

SOUNDTRACK

Written by

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FADE IN

EXT/INT BANK NEW YORK DAY

Masked robbers leap out of a car and hurry into a bank.
ROBBER ONE fires an automatic pistol in the air.

ROBBER ONE
Every body on the floor now and
you just might see tomorrow!

Customers drop flat on the floor. A SECRETARY glares at a
security guard in his late fifties.

SECRETARY
Billy, get on the ground!

ROBBER TWO aims at Billy the guard. Billy slowly puts his
gun on the ground and kicks it toward the robbers. He lies
on the ground. The robbers locate the bank manager and drag
him to the vault.

ROBBER ONE
Open it!

The MANAGER shakes his head.

ROBBER ONE
Open it if you don't want to
end up like this guy.

Robber One aims at a clerk lying on the ground near the
vault.

MANAGER
What's wrong with him?

Robber One shoots the clerk in the back of the thigh.

ROBBER ONE
Next one in his head, and then
you!

The terrified manager types on the vault keypad and unlocks
it. The robbers rush in and fill bags with money. They
hurry out of the bank. Robber One stops at the entrance and
faces the crowd.

ROBBER ONE
Stay down until we're gone, or
you're gone!
(grinning)
Please fill out a survey at the
end of your banking experience,

let them know how you enjoyed
it.

Robber One begins to exit. As he leaves Billy stands up and draws a hidden gun from an ankle holster.

SECRETARY

Billy, don't be a hero!

Billy fires on Robber One and hits him in the leg. Robber One fires at Billy and also hits him in the leg. Billy drops his gun. Robber One limps out of the bank, but the getaway car is already driving away.

ROBBER ONE

Hey!

Robber One limps after the car and grasps for the rear right window. He drops his gun and accidentally kicks it several feet up the sidewalk in front of a deli.

ANGLE ON DELI ENTRANCE

HARRY Averymon, thirty-three, thin with medium length brown hair wearing white collar work clothes, exits the deli watching his phone listening with ear phones. Harry is unaware of the heist unfolding in front of him. A food VENDOR hiding behind his cart points at the robber's gun and shouts to Harry.

VENDOR

Hey, the gun!

Harry keeps walking. Robber One limps to his gun. He picks it up and aims at the getaway car.

ROBBER ONE

You bastards!

He runs at the car but Harry accidentally trips him, but keeps walking away.

HARRY

Watch it, man!

Robber One stumbles while firing. He hits the propane tank in the vendor's cart which explodes while the vendor dives clear behind a car. The blast knocks Robber One through the window of the deli. Customers subdue him. Harry turns to look at the explosion behind him. He shrugs and leaves. Spectators crowd around the deli. A WOMAN points at Harry.

WOMAN

That guy stopped him. He's a hero!

The vendor comes out from behind the car staring at his decimated cart.

VENDOR
He blew up my cart!

ANGLE ON HARRY FROM BEHIND

Harry continues away down the sidewalk, still unaware of stopping the robber.

INT HARRY'S BEDROOM FOLLOWING MORNING

Harry's room is filled with movie memorabilia. Movie posters cover the walls. A Star Wars alarm clock sounds. VO Yoda's voice says "Get up, it is time to, paduan" and repeats. Harry wakes up and slowly extends his arm from under the covers and turns off the clock.

HARRY
Shut up, Yoda.

Harry pushes the sheets down and rises from bed. He leaves the bedroom and shuffles into the living room, which is also filled with movie memorabilia. He turns on the TV to a news show.

TALK SHOW HOST
-this viewer clip shows the humble hero leaving the scene. His identity is still unknown.

Harry watches himself from the back walking away from the bank robbery the previous day. He doesn't recognize himself.

TALK SHOW HOST
At the movies the summer's blockbuster "One Life to Lose" opens tonight. This is the fourth installment chronicling the adventures of action hero Chad Sidewinder, played by Brad Adentude. Don't miss it! I almost took the day off to see it! Ha, ha, just kidding, folks.

Harry perks up.

HARRY
I'm there! So is Jen, whether

she likes it or not!

ANGLE ON TELEVISION

A clip plays with a caption at the bottom left of the screen, "scene from One Life to Lose", Rotten Day Productions. CHAD, the muscular hero with short black hair dangles the VILLAIN out of a helicopter, while aiming a rocket launcher at a building below.

