

HOLLOWOOD

Episode 1.02
"Stars in Their Eyes"

by
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FADE IN:

INT. LIVING ROOM - DAY

Lacey walks out of the kitchen with plates of food. She puts them on the table. Morgan rushes into the room. Morgan looks everywhere. He is frustrated. Lacey smiles at him. Morgan ignores her and keeps looking.

LACEY

What are you looking for?

MORGAN

My contact lenses. I don't know where they could be, I leave them in the bathroom every day.

LACEY

I made breakfast.

MORGAN

Sorry, sweetheart, but I'm already late and I've gotta find these, I can barely see without them.

LACEY

You never have the time anymore.

Morgan can't see much, but he can see Lacey's disappointment.

MORGAN

What's another ten minutes when I'm already late?

Morgan sits down at the table. Lacey can't contain her smile.

MORGAN

Ooh, bacon.

TITLE SCREEN - "HOLLOWOOD"

INT. LIVING ROOM - DAY

Morgan and Lacey sit at the table. The TV is on in the background.

PRESENTER (V.O.)

(over TV, filtered)

As we move into October, the ratings are in for the second episode of "Long Beach", with yet another impressive number. This is due in no small part to the high profile of several cast members, but the real star of the show so far has been newcomer Morgan Davis, who--

Morgan turns the TV off. Lacey giggles.

MORGAN

I don't want to hear that right now.

LACEY

I thought you big Hollywood stars loved to know how loved you were.

MORGAN

The other guys, sure, but I'm still getting used to things. I know it's been four months since I started, but it doesn't feel real. I miss the way things used to be between us. It's not the same anymore.

LACEY

Baby, things change. We're still the same, we just move in different circles now. I mean, if you had told me last year that I'd be friends with Phil Walker...

MORGAN

Can we really call you two friends?

LACEY

Why not?

MORGAN

Well...

INT. STUDIO - DAY (FLASHBACK)

Morgan and Lacey stand with Phil.

MORGAN

This is my girlfriend, Lacey.

PHIL
Hi, Lacey.

Phil shakes Lacey's hand. Lacey's jaw hovers somewhere the
around the floor.

LACEY
Oh my God, it's Phil Walker.

INT. LIVING ROOM - DAY (PRESENT)

Lacey rolls her eyes at Morgan.

LACEY
That was months ago.

MORGAN
Yeah, and what about last week?

INT. RAGE - NIGHT (FLASHBACK)

Morgan and Lacey meet Phil in Rage.

MORGAN
Hey, buddy.

PHIL
Sup, Morgan? Hey, Lacey.

Lacey giggles and waves.

LACEY
Hi, Phil!

Morgan looks at Lacey with a hint of concern.

INT. LIVING ROOM - DAY (PRESENT)

Lacey glares at Morgan across the table.

LACEY
I'm getting better.

Morgan stands up.

MORGAN
Sure you are. That was great,
thanks, sweetheart.

Morgan kisses Lacey.

MORGAN
I really gotta run though.

LACEY
What about your contacts?

MORGAN
I don't have time. Let me know if
you find them?

LACEY
Sure.

Morgan leaves the room. He comes back a few seconds later.

MORGAN
Can't believe I'm doing this again.

Morgan slips on a pair of glasses.

MORGAN
I'll try to be home early.

Morgan leaves.

EXT. APARTMENT - DAY

Morgan walks outside. Several PAPARAZZI and SCREAMING FANS surround him. Morgan tries to shield himself from the flashing cameras. Not so much from the flashing BLONDE. Morgan gets into his car.

INT. STUDIO - DAY

Morgan walks on set. Marty, Ted and Jan await him.

MORGAN
Hey, Marty. Ted, Jan.

MARTY
Hey, Mor-- woah! Nice spectacles!

MORGAN
You really think so?

TED
Where have they been all this time?

MORGAN
My bedroom.

JAN

This is a really great look for you, Morgan.

MORGAN

I just couldn't find my contacts this morning.

TED

Well whatever the reason, it works. Obviously we can't have you wearing them when we're filming--

MARTY

Obviously.

TED

--but you should really think about wearing these when you're not on set. Get yourself in the papers, get the show some extra publicity.

MORGAN

I heard the ratings were great, isn't that good enough?

Ted and Jan laugh. Marty joins them after a delay.

JAN

You really are still new to this.

Ted and Jan walk away. Marty leads Morgan the other way.

MARTY

Great idea, superstar. Shaking things up a little? I love it.

MORGAN

I hate wearing these stupid things though. And the paparazzi have already got their shots.

MARTY

The paparazzi? Oh, kid, now you have to keep wearing them, you can't make it look like they caught you on a bad day.

Cecilia walks past Morgan and Marty. Morgan glares at Cecilia, who winks back.

MORGAN

What are you even doing here,
Marty? You're my agent, not my
minder.

MARTY

Listen, Morgan, until you pick up
the ropes around here, it's pretty
much the same thing.

MORGAN

Do you even have any other clients?

MARTY

Hey, you are worth all of my time.

MORGAN

I'll take that as a "no".

Morgan and Marty walk past Phil.

MORGAN

Hey, Phil.

PHIL

Hey.

Kara's hands cover Phil's eyes.

KARA (O.S.)

(behind Phil)

Guess who?

PHIL

Hmm. Small hands, smells like
vanilla and honey, distinctive
voice... I'm gonna guess Freddie
Mercury.

Kara jumps in front of Phil.

KARA

No, it's me.

PHIL

(sarcastic)

Oh, right. What was I thinking?

Kara shrugs her shoulders.

KARA

You were great last night.

PHIL
Uh, yeah. You too.

Kara smiles at Phil. Phil looks around awkwardly.

PHIL
So, uh, I've got some lines to run
with Morgan. I'll see you later.

KARA
OK.

Phil motions to leave, but Kara stops him. Kara puckers, and Phil reluctantly kisses her. They walk away in opposite directions.

INT. DRESSING ROOM - DAY

Morgan stands in his dressing room. Phil barges in.

MORGAN
You know, you could knock.

PHIL
I can't take this, she's making it
awkward.

MORGAN
Who's making what awkward?

PHIL
Kara. We've been sleeping together,
and now she thinks it means
something.

MORGAN
I'm guessing by you saying this,
you think it doesn't.

PHIL
Right.

Marty walks into the room.

MORGAN
OK, does no-one knock anymore?

MARTY
Hey, what's going on in here? It
ain't a party without the Marty.

MORGAN
Please never say that again.

PHIL
She's bugging the hell out of me.

MARTY
Who is?

MORGAN
Kara. They've been sleeping
together.

MARTY
No way.

PHIL
She's just a co-star I hooked up
with. She's not the first, and she
definitely won't be the last.

MORGAN
Is that what our friendship's
about?

PHIL
Shut up. And by the way, you still
owe me fifty grand.

MORGAN
And you want me to pay it off by--

PHIL
Fuck off.

MORGAN
It's Marty's fault anyway.
(to Marty)
I still haven't forgiven you for
bailing that night.

MARTY
How did you get away with that
charge again?

MORGAN
Community service.

MARTY
Ah, community service. Will the
California state legal system ever
learn?

MORGAN
Let's hope not.

Phil punches the wall.

PHIL

I can't stand it, man! She's everywhere, and I think she wants a real relationship with me. I'm Phil Walker, I don't have trouble with women! Why is she so different?
(Beat) Those glasses are stupid.

MORGAN

See, Phil's honest.

