO:

53 INT. WINESHOPPE - DAY

53

James is stacking cases of wine when Adam walks up.

ADAM
 James.

JAMES
 Hey Adam.

ADAM
 How are you doing?

JAMES
 Best as I can be. Surviving.

ADAM
 I need to ask you something.

JAMES
 What's up?

ADAM
 I had six bottles of Blackband and now there is only five. Neither Jenny or myself pulled any so I was wondering if you knew anything about it?

JAMES
 No, I really don't.

ADAM
 James... I'm not accusing anybody... if you know anything please tell me and we can move on.

54 INT. DARYL MANN AGENCY

54

James is seated in the waiting area. He appears much more relaxed than his visit to the first agent. Confident, almost, as he smiles and bobs his foot to the music playing softly. Again it is a very posh office. Definitely a high-end agency.

A RECEPTIONIST sits at the desk doing her paperwork. Finally a beep from her intercom.

RECEPTIONIST

Mister Lyndsey? Mister Mann will see you now.

JAMES

Thank you.

James gets up and struts into -

55 INT. DARYL MANN'S OFFICE

55

Again, a very swank office with expensive furniture. DARYL MANN is an A list agent with an impressive record for making or breaking talent. He sits back in his seat as James walks in. His demeanor is stoic. He merely motions for James to sit and James does. At first he just looks at James with a poker face, studying him. James becomes slightly nervous. Finally -

DARYL

So, tell me again how you know Julie?

JAMES

She invited me to her home for a wine tasting dinner. I sell wine. We hit it off and when she found out that I was... am... an actor she suggested I call you. Just tell Daryl I sent you. So... here I am.

Daryl sits and mulls this over with a 'hmmm!'.

DARYL

That's very interesting. You see, the way it normally works is when an actor, the likes of Julie Bryon, suggests an agent, they usually call said agent to give them a heads up.

JAMES

Oh. She didn't call you?

DARYL

She said you seemed nice. You know wine like it's nobody's business, but... no... she did not give you my number.

JAMES

Mister Mann...

DARYL

I almost had my secretary call you and cancel.

JAMES

Yeah?

DARYL

But then I thought, if this guy's talent matches his balls then I should take a look.

JAMES

Oh... good.

DARYL

But then I had a talk with David Gray over at Creative.

James becomes more nervous,

DARYL

Mister Lyndsey, I've been in this business for a rather long time. I have seen actors come into this town and worm their way into agent's offices; casting director's, film director's and even writer's. And let me tell you that some people can be very inventive - on the cusp of entertaining even, to get themselves in front of someone like me. One day a pizza guy shows up with five free pizza's. You know what was on the bottom of each pizza when we all had our fill? Guess.

JAMES

I would guess, somebody's resume?

DARYL

His headshot. Under each pizza. Now that's inventive. That's creativity. I called that guy in a heartbeat and now he's a working actor. He's not an A lister, but he's not selling wine either. On the other side of the spectrum we have people like you, who name drop and use other people's fame to weasel into my office. It's not inventive. It's not creative, and it's not entertaining.

Daryl stares at James. *

JAMES

So... I guess I'll never work in this town again? *

DARYL

From what I understand you haven't even started work in this town, so let's not ruin your losing streak. *

With his tail tucked firmly between his legs, James walks out of the office.

CUT TO:

56 EXT. HOLLYWOOD HILLS NEIGHBORHOOD - DAY

56

James' car pulls up in front of Julie Bryon's home. He gets out of the car.

CUT TO:

57 INT. JULIE BRYON'S HOME

57

Cameron is preparing a meal in the kitchen. A 'beep' sounds from O.S. He goes to - *

58 INT. DEN

58

A beautifully decorated den with an oak desk at one end. Behind the desk is a table near the window that holds four SECURITY MONITORS. On one monitor is the front gate where Cameron is surprised to see James standing there.

CAMERON
Honey? (Beat) Julie!!

JULIE O.S.
What?

CAMERON
You better come over here!