CHAD

Your drug factory or your life!
Where's the girl?

VILLAIN

If you kill me, you'll never
find her alive. For all you
know she's in that building.

CHAD

Ah, I have to blow something
up!

Chad fires a rocket at trucks next to the factory.

VILLAIN

No! You may have destroyed my
shipment, Sidewinder, but you
won't stop the warheads! Ha,
ha!

Villain pushes a button on a gauntlet on his wrist.

CHAD

Warheads?

CUT TO ISLAND

Large hatches open in the side of a mountain on a small island. Two missiles launch.

ANGLE ON HARRY

Harry stares wide-eyed at the television.

HARRY

Oh my God!

TALK SHOW HOST

That was a scene from "One Life
to Lose". If you miss it,
you're a moron! Coming up,
Dusty Storm with your action
weather!

HARRY

I am no moron!

INT HARRY'S OFFICE

Harry walks through the double glass doors of his office entrance down a hallway into a huge room full of cubicles. He passes several cubicles, nodding and waving at co-workers. He reaches his cubicle and sits down. CINDY, in her late thirties, dressed like a working mom, stands in her cubicle next to Harry's reading the newspaper. LOU, a fifty year old, pudgy, balding man, looks at Cindy from his cubicle on Harry's other side.

CINDY

(to Lou)

What a moron! They haven't found the guy who stopped the robber yet. He's a hero. He could be famous if he came forward!

LOU

Right place at the right time, that's all. Probably has no clue he did any thing.

CINDY

Good morning, Harry. How was your weekend? See any good movies?

(snickering)

LOU

That's like asking Harry, breath any air?

HARRY

Lou, have I ever told you that you look a little like Orson Wells?

LOU

No, you haven't, thank you!

HARRY

The old, fat Orson.

CINDY

We will drink no coffee before it's time.

LOU

Funny, Harry. You remind me of
Barter Town, full of crap.

HARRY

Nice reference!

CINDY

(shaking her head)

He likes a good movie reference
more than he hates a bad
insult.

TOM WALLINGSBY, Harry's boss, approaches, followed by two
clerks, each pushing a cart full of folders. Tom approaches
Harry's desk.

TOM

Good morning, people. Are we
waiting for a formal invitation
to work?

Cindy and Lou sit down and act busy.

TOM (CONT'D)

Good morning, Harry. I've got
a special project for you.

HARRY

You have a project for me, sir?
I'll do my best.

TOM

(cringing)

I hope you'll do better than
that. HR informs me that
you're the only one in my
department with data entry
experience.

HARRY

I am?

TOM

It would seem so. I found
these client files in the
garage of my summer home.
Billing informs me they need to
be on the system ASAP. I need
you to enter them.

HARRY

All of them, sir? Remember, I
have carpal tunnel syndrome.

TOM

Wasn't that a sprained wrist
you got when you snaked a coat-
hanger through the vending
machine?

HARRY

I don't recall.

TOM

Not only were you not
terminated for theft and damage
to company property, but we
gave you three weeks medical
leave! Harry, you're my only
hope on this project.
(cringing again)
There's just one small catch.

HARRY

There always is.

Tom glares at Harry.

HARRY

Did I say that out loud?

Cindy and Lou snicker.

TOM

You have to finish by Monday at
five or I don't receive my
bonus.

Harry looks at the two carts then back at Tom. (beat) Harry
laughs.

HARRY

Am I being punked? Good one,
sir!

Tom glowers at Harry as one of his eyebrows twitches.
Harry's smile turns to a frown and he stops laughing.

HARRY

Oh, uh, let's say
hypothetically that I can't
finish by Monday?

TOM

Harry, I need my bonus. Do you
know why I need my bonus?

HARRY

I don't want to pry, sir. I'm sure you have a good reason.

TOM

It's better than good, Harry. I use my bonus to send my family to Europe for the summer. Do you know what happens if my family doesn't go away for the summer?

HARRY

They spend the summer going to movies?

TOM

No, Harry. If my family doesn't go away, I can't spend the summer with my girlfriend. Do you know what happens then?

HARRY

You go to movies with your family?

TOM

Forget the movies, Harry! If I don't spend the summer with my girlfriend she stops talking to me. I get cranky. My family gets cranky watching me get cranky. I get crankier dealing with them getting cranky. And what happens if I come to work cranky?

HARRY

It doesn't involve movies, does it?