MARTY

They look fantastic!

MORGAN

Look, buddy, how long has this been going on between you two?

PHIL

About four months, on and off.

MORGAN

See, that's a pretty long time. Maybe you're actually developing feelings for Kara. How do you feel when she's around?

PHIL

I don't know. Annoyed?

MORGAN

Do you like being with her?

PHIL

I like being with her.

MORGAN

Close enough. I think you owe it to yourselves to try this out, because if it's been this long, there's obviously something there between you.

PHIL

Maybe you're right. I'll give it a shot.

Phil laughs.

PHIL

Look at me. I'm this smooth guy, and I had to run to my friend to see how to handle this girl. I wonder how she's doing things.

INT. TOILET - DAY

Kara and Cecilia are in a cubicle together.

KARA
So I've been sleeping with Phil.

CECILIA
Mm-hmm.

Cecilia snorts a line of cocaine from the toilet seat.

INT. LIVING ROOM - NIGHT

Morgan walks in through the front door. Lacey sits on the couch.

MORGAN
(tired)
Hey.

LACEY
Hey! I didn't expect you home so early.

MORGAN
I told you I'd try to be home early.

LACEY
Yeah, but I didn't believe you.

Morgan sits next to Lacey. They kiss.

MORGAN
Why wouldn't you believe me?

LACEY
You say we'll do things, but you're always too busy these days.

MORGAN
That's not true, we spent your birthday together.

LACEY
Morgan, that was a month ago.
(Beat) You know, I could just about stand it before the show went on the air, but it's like everything's picked up since then. I miss you.

MORGAN
Sweetheart, I miss you too.

They kiss again.

MORGAN
Tell you what, I will make time for
you. I promise.

LACEY
OK. You know, I've been thinking
about you all day.

MORGAN
Yeah?

LACEY
Yeah. And since we have some time
together...

Lacey sits on Morgan's lap and kisses him. Morgan sighs.

LACEY
What is it?

MORGAN
Sorry, I'm just... really tired. I
could use some sleep.

LACEY
You're turning down sex for sleep?

Morgan says nothing, but in doing so he as good as says
"yes". Lacey moves back to the couch. She pouts.

MORGAN
Are you mad at me?

LACEY
(obviously mad)
No.

Awkward silence. Morgan yawns.

INT. LIVING ROOM - DAY

Morgan puts his necklace on, but leaves it over his shirt
rather than tucked in like it usually is. He approaches the
front door, but stops. He picks up his glasses from the
coffee table. He examines them for a few seconds, then puts
them on. Morgan leaves.

EXT. APARTMENT - DAY

Several paparazzi and screaming fans await Morgan as he steps outside, many of them wearing glasses. Morgan smiles and waves for the photos.

INT. STUDIO - DAY

Morgan walks on set. Phil, Cecilia, Kara, Ted, Jan and Marty stand around a table. Morgan approaches them.

MORGAN

Hey, daily paper check?

MARTY

The very same. Check it out.

Marty moves aside. Morgan steps in. Half a dozen newspapers lie on the table, featuring prominent pictures of Morgan and headlines relating to his 'new look'. Even Ted is wearing glasses.

TED

They love you, and they love these.

Ted taps the leg of Morgan's glasses.

MORGAN

Now that you mention it, I saw a lot of fans wearing them this morning.

MARTY

Well there you go, superstar!
You're a trendsetter!

MORGAN

No, that can't be right.

JAN

You're a popular guy, Morgan.
People see something they like,
they will copy it. Believe it or
not, you seem to be a trendsetter
now.

TED

And what's this?

Ted touches Morgan's necklace.

TED

Genius. He's accessorizing now. Is there no limit to your style?

MORGAN

I've worn this every day for years.

TED

And you've been hiding it. They get plenty of shots of you this morning?

MORGAN

Yeah?

TED

Great.

MARTY

Isn't it just?

Ted glares at Marty.

TED

I can just about take working with you, Marty, but don't patronize me. Those bridges haven't been entirely rebuilt yet.

Phil and Kara look at the papers.

PHIL

Oh, here we are. "Hollywood's Hottest New Couple".

KARA

This one says we're "the small screen's big picture". I don't get it.

JAN

Wow, you guys are really all over the gossip pages.

The papers have pictures of Phil and Kara together, all in the same pose. Kara squeals in excitement. Kara and Phil re-enact the pose, and laugh.

JAN

I really do love this job.

TED

Me too.

Ted and Jan leave. Kara kisses Phil. Cecilia frantically searches through the papers.

CECILIA
I'm not in any of these.

KARA
Oh, what's that been now, three days?

CECILIA
(venomous)
Four.

Cecilia storms off. She comes back.

CECILIA
Kara!

Kara giggles as she leaves, waving at Phil. Cecilia grabs Kara and drags her. Phil turns to Morgan.

PHIL
You know, I think this relationship might turn out to be great after all.

INT. LIVING ROOM - NIGHT

Morgan and Lacey sit in silence at opposite ends of the couch.

MORGAN
This is nice.

Lacey shoots Morgan a look of contempt.

MORGAN
Look, I'm sorry about last night.

LACEY
It's not about last night.

MORGAN
Then what is it about?

LACEY
You're never here when I want you here.

MORGAN
I'm here right now.

LACEY

That's exactly what I'm talking about. Look, I feel like I'm not important to you anymore.

MORGAN

Are you kidding? Lacey, you are the most important thing in the world to me.

LACEY

Then why doesn't it feel like it? Every day you leave early, you come home late, you only ever talk about work, you don't even want to have sex with me!

MORGAN

Is that what this is about? If you want to have sex, I'll have sex with you right now.

LACEY

You just don't get it.

Lacey gets up and leaves.

MORGAN

Sweetheart!

Morgan sighs. His phone rings. Morgan answers it.

MORGAN

(into phone)
Hello?

MARTY (V.O.)

(over phone, filtered)
Hey, superstar, check out the Gay Channel.

Marty hangs up. Morgan picks up the remote and turns on the TV.

INT. FASHION CHANNEL - NIGHT

The flamboyant HOST of the Fashion Channel, wearing glasses and a necklace, sits in the studio with a FASHION EXPERT.

HOST

Now let's talk Morgan Davis. The man is a genius, am I right?

FASHION EXPERT

Absolutely. The fashion world has been crying out for a visionary like him for some time now, and he is making it all look so easy.

INT. LIVING ROOM - NIGHT

Morgan watches the TV.

INT. FASHION CHANNEL - NIGHT

Still photos of Morgan appear on the screen in the background. The host and the expert discuss him.

HOST

Well that's it exactly, isn't it? He's taking simple things, that somehow no-one had ever thought of before, and making them his own.

FASHION EXPERT

Right. Glasses are nothing new, necklaces on men is hardly a recent development, but something just clicks when you put them on this guy. Morgan Davis is fast becoming the face of fashion in Hollywood. What is the guy gonna come up with next?

INT. PAD - NIGHT

Davis sits on his couch watching TV with a glass of Scotch in hand. He scoffs. His doorbell rings. Davis gets up. He opens the door. CHRISTOPHE, his sleazy agent, walks in.

DAVIS

Come in, why don't you?

CHRISTOPHE

I see you're watching.

HOST (V.O.)

(over TV, filtered)

Now, let's talk pockets.

Davis turns the TV off.

DAVIS

It should be me, Christophe.

CHRISTOPHE

We've been over this a thousand times.