Julie walks over to the monitors. Before Cameron can say anything she notices James.

JULIE
Oh, you've got to be kidding!

CAMERON
Um, should we call the police? *

JULIE
No. I'll go talk to him.

CAMERON
I'm going with you.

59 EXT. JULIE BRYON'S HOME - FRONT GATE

59

James is standing there, agitated as Cameron and Julie walk up. They do not open the gate but speak to him through the bars.

CAMERON
James? What are you doing here?

JAMES
Julie? Can I talk to you?

JULIE
James, you can't just show up here.
What do you want?

James is a little put off by their attitude and looks at them perplexed.

JULIE
Good bye, James.

They walk away and James yells after them.

JAMES
I did more for you than give a
phone number, Julie! I could have
just sold you the wine and sent you
on your way! I gave my time!

CAMERON
And we paid you for your time! Good
bye!

*
*

Pissed, James kicks the gate. Cameron takes his cell phone
out and begins to call the police. James stands there
watching, as if daring, then he resigns and storms to his
car and drives off leaving skid marks.

CUT TO:

60

EXT. SUNSET BLVD - DAY

60

REVERSE SHOT: JAMES

is driving along pissed. Cursing under his breath. Soon,
from behind we see the lights from a POLICE CAR. James looks
in the rear view mirror.

JAMES
Son of a bitch! Now what?

He pulls over and waits as the police car pulls up behind
him. The POLICEMAN gets out of the car and walks up to
James's car. James rolls down the window.

POLICEMAN
License and registration?

James complies and pulls the documents from his wallet. The
policeman looks them over, all is in order so he hands them
back.

POLICEMAN
Mister Lyndsey, do you know why I
pulled you over?

JAMES
No sir. (He does)

*
*
*
*
*
*
*

POLICEMAN

Mister Lyndsey, did you just come from Julie Bryon's home?

JAMES

Yes sir.

POLICEMAN

Do you want to tell me what happened?

James thinks a moment. Contemplates playing dumb but wisely decides against.

JAMES

Um, we just had a disagreement and I left.

POLICEMAN

Nothing else, Mister Lyndsey?

JAMES

Yes sir. I kicked the gate. I... I'm sorry about that. I'm not going back there.

POLICEMAN

Mister Lyndsey have you lived here in the Los Angeles area for very long?

JAMES

A few months now.

POLICEMAN

Mister Lyndsey, this is not like most other towns. There are a multitude of celebrities that live here and that can sometimes create difficult moments with fans.

JAMES

I understand sir.

POLICEMAN

I'm going to leave you with a warning. They did call us and if we have to talk to you again it may be in jail. I'm sure you don't want that.

JAMES

No sir.

POLICEMAN

Have a good day.

JAMES

Thank you.

The policeman walks back to his car. James curses again under his breath and slowly drives off.

CUT TO:

61 EXT. MELROSE AVE - NIGHT

61 *

Karen and Adam are with Nacine and James on the crowded street of Melrose. They are in a brisk walk as all are excited about their evening together. The three are talking very animated, James just looks upset.

*
*
*
*
*

NACINE

This is going to be fun. Thank you for inviting me James.

*
*
*
*

JAMES

Sure.

*
*
*

ADAM

Same here.

*
*
*

KAREN

Don't forget me.

*
*
*

JAMES

Pays to know people.

*
*
*

Karen walks up next to him.

KAREN

Are you okay?

*
*
*
*

JAMES

I'm fine.

*
*
*

KAREN

Look, the other night was just...

*
*
*

JAMES

Dude, I'm fine.

*
*
*

They reach the THE IMPROV where we see two lines. The one on the left is for the regular crowd, which is very long and almost down the block. The one on the right is for V.I.Ps, hardly no one in that line. James and company get into the VIP line. At the door they are stopped by a rather large DOORMAN with a clipboard.

DOORMAN

Name?

JAMES

James Lynsey. We're friends of Donnie Morrissey.

He checks the clipboard and shakes his head.