TOM

Very good, Harry. It involves me making your life miserable for making my life miserable. There's a very high probability that it ends with your termination. Harry, work through lunch, stay late, come in through the weekend, I don't care how you do it, just do it. Understand?

Harry nods with wide, blank eyes.

TOM (CONT'D)

Good, I'll leave you to it.

Tom walks away, muttering to himself. Lou leans over his cubicle, looking at the carts and folders.

LOU

(to Harry)

It was a pleasure working with you. Wait, no, it wasn't.

Harry stares at the carts and picks up the first folder and opens it. He looks at his computer monitor and sighs.

HARRY

(to self)

What would Melanie Griffith do in Working Girl, or Christine Applegate in Don't Tell Mom the Babysitter's Dead? They'd get it done, wow the boss, and get a promotion!

Harry grins while feverishly typing.

LOU

(to Cindy)

He's dead.

CINDY

Yup.

INT BREAK ROOM MID MORNING

Cindy, Lou and several employees stand in the break room, drinking coffee and chatting. Harry walks through the group. SEEJAY, Indian, about Harry's age, approaches Harry.

SEEJAY

Harry, my man! I heard about the project, sorry, my brother.

HARRY

Thanks, Seej.

CINDY

There he is, data entry man! Are you sure you have time for a break?

HARRY

I've got time for a break. I
don't have time to talk to you.

Harry tries to pour some water from the cooler, but the
bottle is empty.

HARRY (CONT'D)

Oh for Pete's sake! Who was
the last one to get a drink?

CATHY, a sixty-four year old woman, raises a paper cup.

CATHY

Sorry, Harry.

HARRY

Cathy when you empty the
bottle, you-

CINDY

Harry!

HARRY

Well someone's got to replace
it!

LOU

Someone like you?

HARRY

It's bad enough I'm the only
data entryist here. I'm not
the water boy too!

Harry struggles replacing the bottle. Seejay helps. After
spilling half the bottle they forget it.

SEEJAY

So what's up this weekend, my
brother? Are you going to shag
the shag carpet?

Seejay makes a thrusting gesture.

HARRY

If you mean, am I having sex
with my girlfriend, I hope so,
if I'm not stuck here.

SEEJAY

You devil you. I wish I had a
girlfriend.

HARRY

Damn it, I'm thirsty! Mark my words: you'll all need water sooner or later. You'll wish you listened to me now!

Harry storms out of the coffee room.

CINDY

What an asshole.

INT CARD STORE LUNCH TIME

JENNIFER PATTERSON, Harry's girlfriend, in her early thirties, five foot four, curvy, long red hair, Gloria Patterson's¹ sister, stands in line at the register, holding a vase, talking to Harry on her phone.

JENNIFER

That's awful, Harry. So you have to work late tonight?

HARRY (VO)

Fat chance I'm missing the movie! I could use a vacation, even if it's the permanent kind.

JENNIFER

Great, move back in with your parents. You're not moving into my place until there's a ring on my finger.

(to Cashier)

Does this vase come in blue?

CASHIER

We sold out of blue.

HARRY

Don't sweat it. It's just like the time, in The Net, when Sandra Bullock's boss gives her the overtime assignment, except without the spy stuff.

JENNIFER

Harry, you don't have to relate

¹ From the screenplay "Rotten Day" by Ed Kowalski/Chuck Dudley

every thing in life to a movie.
 (to cashier)
 I'm supposed to get the vase
 for nine ninety-nine with a
 purchase of two cards?

CASHIER
 That's the blue vase, with a
 purchase of four cards.

Jennifer frowns, puts the vase down, and leaves the register.

CUT TO HARRY'S DESK

HARRY
 Jenny, you can relate anything
 to a movie!

Harry opens a can of soda then a Tupperware box on his desk
 and takes a deep sniff.

HARRY (CONT'D)
 Broccoli, beef and bean curry.
 (Ace Ventura impersonation)
 Yummy! So I'm picking you up
 tonight, right?

JENNIFER (VO)
 I guess. Eight o'clock?

HARRY
 Let's make it seven-thirty.
 The movie starts at eight-
 thirty. We need enough time to
 get snacks and good seats.

JENNIFER
 And buy the tickets.

HARRY
 Way ahead of you, I got them
 online this morning.

JENNIFER
 Of course you did.

A co-worker passes Harry's cubicle, smells his lunch and
 gags.