DAVIS

That doesn't make it any better. Now he's the talk of the fashion world? The guy's a bum, he got lucky.

CHRISTOPHE

Have you been watching "Long Beach"?

DAVIS

Of course I have.

CHRISTOPHE

He's doing a good job.

DAVIS

(sarcastic)

Oh yeah, Morgan Davis' portrayal of the bad boy Nic LaPage helps the show transcend from just another teen drama to must see TV. Not to mention the strong performances from Phil Walker as heart-throb Remy Lozano, and Cecilia Dawson's heartbreaker Elle Turner. And the writing? Who can honestly say that their heart strings weren't wrenched when LaPage came to Kara Firmino's mean little vixen Marla Maxon in his time of need and she turned him away?

(derisory)

Please. It's bullshit, the whole thing. But it was supposed to be my bullshit.

CHRISTOPHE

Well you can forget it about it, my friend. I got a call this afternoon from Sunset Studios, and they want you to screen test for the lead in their new superhero movie "The Executioner". We're talking a possible franchise here. This could make you, Davis.

DAVIS

You think so?

CHRISTOPHE

That's right. Big bucks, big exposure, big everything.

DAVIS

You didn't say anything when I called you earlier.

CHRISTOPHE

Yeah, they heard about your little mishap with "Long Beach", they, uh... wanted me to deliver the script in person.

Christophe hands Davis a package.

DAVIS

Thanks, Christophe.

CHRISTOPHE

Don't worry about it, it's what I do. Oh, and I threw a little gift in there as well. Might help you draw a little more attention to yourself. I'll see myself out.

Christophe leaves. Davis sits down. He opens the package and empties it on his table. A script and a pair of glasses fall out. Davis picks up the glasses. Davis looks down at a newspaper, open at a picture of Morgan. He throws the glasses against the wall.

INT. LIVING ROOM - NIGHT

Morgan sits on the couch. He picks up his phone and dials.

MORGAN

(into phone)

OK, that was pretty cool.

INT. MARTY'S LIVING ROOM - NIGHT

Marty is on the phone. A PRETTY YOUNG MAN stands in the background opening a bottle of wine.

MARTY

(into phone)

Pretty cool? Kid, you're turning into an icon. The amount of calls I've had about you is insane. Everybody wants you as the face of their product.

INTERCUT with Living Room.

MORGAN

You're kidding. Who wants me?

MARTY

Who doesn't? Clothing companies, glasses designers... how would you feel about having your own fragrance? I'm thinking "Eau de Morgan".

MORGAN

I don't know, Marty. I mean, it sounds great, but it sounds like a lot of work too. I'm already pretty beat, and to tell you the truth, things aren't going great at home.

MARTY

Kid, trust me, these things always work out in the end.

MORGAN

Except when they don't.

MARTY

Exactly. Look, nothing's set in stone just yet, but let's meet with some of these people, see what they have to offer, alright?

The pretty young man is all over Marty. Marty bats him away.

MORGAN

(hesitant)

Alright. Alright, we'll talk with some of them, I just don't want to pick up my workload too much.

Lacey stands in the doorway listening to Morgan.

MARTY

Don't worry, we won't. I'll see ya tomorrow, superstar.

Morgan hangs up the phone. He turns around to look in the doorway, but Lacey is gone.

Marty turns to the pretty young man.

MARTY

What the hell was that? What are you, some kind of queerhawk?

INT. BEDROOM - DAY

Morgan looks through his wardrobe.

MORGAN

Lacey, have you seen my other shirts?

LACEY (O.S.)

What other shirts?

MORGAN

I have other shirts!

Lacey enters the room.

LACEY

No, you have like three shirts.

MORGAN

Yeah, where are they?

LACEY

They haven't been washed yet. In case you haven't noticed, you're a pretty sweaty guy.

MORGAN

I am well aware of that.

LACEY

Why don't you just wear a t-shirt?

Lacey pulls a t-shirt out of the wardrobe.

LACEY

Ooh, Batman.

MORGAN

I can't wear a t-shirt, the people expect more from me.

LACEY

The people, what people?

MORGAN

The watching world. They're very impressionable, and I don't know if you've noticed, but I'm kind of a big deal now.

Lacey bursts out laughing.

MORGAN

Stop laughing! They said I was cool on TV.

LACEY

(still laughing)
OK, babe, as long as they said it on TV.

MORGAN

It's not funny, it's more pressure that I don't need. They expect me to do something new and exciting every day. I can't just go out there all...

(Batman voice)
Where's the Joker?

LACEY

Have you tried the mirror?

Morgan glares at Lacey.

LACEY

Alright, let me take a look.

Lacey looks through the wardrobe.

LACEY

You do know you're making good money now, you can afford to buy some new clothes.

MORGAN

There's nothing wrong with these clothes.

LACEY

Really?

Lacey pulls a frilly shirt out.

LACEY

I present to you, the pirate shirt.

MORGAN

OK, you've got me there. (Beat)
Actually, this would be new and kinda exciting.

LACEY

Oh, Morgan, no, you can't wear the pirate shirt.

Morgan stops to think.

MORGAN
Yeah, you're right, I can't wear
the pirate shirt.

Morgan looks at the shirt.

EXT. APARTMENT - DAY

Morgan steps outside wearing the pirate shirt. He almost looks embarrassed to smile for the paparazzi.

INT. STUDIO - DAY

Marty, Ted and Jan stare intently at Morgan, a look of confusion on their faces.

MARTY
...pirate shirt.

Morgan smiles awkwardly as they continue to study him.

TED
I love it.

Jan nods. Marty mouths "wow".

MORGAN
Really?

JAN
Every day you bring us something
even better than the last.

MORGAN
(believing his own hype)
Well, I do try.

TED
Fashion genius. They're right about
you.

MORGAN
Come on, what did you expect me to
wear, a Batman t-shirt?

Ted and Jan laugh.

MORGAN
(Batman voice)
Where's the Joker?

More laughs.

MORGAN
I could totally be Batman.

Marty wipes a tear from his eye.

MORGAN
Marty, are you crying?

MARTY
(tearful)
Tears of joy, Morgan. Tears of joy.

INT. SET - DAY

A beautiful sunset lights the evening sky. Or at least that's how the set's designed to look. Nothing about this place is real. A scene with Phil and Kara is being filmed.

PHIL
(as Remy Lozano)
We've made it this far, Marla. You can't just give up on me now, not after all of this.

KARA
(as Marla Maxon)
I'm sorry, Remy, but I made a promise to Josh. And right now, he needs me more than you do.

Phil grab's Kara's arms.

PHIL
Please, Marla. You don't know what you're doing to me.

KARA
Goodbye, Remy.

Kara slides her arms away from Phil and walks away tearfully.

CLYDE (O.S.)
And cut!

Phil relaxes. Kara runs back to Phil. The director, CLYDE BAXTER, walks onto the set.

CLYDE
Great scene, guys.

Ted and Jan stand by watching. Ted's face suggests he's less than impressed with the performances on show. Jan subtly nods in agreement.

CLYDE

Take five, and we'll try another take.

KARA

You said it was great.

CLYDE

(lying badly)

It was. I just want to try it from another angle.

KARA

Oh, OK.

Phil rolls his eyes. Clyde approaches Ted and Jan.

CLYDE

This is hard work.

JAN

That's what we're paying you for.

CLYDE

Yeah, I get that. But a little tip for the future, guys, just because they're beautiful, doesn't mean they can act.