DOORMAN

No go bro. You're not on the list.

JAMES

No. He invited us.

DOORMAN

I have a party of two for Morrissey and they're already checked in.

JAMES

That's us!

DOORMAN

I'm counting four of you, bro.

KAREN

James, it's okay. We can just get in line.

JAMES

But he invited me! I'm a friend of his!

DOORMAN

You need to skee-daddle bro! I got other people in line!

ADAM

James, we can figure it out later.

JAMES

No! That's not right! Somebody else took our reservations!

DOORMAN

Bro! You need to go now!

*

KAREN

James! Let's go!

*

DOORMAN

Listen to your friends, bro, cuz
you don't want me putting you out!

*

*

KAREN

James! Let's go!

*

JAMES

Look again!

*

DOORMAN

Don't need to look again Jimmy! I
read just fine. Now go!

*

*

NACINE

Can we just go please?

*

DOORMAN

Yes, you can go please!

*

JAMES

This is screwed up, asshole!

*

James pushes the doorman, causing him to drop his clipboard.
The large guy grabs James by the arm and twists it behind
his back and then pushes James to the sidewalk.

*

*

*

*

DOORMAN

Leave now before I call the cops!

*

*

*

ADAM

James! Leave with us now!

*

*

*

The three help him up and pull him along down the street as
James eyeballs the doorman.

*

*

*

They stop a few doors down by a restaurant.

*

*

ADAM

Alright. Look. Let's go grab a
bite. My treat.

*

*

*

*

KAREN

You guys go inside, we'll be along
in a bit.

*

*

*

*

*

*

Adam and Nacine go into the restaurant. James leans against the building. Karen gathers herself as she watches James. Then -

KAREN

Seven years I've known you and you still have the ability to surprise me. What the hell was that all about?

JAMES

There's no reason for that! I should have been on the list!

KAREN

What did Donnie say to you? Exactly!

JAMES

He said, you're going to be there right? I said I would love to and he said okay!

KAREN

But did he actually say you were on his list?

JAMES

What else could he mean?

KAREN

He could have been asking if you were going to be there. That's it!

JAMES

That's ridiculous!

KAREN

James, he's just starting out. I'm sure he's limited to how many he can invite. He just met you.

JAMES

This is bull! You know what? He said something to his agent. That second audition was worse than the first one! And then this happens! He's trying to screw me!

KAREN

Now *that's* ridiculous!

JAMES

Well then he should have been clear!

KAREN

I think you were just reading into it.

James huffs and looks at her in disbelief.

JAMES

Okay, fine! It's all my fault!

KAREN

James...

JAMES

You know what? Just go inside and be with your boyfriend!

KAREN

You know what? I'm tired of being your punching bag. We need to part ways.

JAMES

What does that mean?

KAREN

You need to move out. Tonight. I'm done with this.

Karen walks into the restaurant.

CUT TO:

62	EXT. MOTEL - DAY - ESTABLISHING	62
	James' car pulls up and parks.	
62A	INT. MOTEL MANAGER'S OFFICE	62A
	The MOTEL MANAGER looks up to see James' car pull in.	
63	INT. MOTEL ROOM	63
	James walks in and tosses his keys on the bed. He's exasperated and then sits on the bed. Soon a knock at the door. He answers it. It's Adam.	

JAMES

I'm sorry! But it's one customer,
Adam! Look at all the celebrities
who shop there!

ADAM

That's the problem, James!
Celebrities look out for one
another! If they hear some kook at
the Wineshoppe started causing
problems they're not going to want
to come back. They're a close-knit
community.

JAMES

That's what the cop said.

ADAM

The what? The what!?

JAMES

Oh crap!

ADAM

I thought you said it was a
misunderstanding?

JAMES

You know what? She should never had
said anything to you! That was
wrong of her!

ADAM

That was wrong of her? Of her? She
is my customer!

JAMES

You didn't lose the sale! I don't
know why you're so upset! What do
you want me to do? Just tell me! Go
ahead say it!

ADAM

I don't know! Yesterday was a hell
of a day for you. You have a
problem with Karen, you cause a a
scene at the Improv, and something
happens with Julie Bryon that
apparently involves the police!

JAMES

I don't know what to tell you!

Adam just stands a moment as he composes himself. Finally -

ADAM

And you lied to me about taking the bottle of Blackband. You gave it to Julie.

JAMES

It was just PR for the shop.

ADAM

Julie Bryon is more than a good reason to pull out a bottle of Blackband. All you had to do was ask!

JAMES

So what? Am I fired?

ADAM

Here's the thing. Julie Bryon does not want to deal with you. That's how I saved the sale. I have to look out for my business. I spent fifteen years building up my reputation. (Beat) I'll bring by your final check tonight. I need the key.

James looks through his belongings.

JAMES

I must have left it at the apartment. I can go get it right now.

ADAM

No. Just... bring it by tomorrow and I'll have your check ready for you.

With that, Adam leaves James stunned.

James sits in silence, sulking.

Again there is a knock at the door. James answers the door. It's the MOTEL MANAGER. James just sighs.

MOTEL MANAGER

You got some money for me?

JAMES

I'm sorry. Look. I ran into some trouble but I will have money tomorrow. I promise.

MOTEL MANAGER

You said the same thing to me
yesterday. You can't stay here for
free.

JAMES

Honestly! I just lost my job!

MOTEL MANAGER

That's not my problem! I have a
business to run! I either have
money in my hand or you need to get
out! *

JAMES

I promise! I promise! If you wait
until tomorrow I will pay you for
the last two days!

MOTEL MANAGER

And let you skip out behind my
back? No! Money or out!

JAMES

I can't skip! I got no place to go! *

MOTEL MANAGER

Not my problem, man! You shoulda
thought of that! Let's go!

Irritated, James slaps his belongings together and carries
them out the door. The Motel Manager takes the key from on
top of the bed.

CUT TO:

64 EXT. KAREN'S APARTMENT - NIGHT

64

James is standing at the front door with his suitcase.
Lights are off inside. James knocks. A moment later Karen
answers the door. She keeps it open just a fraction and says
nothing. *

JAMES

Hey. *

KAREN

What do you want? *

JAMES

Just want to get the rest of my
stuff. *

She opens the door and walks away. *

CUT TO: *

65 INT. BEDROOM 65

James gathers up the few things he has left and then takes the SHOP KEYS from the small table next to the wall. *

66 INT. APARTMENT 66

James walks out of his room. Karen just sits on the sofa watching television. James hands her the apartment key. She takes it and he stands there a moment or two. *

KAREN *

What? *

JAMES *

The thing is... I got kicked out of the motel and... *

KAREN *

No. *

JAMES *

Karen, I really am sorry. I... *

KAREN *

You know that comfortable feeling I didn't want spoiled? That line has been crossed. *

The point is made. James slowly leaves. *

CUT TO: *

67 INT. BAR - NIGHT 67

James sits at the bar with his suitcase next to him. He obviously has had quite a bit as he looks quite toasted. The BARTENDER walks up. James points to his glass for another. *

BARTENDER *

I think you've reached your limit, pal. *

JAMES *

Just one more. *

BARTENDER

You've already had one more, and that was one more too many. I'll get you a seltzer.

JAMES

Wait! Look! I am a friend of Julie Bryon's.

BARTENDER

So? How's that supposed to get you a drink? *

JAMES

Because. Look, you're an actor, right? Just tending bar, waiting for your big break? *

BARTENDER

No. *

That didn't work. *

JAMES

Can I get just one drink? *

BARTENDER

No. *

JAMES

No, really...

BARTENDER

Oh. You mean *really*. I thought you were just kidding. *

JAMES

So can I get a drink? *

BARTENDER

No. Really. Out. *

JAMES

Get out. Again, I have to get out. Story of my freakin' life!

He runs his finger around the inside of the glass and licks it.