TED

(venomous)

Yes, thank you, Clyde.

Clyde walks away, mumbling to himself.

JAN

I cannot wait to fire him.

TED

Tell me about it.

Ted and Jan walk onto the set.

TED

Hey, guys. Great scene.

KARA

Thanks. What's up?

JAN
Actually, Kara, we've got some good news for you.

KARA
Really?

TED
That's right. We've been working with some focus groups recently--

KARA
What are they?

JAN
Basically, we take a random selection of members of the public, give them a screening, collect their feedback and use the data to see how we can improve the show.

Kara stares vacantly at Jan.

TED
We get a group of people, make them watch the show and they tell us what they like.

KARA
Oh. What does that have to do with me?

TED
Your results were good.

KARA
My results? I didn't take any tests.

Ted and Jan share a look of concern.

PHIL
People like you.

KARA
Oh! Goody!

TED
(sighing)
Yes, goody.

JAN

Look, Kara, the gist of it is, you're a very popular figure right now, and we'd like to expand your role in the show.

KARA

Really? Oh my God!

Kara hugs Phil. Phil pushes Kara away.

PHIL

Wait, what does this mean for everyone else?

TED

Your screentime won't be affected, Phil.

PHIL

Oh!

Phil hugs Kara.

JAN

Neither will Morgan's. In fact, Elle was the only character who the public didn't click with, so while we sort that out with the writers, Cecilia's the only one who's going to be seeing her screentime limited.

Phil and Kara look worried by this.

KARA

Who's going to tell her?

TED

We'll decide that in an appropriate manner at the time.

Cecilia walks onto the set.

CECILIA

Alright, when's my scene?

Ted and Jan play Rock, Paper, Scissors. Jan beats Ted with rock over scissors.

TED

Damn it!
(to Cecilia)
(MORE)

TED (CONT'D)
 Hey, Cecilia, can we talk over here
 for a moment?

Ted puts his arm around Cecilia and walks away with her.

JAN
 Anyway, congratulations, Kara. I
 know things haven't been easy for
 you since Cecilia came onto the
 scene.

KARA
 Yeah, I suppose I kinda resent her.
 I used to be the it girl, you know?

JAN
 Correction - you are the it girl.
 The people love you again. And you
 have this man to thank.

Jan pats Phil on the chest. She leaves her hand there for a
 few seconds. Phil removes it. Jan takes a deep breath while
 looking at Phil.

JAN
 Your relationship with Phil, as
 well as making many women jealous--

Jan winks at Phil.

JAN
 --has thrust you back into the
 spotlight. You guys are the hottest
 couple in town right now. You're
 back on top, Kara.

CECILIA (O.S.)
 She WHAT?

Cecilia storms back onto the set. Ted chases after her.

TED
 Cecilia, calm down.

CECILIA
 Shut up, Benson!
 (to Kara)
 How could you do this to me? I
 thought we were friends.

KARA
 Cecilia, please, we are not
 friends.

CECILIA

Oh, you're right, we ain't friends.
Not anymore. I am supposed to be
number one around here, I am
supposed to be the it girl! You
had your time, now it's mine!

KARA

It's not my fault, honey. Maybe
you're just not cool enough
anymore?

Cecilia takes this in for a few seconds. She points at Phil.

CECILIA

This is all your fault!

Cecilia storms away.

TED

Cecilia!

CECILIA

Leave me alone!

Kara, Phil, Ted and Jan are left in an awkward silence.

INT. DRESSING ROOM - DAY

Cecilia barges into her dressing room. She sweeps piles of
make-up off her dresser in anger. She throws a chair at the
wall. Cecilia picks up a framed photo and looks at it. It's a
cast photo, where she has an arm around Kara. Cecilia throws
it at the mirror.

Cecilia stares at herself in the cracked mirror, her
reflection looking back from several shards. Tears, real
tears, begin to fall from Cecilia's eyes. She takes a bottle,
fills a glass, takes a tablet and drinks.

INT. STUDIO - DAY

Morgan and Marty look over contracts.

MARTY

Now this one, I like. They're
offering the best money and there's
very little work involved.

(MORE)

MARTY (CONT'D)

It's probably danger money, because I'm pretty sure those waters are still shark infested, but what are the chances of anything bad actually happening?

MORGAN

(disinterested)

Mm-hmm.

Marty sees Morgan's disinterest.

MARTY

Of course, I would definitely pick up this contract, because celebrity circumcisions broadcast live over the internet are all the rage these days.

MORGAN

Sure.

Marty slaps Morgan in the back of the head.

MARTY

You're not even listening to me!

MORGAN

Hmm? Oh, sorry, I've got other things on my mind.

MARTY

Such as? I mean, what could be more important than money?

MORGAN

Lacey.

MARTY

Oh please, you had her before you had money, now you can have both.

MORGAN

Not the way things are going right now I can't. She says she feels like I'm never there for her anymore.

MARTY

That's ridiculous, you're there all the time.

MORGAN

Am I? When was the last time I had
a day off?

Marty stops to think.

MARTY

Her birthday.

MORGAN

That was a month ago. (Beat) Marty,
I'm really scared she's gonna leave
me.

MARTY

What? Morgan, she'd be crazy to
leave you, the money you bring in,
and you probably love her too. You
do love her, right?

MORGAN

Yes!

MARTY

Well there you go! You just have to
show her that you still care.

MORGAN

And how do I do that?

MARTY

You can start in the bedroom. Try
taking care of her, if you know
what I mean.

MORGAN

Actually, things haven't been
clicking in the bedroom lately.

MARTY

Oh. (Beat) Forgive me for asking,
but how?

MORGAN

Well, the other night, Lacey wanted
to go to bed, and so did I, but for
a different reason.

MARTY

Yeah, Morgan, she's a woman, they
do turn down sex.

MORGAN

Yeah, it, uh... wasn't her.

Marty's eyes widen.

MARTY

You turned down sex? What the fuck is wrong with you? Has your dick stopped working?

MORGAN

What? No, my dick still works!

A CREW MEMBER walks past Morgan as he says that.

MORGAN

(embarrassed)

Hey.

(to Marty)

Look, I know I screwed up as a man, but in my defence, I was tired.

Marty slaps Morgan.

MORGAN

Ow!

MARTY

You're being a woman.

MORGAN

Well violence isn't the answer.

Marty slaps Morgan again.

MARTY

Listen, I'm gonna put some sense in there if I have to beat it in.

MORGAN

OK, I'm sorry, stop slapping me.

MARTY

Sure. I'm sorry it had to come to that. It's just... how does something like that happen?

MORGAN

I don't know, man. But we haven't even had sex in nearly four weeks.

MARTY

Ouch. But you've still been taking care of yourself, right?

Morgan shakes his head.

MORGAN

When it's not with her, it doesn't feel right.

MARTY

So you haven't ejaculated in a month?

MORGAN

Not voluntarily.

MARTY

Wow, I don't wanna be around when that thing finally blows.

MORGAN

Yeah, I wasn't exactly planning on sending you an invitation.

MARTY

There's obviously some sort of problem here. What is it, what's wrong with sex?

MORGAN

Nothing's wrong, it's just been... kinda boring.

MARTY

Boring?

MORGAN

Yeah. I mean, recently if I've been wanting to make things more interesting I've been thinking about, like... chicken.

INT. BEDROOM - NIGHT (FLASHBACK)

Morgan and Lacey are having sex. Morgan looks bored.