JAMES

That's okay. I know where I can get a drink. And the good stuff. Better than anything you have here.

BARTENDER

Knock yourself out, pal!

James grabs his suitcase and wobbles out the door.

CUT TO:

68

INT. WINESHOPPE - NIGHT

68

It is dark inside. We are looking out the front door. James walks up and unlocks the steel gate, then the door and opens it. He stumbles in and closes the gate and door.

He begins strolling up and down the aisles, periodically picking up a bottle of wine here and there and inspecting it. Finally he looks O.S. and smiles.

POV: JAMES

We are looking at the high end wine case.

MEDIUM: JAMES

walks over to the case, takes out his keys and unlocks the case. He takes a deep breath as he slowly takes the bottle of PETRUS from it's cradle on the top shelf.

James takes a cheap WINE OPENER from a CLIP STRIP hanging nearby. He sits on the floor and takes another deep breath as he cuts the foil and then screws in the cork screw and slowly pops the cork out. He sets the bottle next to him to let it breath. He leans over and sniffs.

JAMES

So that's what four grand smells like.

He gets up and walks over to a shelf of WINE GLASSES and takes one. He sits again next to the bottle and slowly pours a little into the glass. He swirls and sniffs. Smiles and takes a sip. Smiles again and drinks the rest. Then pours a half glass, drinks and leans back with his eyes closed.

FADE OUT:

FADE IN:

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*
*

69 EXT. WINESHOPPE - DAY

69

Adam walks up to the front door. He starts to unlock the door and is surprised to see it already unlocked. Startled, he looks through the glass, into the shop.

ADAM
Son of a bitch!

He opens the door and storms in.

70 INT. WINESHOPPE

70

Adam stands over James. He is passed out. Adam reaches down and picks up the now empty bottle of Petrus. He is pissed. He takes out his cell phone and dials. We hear -

VOICE (FILTER)
Los Angeles Police department
non-emergency line. May I help you?

SLOW FADE OUT:

FADE IN:

71 INT. JAIL CELL

71

James is laying on a cot. He is awake and facing the wall. We hear -

DANA O.S.
Jimmy.

James looks up.

REVERSE SHOT:

James sees his sister Dana standing with a GUARD.

MEDIUM: JAMES

sits up, embarrassed.

JAMES
Dana! What are you doing here?

DANA
The police called mom and dad.

JAMES

Oh my god!

*

DANA

No! You're lucky I was house sitting. They're in Vegas.

*

*

JAMES

Do they know?

*

DANA

No, they don't know! And I don't think they should!

*

*

JAMES

Kind of hard to do with a felony on my hands.

*

*

DANA

We'll talk about that. Come on.

*

The Guard unlocks the cell.

GUARD

You're free to go.

JAMES

What's going on?

*

*

DANA

I spoke with your boss at the wine store and he's not going to press charges.

*

*

*

*

*

*

JAMES

He's not? Why?

*

*

DANA

Are you going to stand there and ask stupid questions or come with me?

*

*

*

*

*

*

CUT TO:

*

*

*

*

72

INT. DANA'S CAR - DAY

72

James is sitting on the passenger side. Dana is driving.

*

*

JAMES

Dana, why did you pay for the whole thing? That was four grand!

*

*

*

*

*

DANA

Don't worry, you're going to pay me back. Be lucky you didn't cause any damage in your drunken stupor!

JAMES

I barely remember anything. *

DANA

Now, you want to tell me what's going on? Karen kicks you out of the apartment...

JAMES

You know about that?

DANA

She was the first person I called after I got the call.

She waits for him to respond but he just stares at his coffee. *

DANA

Well...? *

JAMES

It was just a misunderstanding!

DANA

You think I jumped in the car and drove six hours straight because of a misunderstanding? *

JAMES

Oh my god! You know what happened with Julie Bryon? *

DANA

That is so embarrassing! *

JAMES

Did you talk to her? *

DANA

Yeah! I'm going to stroll right over to Julie Bryon's house. I talked to your boss and I read the police report. *

JAMES

I don't know what happened! I just wanted a chance! *

DANA

That's a hell of a way to get their
attention, brother dear!