LACEY

Are you OK?

MORGAN

Hmm? Oh, yeah, I'm just... hungry.

LACEY

We could stop and make a sandwich if you want.

MORGAN

No, I'm good here.

They keep going. Lacey starts to look bored.

MORGAN
You want a sandwich now, don't you?

LACEY
Little bit, yeah.

MORGAN
Yeah, me too.

Morgan rolls over.

LACEY
Is there any mustard?

INT. STUDIO - DAY (PRESENT)

Morgan and Marty continue their conversation.

MARTY
OK, I've got it. The best thing you can do is to treat Lacey like she's the most important thing in the world to you.

MORGAN
She is.

MARTY
Nice, but it's not me you have to convince. You're an actor, it should be easy.

MORGAN
No, she really is.

Marty lifts a hand.

MARTY
Don't make me use this again. OK, I know what you have to do. I know it sounds cliché, but take her to a nice restaurant. Somewhere like... the Gilded Goose.

MORGAN
That sounds expensive.

MARTY
It is. It's also very exclusive, they're booked from wall to wall for the next six months.

MORGAN

Then that doesn't really help me,
does it?

MARTY

Don't worry, I know a guy. Call it,
tonight at 8?

MORGAN

OK.

MARTY

Great. Now, you have a nice meal
together, you talk, more
specifically, you listen, make her
feel like she's the only person in
the world. Once she knows you're
still there for her, it's time to
take it home and get freaky. And
I'm talking really freaky here,
spice things up big time. S&M, role
play, ride the tricycle, whatever
you think's best.

MORGAN

You really think that'll work?

MARTY

I guarantee it.

MORGAN

Alright, I trust you, man, you are
kind of an expert on women.

MARTY

(under his breath)

Yeah, how the hell did that happen?

MORGAN

What?

MARTY

Nothing. OK, now that you've
straightened things out you can
stop worrying about it and get back
to these contracts. Stop getting
yourself down over her, kid. Let's
face it, you're just a sucker for a
pretty face.

Morgan's phone vibrates. He takes it out of his pocket and
looks at it.

MORGAN
Yeah, and I don't see that changing
any time soon.

Morgan leaves.

MARTY
Morgan! What the hell!

INT. DRESSING ROOM - DAY

Cecilia sits in her dressing room, makeup running down her face. The door opens. Morgan sticks his head in.

MORGAN
(bitter)
What?

Cecilia doesn't turn to face him.

CECILIA
Come on in.

Morgan reluctantly walks in. Cecilia turns around. A look of concern comes over Morgan's face.

MORGAN
Oh my God, are you OK?

CECILIA
Shut the door.

Morgan shuts the door.

MORGAN
What's happened?

CECILIA
Kara has happened.

MORGAN
Kara broke your mirror?

CECILIA
No. She's back on top.

MORGAN
You've got to be kidding, that's
what this is about? You look like
someone's died.

CECILIA

If I'm not quick to act on this, my career might.

MORGAN

Cecilia, in case you haven't noticed, you're the golden girl around here. I might not like you, but everyone else loves you.

CECILIA

They love her more now.

Morgan pulls up a chair. He sits down next to Cecilia.

MORGAN

You know what Kara told me the night I met her?

CECILIA

What?

MORGAN

She said "it used to be me. And she never even asked."

CECILIA

What's that supposed to mean?

MORGAN

It means she was in the same position you are now. You climbed your way to the top of the A-list, and you shoved Kara on her ass on the way there. Do you think she acted like a spoiled brat when it happened to her? Hell no! She went out there and acted like she was still number one. Do you see where I'm going with this?

CECILIA

I think you just called me a spoiled brat.

MORGAN

I said you were acting like one. (Beat) I don't get it, of all the people around here, why did you want to speak to me? We've barely even spoken since the night you got me arrested.

Cecilia takes a bag of cocaine from her dresser drawer. She pours it on her dresser. She starts cutting it into lines.

MORGAN

And here we go again.

CECILIA

Shut up, I need it right now. Look, Morgan, I'm gonna level with ya, sweetie. I know we might not be friends--

MORGAN

Yeah, we're not friends.

CECILIA

--but I figured you would at least respect me to enough to know when I'm asking you for help.

MORGAN

I'm sorry, this is you asking me for help?

CECILIA

Sug, I don't know what it is you're doing, but the people out there, they love ya. You're on top of the world right now. I'm just a country girl humbling herself and asking you for some advice. I don't wanna be forgotten.

MORGAN

Trust me, no-one's gonna forget you.

CECILIA

They might. Kara had years on top, I only had months, now she's back. Morgan, I wanna be back on top. What should I do?

Cecilia snorts a line of cocaine.

MORGAN

I don't know.

CECILIA

Come on, Morgan, you gotta have some sort of idea.

MORGAN

I'm sorry, I don't know. I mean, Kara's been sleeping with Phil, that's been getting her noticed, but... I've got it.

Cecilia snorts another line.

MORGAN

Get yourself noticed.

CECILIA

What's that, hon?

MORGAN

Kara got back on top by doing something that got her noticed. You need to do the same. You need to go out there and do something that's gonna grab everyone's attention. That way they can't help but ignore you. You'll be back on top in no time.

CECILIA

You know, they're right about you. You are a genius. Do something that'll grab everyone's attention.

Cecilia snorts a third line.

CECILIA

You want a hit?

MORGAN

Sure, why not.

Cecilia hands Morgan the rolled up bill she was using. Morgan looks at the bill and rolls it out. He looks back at Cecilia disapprovingly.

MORGAN

We're using hundreds now?

CECILIA

(wiping her nose)
Yeah, the fifties made me feel cheap.

EXT. STUDIO - DAY

Morgan leaves the studio, phone in hand.

MORGAN

(into phone)

Hey, sweetheart. (Beat) Actually, they loved the pirate shirt. (Beat) I know, I was surprised too. Listen, I know things haven't been easy lately, but how about we go out for dinner tonight? Somewhere nice, we can just talk. (Beat) I was thinking about eight o'clock? (Beat) Alright, great, I'll book it right now. I'm on my way home, I'll see you soon. (Beat) You too.

Morgan turns around as he hangs up the phone, bumping into Davis, who was leaving the studio.

MORGAN

Woah, sorry, man.

DAVIS

(bitter)

Don't worry about it.

MORGAN

What are you doing here again?

DAVIS

They do film other things here.

MORGAN

Really?

DAVIS

Yeah, if you must know, I just aced my screen test for a new superhero movie. Looks like I'm gonna be an even bigger star than you are.

MORGAN

Oh, congratulations, I hope everything works out for you.

DAVIS

Why wouldn't it?

MORGAN

I'm just saying--

DAVIS

No, don't even say it. I'm not gonna let you get inside my head and screw this up.

Davis looks Morgan up and down.

DAVIS

I see you're quite the thing right now. Glasses and a pirate shirt? Please.

MORGAN

Don't forget the necklace.

DAVIS

Fuck the necklace. You know what, I see you're doing pretty well for yourself. Maybe I can't bring you down like I said I would, but that doesn't mean I can't climb above you.

A silent staredown ensues. A paparazzo approaches. Morgan and Davis see him. They take a step back away from each other. They turn and smile for the camera. The paparazzo snaps a few shots of Morgan. He looks at Davis, but leaves without taking any pictures. Davis glares at Morgan.

MORGAN

That's Hollywood for you, man.

Morgan leaves. Davis sighs through clenched teeth. Cecilia appears in the doorway of the studio. She watches Davis as he gets into his car. A small smile forms on her face.

INT. GILDED GOOSE - NIGHT

Morgan and Lacey walk into the Gilded Goose, a lavish and extravagant restaurant. A classic (read 'snooty') French MAÎTRE D' greets them at the booth.

MAÎTRE D'

Good evening, sir, mademoiselle.
How may I help you?

MORGAN

Hi, we've got a table for two
booked for eight o'clock.

The maître d' laughs.

MAÎTRE D'

You and all the others. It may help
if you were to give me your name.

MORGAN

Morgan Davis.

The maître d' checks his book.

MAÎTRE D'
Ah, Mr Morgan!

MORGAN
It's Mr Davis.

MAÎTRE D'
Oh, you are not... ah, I am très
sorry, sir. You do look very alike
though.

MORGAN
It's fine, I get that a lot.

MAÎTRE D'
Very well, sir, if you and the
mademoiselle would be so kind as to
follow me to your table.

The maître d' begins to walk. Morgan and Lacey follow him.
The maître d' turns back to Morgan.

MAÎTRE D'
Of course, you are much better
dressed than Mr Morgan.

Morgan looks around. Many customers are wearing glasses and
necklaces -- and every waiter is wearing a pirate shirt very
similar to Morgan's. Morgan looks uneasy.

EXT. PLAZA - NIGHT

The maître d' leads Morgan and Lacey to a table on the plaza.

MAÎTRE D'
Ah, California, where else in the
world could you dine outside on a
fine October evening?

MORGAN
Australia?

The maître d' stops to think.

MAÎTRE D'
Ah, you are très funny, Mr Morgan!

MORGAN
Mr Davis.

MAÎTRE D'
Oui, many apologies, sir.

The maître d' pulls a chair out for Lacey. Lacey sits down.

LACEY
Thank you.

MAÎTRE D'
Ah, it is my pleasure,
mademoiselle. And for sir.

Morgan grabs his chair. The maître d' rushes across and pushes Morgan away. The maître d' pulls the chair out. He motions for Morgan to sit. Morgan nervously sits.

MORGAN
(insincere)
Thanks.

The maître d' hands Morgan and Lacey menus.

MAÎTRE D'
Here are your menus, I shall send
someone over right away to get you
your drinks. Have a bon soir.

The maître d' leaves. Lacey opens her menu. Her eyes open wide.

LACEY
Woah, this place is expensive!

MORGAN
Maybe, but nothing's too good for
you.

LACEY
You obviously haven't looked at the
menu.

Morgan opens his menu. His mouth drops open.

MORGAN
That's gotta be a typo.

LACEY
I don't think so.

MORGAN
(under his breath)
Damn it, Marty.

René, a suitably french waiter approaches the table.

RENÉ

Good evening, sir, mademoiselle. I
am René, I will be your waiter.

René looks at Morgan.

RENÉ

I like your shirt.

Morgan fakes a smile.

RENÉ

Can I start you with a drink?

LACEY

Yes, I will have the Chateau Mont-
Gueydon.

RENÉ

Excellent choice, and lovely
pronunciation. A glass or a bottle?

LACEY

Babe?

MORGAN

I'm just gonna have a beer.

LACEY

Just the one bottle.

RENÉ

O...K. And sir, what kind of beer
would you like?

MORGAN

The strongest one you've got.

René nods and leaves.

MORGAN

(under his breath)

Gonna need it to get through this
night.

INT. RESTAURANT - NIGHT

Around the same time, in a restaurant not that far away, Phil
and Kara sit at a table enjoying a meal.

KARA

This is nice. We should do this
more often.

PHIL
We've never done this before.

KARA
Huh, you're right. This is our
first real date.

Awkward silence.

PHIL
So what kind of music are you into?

KARA
I'm not really that into music.

PHIL
Oh.

Getting a little more awkward.

KARA
Do you like music?

PHIL
Yeah, but it's fine, it's not that
important. What do you like then,
movies?

KARA
I know it sounds weird for an
actress to say, but I'm not really
a big fan of movies.

PHIL
Really? What about TV? (Beat)
Books? Silly question. (Beat) The
chicken's good.

KARA
I wouldn't know, I'm a vegetarian.

Phil is visibly shocked.

PHIL
(under his breath)
Oh, God, what have I done?

EXT. PLAZA - NIGHT

Morgan and Lacey sit at their table.

MORGAN
What's on your mind?

LACEY
When's the wine gonna get here?

MORGAN
You know what I mean.

Morgan reaches across the table and puts his hand on Lacey's.

MORGAN
You say I'm never there for you
anymore. I'm here now. I want to
talk. I want to listen.

René appears at the table with the drinks. Morgan pulls his hand away from Lacey's.

RENÉ
Here we are, beer for sir. And the
Chateau Mont-Gueydon for
mademoiselle.

René pours a glass of wine for Lacey. René hands her the glass. Lacey tastes the wine.

LACEY
That's great, thank you.

Lacey puts her glass down. Morgan reaches across and puts his hand on Lacey's again. Morgan offers a pained smile to Lacey. René puts the bottle down, aiming for the table, but catches Morgan's arm. The bottle spills on Morgan.

MORGAN
Oh, fuck!

Morgan jumps to his feet. René picks the wine up.

RENÉ
I am so sorry, sir!

René grabs a cloth and starts to wipe Morgan's shirt.

MORGAN
It's fine, don't worry about it.

Morgan looks at his shirt.

MORGAN
I better go wash up.

RENÉ
Of course, sir, the restrooms are
on your left.

Morgan looks back at Lacey. He heads for the bathroom. René starts to clean the table. Lacey drinks her glass of wine in one gulp.

LACEY
Hey, René. Hit me again.

INT. BATHROOM - NIGHT

Morgan stands in front of the sink, trying in vain to clean his shirt. The large wine stain isn't coming out.

MORGAN
Damn it.

René runs into the bathroom.

RENÉ
Ah, there you are, sir. Once again,
I am so sorry.

MORGAN
It's fine, René, it wasn't your
fault.

RENÉ
You really think so?

MORGAN
OK, it kinda was, but don't worry
about it.

RENÉ
Oh but I will, sir. Ah, I know. We
can swap shirts.

MORGAN
What?

RENÉ
Our shirts, sir, they are very
similar. You can have mine.

MORGAN
I really don't think--

René takes his shirt off.

RENÉ
We look about the same size.

MORGAN
What the hell.

Morgan takes his shirt off. He swaps shirts with René. They both put their new shirts on. Morgan's is tight.

MORGAN

Yeah, René, I think I'm a little bigger than you.

RENÉ

You look fine, sir. No-one will care if it looks like I am clumsy.

René pats Morgan on the back.

RENÉ

Now, go to your woman.

Morgan reluctantly leaves, seemingly uncomfortable.

EXT. PLAZA - NIGHT

Morgan sits back down at the table with Lacey.

LACEY

That was quick for a hot wash.

MORGAN

What? Oh, right, it's René's.

Short awkward silence.

LACEY

You know you didn't need to do this.

MORGAN

I know. I wanted to.

LACEY

I know you've been busy.

MORGAN

Hey, I will always make time for you. Always.

Lacey smiles.

LACEY

It's been a while since we just talked.

MORGAN

Well that's what tonight's about.

A short silence as they smile at each other.

MORGAN

You know, things have been crazy down at the set. Today Cecilia asked me--

LACEY

You think we could talk about something else? You always talk about work.