*
*

JAMES

What do you want me to do?

DANA

You're going to come home! That's
what you're going to do!

JAMES

What??

DANA

What choice have you got? You have
no job and no place to live!

James sighs and puts his head between his knees.

*

JAMES

This is humiliating!

*

DANA

No doubt.

*

JAMES

I bet you're enjoying this.

*

Dana is pissed. She pulls the car over and parks.

*

DANA

Enjoying this? Do you think I enjoy
seeing my brother lying there in a
jail cell? We're not kids anymore,
James! I grew out of that teenage
sibling rivalry years ago! I grew
up!

*
*
*
*
*
*

JAMES

And I didn't?

*

DANA

I picked you up... from *jail!*

*

Dana gives that statement a chance to sink in.

*

DANA

Oh, you piss me off sometimes.

*

Pause.

*

73 EXT. STOCKTON CITY - DAY - HIGH SHOT - ESTABLISHING 73

74 INT. JAMES' PARENTS HOUSE - BEDROOM 74 *

James is in his old room. On the floor is his open suitcase. Along the wall are shelves with models from his childhood, a few survived over the years. A mixture of sci-fi posters and theater posters. *

James takes the BIONIC ARM MODEL and places it on a shelf. He picks up a model of the QUEEN MARY and inspects it. Gingerly places it back on its stand. He then turns and looks at his bed, a single mattress. *

After a moment or two we hear his mother -

JOAN O.S.

Jimmy?

He just sighs. He's not in the mood.

JOAN O.S.

Jimmy!

JAMES

Alright!

James leaves the room. *

CUT TO: *

75 INT. HOUSE - DOWNSTAIRS 75 *

James comes down the stairs where Joan is standing. *

JOAN *

I fixed you some lunch. *

JAMES *

Oh, I'm sorry mom. I was going to run over to the theater and see what's going on. *

JOAN *

Okay. Are you going to get yourself something to eat? *

JAMES *

Yeah. I'll stop somewhere. *

JOAN

Okay then.

Joan pulls him close with a hug.

JOAN

I'm sorry it didn't work out for you.

JAMES

Yeah. Well...

CUT TO:

76 EXT. COMMUNITY THEATER - DAY

76

James pulls his car into one of the stalls and gets out. He looks around the grounds.

77 INT. COMMUNITY THEATER

77

James walks in the front door where we see several people in their late teens and early twenties, sitting with pizza and soda. A few get up when James enters and gather around him with hugs and greetings, pats on the back. Among them are ZANE and FRAN.

ZANE

James! What is going on?

They hug.

FRAN

I missed you so much!

During this greeting, James notices a young dark haired girl, BRYNN, twenty-two. She smiles at him.

JAMES

Just got back into town yesterday and thought I would come see what's going on here.

ZANE

Fantastic! We're taking a break. Hell week. We have a preview tomorrow night. You coming?

JAMES

Absolutely! Wouldn't miss it!

Zane notices James can't take his eyes off this beautiful young woman.

ZANE

This is Brynn. She is a new rising star here. Brynn, come here.

She walks up and shakes hands with James.

JAMES

Hi.

BRYNN

Hi.

BRYNN

So you're the famous James. You're quite the celebrity here.

JAMES

Thanks. Are you in the show coming up?

ZANE

Absolutely! She's amazing too! Hey! Speaking of which - I've got the perfect role for you, dude! Don't even have to audition.

FRAN

It's going to be our two hundredth show. Huge, huge celebration. The paper, city officials, everything!

JAMES

Oh, I don't know.

FRAN

Why? Don't say that!

JAMES

The whole Los Angeles experience has left me exhausted.

ZANE

Ah, man! Really? Too bad. That's sad, dude! (Beat) But you have to come to our party tonight.

JAMES

Well, I was going to hang out with the folks tonight.

Brynn gives a frown, which James notices as well as Fran.