MORGAN

Oh. Sure. How was your day?

A WAITER storms over to the table.

WAITER

What do you think you are doing? You cannot sit with the customers!

MORGAN

What? Oh, the shirt. No, I--

WAITER

Come on, we are very busy, you have work to do!

The waiter pulls Morgan to his feet and drags him away.

MORGAN

No, I don't work here!

WAITER

(in French, subtitled)
Don't give me any more of your
shit!

Lacey sits in shocked silence watching as Morgan is dragged away from the table.

INT. PAD - NIGHT

Davis, smugly content with himself, walks around his living room with a glass of Scotch. He picks up a paper with a picture of Morgan on it. He chuckles to himself and throws the paper away.

The doorbell rings. Davis cautiously approaches the door. He opens it to find Cecilia standing in front of him, wearing a very small dress.

DAVIS

Cecilia Dawson. To what do I owe the pleasure?

CECILIA

I was just thinking, Davis. We should really get to know each other.

Cecilia walks inside. Davis shuts the door.

DAVIS

How did you find out where I live?

CECILIA

Sweetie, in this town you're only a couple of calls away from finding anything you want.

DAVIS

True. You know, I was down at your studio today.

CECILIA

Really?

DAVIS

Yeah. Had a little look around for you, actually. No dice.

CECILIA

I saw you. Looking as delicious and stylish as ever.

DAVIS

Tell that to the press. They think your boy Morgan's all the rage. Drink?

CECILIA

Sure.

Davis grabs another glass. He pours a glass of Scotch.

DAVIS

Ice?

CECILIA

No, I like it straight.

DAVIS

Me too.

Davis pours another glass.

CECILIA

Oh, Davis. Are we gonna stand
around and make small talk--

Cecilia pulls the straps of her dress off her shoulders. The dress falls to the floor. Cecilia is completely naked underneath.

CECILIA

--or are we gonna fuck?

Davis stares at Cecilia for a couple of seconds. He swallows his drink in one gulp.

EXT. APARTMENT - NIGHT

Morgan and Lacey approach the apartment, holding hands.

MORGAN

I'm sorry about tonight. Things
didn't exactly go like I'd planned
them.

LACEY

It's OK, don't worry about it. You
tried, and I had a nice time.

MORGAN

You really had a nice time?

LACEY

(hesitant)

It was OK. It would've been nice to
have you to myself for a little
while though.

As Morgan and Lacey reach the door, paparazzi wait for them. Morgan smiles and waves for the photos. Lacey sighs and storms inside. Confused, Morgan follows her inside.

INT. LIVING ROOM - NIGHT

Lacey walks inside. She slams the front door behind her. She buries her face in a hand. Morgan walks in.

MORGAN

Sweetheart, what's wrong?

LACEY

Don't sweetheart me.

MORGAN

What, what have I done?

LACEY

Why don't you go and ask your friends out there?

MORGAN

What, you think I enjoy that?

LACEY

Yes! That's exactly what I think, Morgan. You've been in the papers all week, you're becoming this big fashion icon, and yeah, you look like you're enjoying it. It's starting to feel like you're only here to sleep, otherwise you're working, or you're out with your friends from work.

MORGAN

They're not my friends.

LACEY

Really? Phil's not your friend? Marty's not your friend? Cecilia?

MORGAN

No, Cecilia is not my friend, I--

LACEY

But you're still hanging around with her, even after what she did to you.

MORGAN

She is a deeply troubled girl, she--

LACEY

I cannot believe you're defending her.

MORGAN

I'm not defending her. Look, this isn't about Phil, or Marty, or Cecilia, this is about us.

LACEY

Yeah, that's what I thought too. But it's never about us. It's never about you and me anymore, it's about them, it's about you and them. Do I not matter?

(MORE)

LACEY (CONT'D)

Am I not important to you? Do you remember back in Minnesota, when we used to talk about coming out here and making something of ourselves? It was never just you or me, it was always us, together.

MORGAN

That was all a dream. Just a stupid dream. Now we're out here and I am making something of myself. Why can't you be happy for me?

LACEY

I am happy for you.

MORGAN

No, you're not! This is the best thing that's ever happened to us, this is the happiest I've ever been! Would it kill you to understand that?

LACEY

Would it kill you to understand how I'm feeling? You're a star now, and I'm still nothing! I never thought you'd leave me behind!

MORGAN

(angry)
I am not leaving you behind!

LACEY

(angry)
But you haven't taken me with you!

MORGAN

That's not how things work! You can't just have everything handed to you on a silver platter!

LACEY

Oh, but you can?

MORGAN

I worked for this! I've worked hard to get here, and what have you done? Nothing! You've been riding my coat tails!

(MORE)

MORGAN (CONT'D)

I may have made mistakes, but I've made a lot of sacrifices to get to where I am, and I'm sorry if you've been one of them, but I don't need you to throw it back in my face!

Lacey slaps Morgan hard across the face. Morgan and Lacey stand in silence as they let things sink in.

MORGAN

I have never been more turned on in my life.

LACEY

Me neither.

Morgan and Lacey share a passionate embrace.

INT. PAD - NIGHT

Davis and Cecilia lie in bed. Davis is awestruck. Cecilia is bored.

DAVIS

Wow.

CECILIA

Yeah, I get that.

Cecilia gets up. Davis lies back and takes it all in. Cecilia puts her dress back on.

CECILIA

Hey.

Davis looks over at Cecilia.

CECILIA

Get up and put some pants on.

DAVIS

Why?

CECILIA

Because there's something I want to show you.

Davis gets up. He puts pants on. Cecilia approaches the front door. She motions for Davis to follow her. Davis approaches Cecilia.

DAVIS

What is it?

CECILIA
Outside this door is a
photographer.

DAVIS
What?

CECILIA
I made sure an anonymous tip got to
the press. I figured if we're gonna
have some fun, we might as well get
the publicity from it too, right?

DAVIS
I don't get you.

CECILIA
I'm gonna leave. When I open the
door, we're both gonna pretend we
don't know he's there.

DAVIS
Then why did you even tell me?

Cecilia stops to think.

CECILIA
I hadn't thought of that. But hon,
you're an actor. You'll be fine.

Cecilia grabs the door handle.

CECILIA
Action.

Cecilia opens the door. Sure enough, a paparazzo waits.

CECILIA
You were great, sweetie.

Cecilia kisses Davis. The paparazzo snaps plenty of shots of
this. Cecilia leaves with a sly grin on her face. The
paparazzo takes a few more shots of them both. He leaves.
Davis is left confused by the whole situation.

INT. PHIL'S BEDROOM - NIGHT

Phil and Kara lie in bed. Silent. Eventually Phil breaks the
silence.

PHIL
Where do you think this is going?

KARA
I don't know.

PHIL
Yeah, me neither. It just seems
like it's nothing but sex.

KARA
I like the sex, if that counts for
anything.

PHIL
Yeah. Yeah, me too.

Phil looks entirely disinterested.

INT. BEDROOM - NIGHT

Morgan and Lacey lie in post coital embrace in bed. They both
look completely drained.

MORGAN
We should fight more often.

LACEY
I'm cool with that.

MORGAN
Listen, about those things I said--

LACEY
Forget it. Let's just take things
one day at a time from now on.

MORGAN
Sure.

Morgan kisses Lacey's head.

MORGAN
I love you.

LACEY
I love you too.

Morgan gently strokes Lacey's hair as she falls asleep on his
chest.

INT. LIVING ROOM - DAY

Morgan walks into the living room. He has his contacts in, his necklace tucked away, and is wearing his Batman t-shirt. Lacey sits on the couch. They are both much happier.

LACEY

Hey, you're back to normal.

MORGAN

Yeah, I gave it some thought. I'm a fashion icon now, a trendsetter. I can wear what I want, they're still gonna love me.

Morgan picks up his keys from the table.

MORGAN

I've only got one scene today, I'll be home early.

Morgan kisses Lacey.

LACEY

Bye.

Morgan leaves. Lacey can't keep the smile off her face.

EXT. APARTMENT - DAY

Morgan steps outside to meet the paparazzi and screaming fans. Cameras stop flashing and the screaming dies down once they see what Morgan is wearing. The crowd parts. A confused Morgan approaches his car.

INT. STUDIO - DAY

Morgan walks into the studio. Marty approaches him from behind.

MARTY

Hey, buddy, you seen Morgan around?

Morgan turns around.

MARTY

Holy crap, it is you. What have you done to yourself?

MORGAN

I'm just wearing normal clothes.

MARTY

Yeah, exactly! What happened to all the style?

MORGAN

Look, I thought I was a fashion icon. Surely I can wear what I want?

MARTY

Sure, wear what you want, but you're not gonna be a fashion icon anymore.

MORGAN

I honestly don't care.

MARTY

It's your loss. So how was the big night?

MORGAN

Have you ever actually been to the Gilded Goose?

MARTY

No, but I've heard good things.

MORGAN

I find that hard to believe.

MARTY

What happened?

MORGAN

They thought I was someone else, they spilled wine on me, I had to wear an uncomfortably tight shirt, they tried to make me work as a waiter, and it cost more than any of your extra contracts are even offering.

MARTY

Actually, that sounds like an improvement on the last time I sent a client there.

MORGAN

And how long did you hold onto that client for afterwards?

MARTY

But you had sex, didn't you?

MORGAN

...yeah.

MARTY

Then it was all worth it.

Morgan and Marty approach Phil and Kara at their table. Kara watches Morgan intently.

MORGAN

Just get me one of those contracts,
I need the extra money.

PHIL

Not to mention you still owe me--

MORGAN

Shut it.

MARTY

Yeah, Morgan, thing is, I can't
market you like this.

MORGAN

What, why not?

MARTY

Why should a big company make an
effort on you if you're not even
going to make the effort yourself?

MORGAN

Are you kidding me? I've seen guys
on billboards that dress worse than
me.

MARTY

No, you've seen actors on
billboards whose characters dress
worse than you. You yourself,
you've got to start dressing like
the star that you are, or you're
not gonna get any fashion
endorsements.

MORGAN

This is the way I like to dress,
I'm not gonna change that just to
score some extra publicity.

MARTY

Then you're a lost cause. Phil! How
would you like to pick up some
extra--

PHIL
No.

MARTY
You don't wanna be the face of--

PHIL
No.

Marty looks around, lost. His eyes land on Kara.

MARTY
Kara, babe, you are white hot at the moment.

KARA
Thanks, Marty.

MARTY
Listen, I have got some huge contracts in negotiations at the moment, and I need a pretty face to seal these deals. How would you like to be the face of no fewer than five different companies?

KARA
Oh my God, really?

MARTY
They want a big star. That's you, babe.

KARA
Oh, wow, sure!

MARTY
Great, I'll swing by with the contracts later.

Marty walks away.

KARA
Wow, that's amazing, did you hear that? Five different companies, think of the money, think how much longer I'm gonna stay on top!

PHIL
(disinterested)
Yeah, that's great.

Cecilia walks in with a pile of papers.

CECILIA
I got papers!

Cecilia slams the papers down on the table.

MORGAN
Wow, you never bring the papers.

CECILIA
What can I say, sug, I've got a
good feeling about today.

Phil, Kara and Morgan look through different papers.

KARA
Oh, here's you. "File this one
under the 'What were they
thinking?' category."

CECILIA
Say what?

PHIL
"Dirty Dawson's One Night Stand".

CECILIA
Dirty Dawson?

MORGAN
Oh, Cecilia, honey, no, you slept
with Davis?

KARA
He's barely even an A-lister!

CECILIA
I know, I'm disgusted with myself.

MORGAN
Yeah, you're not the only one.
These papers are harsh.

Phil laughs as he looks at another paper.

CECILIA
Show me that.

PHIL
(cowering)
I don't wanna.

Cecilia snatches the paper from Phil. She reads over the
paper. Her mouth opens wide in shock.

CECILIA

They did not just call me that!

MARTY

What did they call you, whore?
Slut? Hussy? Filthy piece of trash
who belongs in the gutter with all
the other rats?

Cecilia shoves the paper in Marty's face. Marty skims over the paper.

MARTY

Wow, I didn't think they were even
allowed to legally print that!

Cecilia prods Morgan's chest.

CECILIA

This is because of you!

MORGAN

What?

CECILIA

You told me to do something that
would grab everyone's attention!

MORGAN

Something, not someone! I didn't
tell you to sleep with the guy!

CECILIA

That was what you meant though!

MORGAN

No! You can't seriously blame me
for this.

CECILIA

Yeah, I can blame you, and I do.
This is your fault. Now I'm never
gonna get back on top.

Cecilia storms away. Morgan looks disappointed with himself... for all of about a second.

MORGAN

Hey, Dirty Dawson!

Cecilia turns around, a scowl on her face.

MORGAN

I guess we're even now.

Cecilia sighs.

CECILIA

Whatever.

Cecilia leaves. Morgan smiles to himself. Kara is delighted. Phil leans over to her.

PHIL

Hey, Kara, uh... I've been meaning to say this for a while now, but I think we should maybe stop seeing each other.

Kara still smiles.

KARA

OK.

PHIL

Really, you're OK with it?

KARA

Yeah. I mean, we didn't really have a lot in common anyway.

PHIL

But I thought you liked how the relationship was keeping you on top?

KARA

Oh, believe me, after all of this I think I'm going to be on top for some time now. Besides, I've kinda got my eye on somebody else anyway.

Kara looks into the distance, over to where Morgan and Marty are talking. Morgan and Marty walk and talk.

MORGAN

I don't get it, Marty. Everyone's so fickle, it's all just a big game. How the hell do you stay on top in this town?

MARTY

Kid, I've been around here for a long time, and I'll tell you this. The best way to stay in top, is to do what you're doing without thinking about it. The more you think about what you're doing, the more complicated you make it.

(MORE)

MARTY (CONT'D)
Just switch your brain off, and let
your heart do the work. Now come
on, you've got work to do.

Marty puts his arm around Morgan's shoulder.

MORGAN
What are you doing?

MARTY
I thought you might like that.

MORGAN
Really not.

Marty pulls his arm away from Morgan.

EXT. STUDIO - DAY

Paparazzi surround a car as it parks. Davis steps out of the car. He's finally relented, wearing glasses, a necklace and a pirate shirt. The paparazzi see this and lose all interest. Davis poses, but the paparazzi begin to leave.

PAPARAZZO
That is so yesterday.

DAVIS
What?

Davis wonders what's going on as he's left alone. Morgan walks out of the studio.

MORGAN
Hey.

Morgan leaves. Davis watches him, his mouth open but no sound managing to escape.

FADE TO BLACK.