JENNIFER
 Do I really have to see this
 movie? Can't you go with a
 friend?

HARRY

My friends won't go to movies
with me any more, remember?

JENNIFER

Right, you know, some couples
go to more than just movies. A
Broadway show wouldn't hurt. A
carriage ride in the park would
be nice.

Cindy looks over Harry's cubicle.

CINDY

Do you have to eat that here?

HARRY

(to Cindy)

It's curry. That's prejudice.
I'm telling Seejay and HR.

CINDY

You're not Indian, and that
doesn't smell like any curry
I've ever had!

Cindy storms away.

HARRY

(to Jennifer)

I'll take you on a carriage
ride another night, but not on
premiere night.

JENNIFER

(sighs)

Premiere night, right. There's
always some reason we have to
watch a movie. There's more to
life than movies, Harry. I
swear, one day you're going to
think you're in one!

HARRY

I should be so lucky!

Lou passes Harry's cubicle, looks at Harry and holds his
nose. Harry looks at Lou and scratches his eyebrow with his
middle finger.

JENNIFER

Anyway, try not to get fired.
See you tonight.

HARRY
Can't wait! Bye.

Harry finishes his lunch and tucks his Tupperware bowl in his desk drawer. Tom passes by just after and sniffs the air.

TOM
What's that smell?

HARRY
Cindy was eating at her desk.

TOM
HR sent a memo about eating at your desks. I'll have to have a word with Cindy.

HARRY
Yes, sir.

Tom walks away. Harry finishes his soda and grins.

INT HARRY'S OFFICE AFTERNOON

Harry sits at his desk typing. He has a stack of folders on his desk. One of the carts next to his desk is a quarter empty.

HARRY
Working, working, working, and then one day-

Cindy walks around to Harry's cubicle.

CINDY
You've barely made a dent in those files, and it's quitting time. I call dibs on your stapler.

HARRY
Never underestimate the power of determination, and curry flavored broccoli and beans.

CINDY
Yeah, thanks for framing me! Just like something out of one of your movies. Life isn't a movie, Harry.

Lou stands in his cubicle entrance. Several other coworkers including Seejay have stopped to mingle on their way out. Tom walks past with his jacket on and briefcase in hand.

TOM
Good night, people.

He looks at Harry's workstation and stops.

TOM (CONT'D)
Harry, you're not even half finished!

HARRY
It was a slow start, Mr. Wallingsby, but I've got my mojo working now.

TOM
You better be done by five on Monday, or you can take your mojo to the unemployment line!

SEEJAY
Owch!

The small crowd of co-workers snickers.

HARRY
Not groovy, baby. I mean, no, sir. I mean, uh, yes, sir. Don't worry, Mr. Wallingsby.

CINDY
Mr. Wallingsby, I just want to mention again, that I never eat lunch at my desk.

TOM
Very good, then keep it up.

Tom walks away. Harry smirks at Cindy. Cindy glares at Harry.

SEEJAY
I would love to stay and help you, my friend, but I must hit the clubs. I'm like a tiger on the prowl!

Seejay makes clawing gestures and a growl that sounds too effeminate.

HARRY
Don't worry about me, tiger, I'll stay a little late then finish it on Monday, but not

even Wallbrain is going to keep
me from the premiere tonight!

INT JENNIFER'S APARTMENT BUILDING EVENING

Harry and Jennifer walk down her hallway to the exit of her
building.

HARRY

So it's not bad enough I've got
this huge project and deadline,
but I've got to deal with Cindy
and Lou too, and Seejay was no
help!

JENNIFER

Harry, you totally framed
Cindy! If you were my co-
worker-

HARRY

If you were my co-worker, I'd
never get any work done.
(hugging Jennifer)

Harry's cell phone rings with a ringtone of the theme from
the Brady Bunch movie. Harry reads the display.

HARRY

Its Mom.

JENNIFER

Are you going to answer?

HARRY

I just told you, its Mom.

JENNIFER

Harry!

Harry sighs and answers his phone.

HARRY

Hi, Mom.

CUT TO GARDEN

FLORENCE, in her early sixties, nods to someone OS.

FLORENCE

Yes, dear, that's fine. I'm on
with Harry, do you want to
talk? No, of course you don't.
(into phone)

Harry? You answered!

HARRY (VO)

Why wouldn't I? How's every
thing? How's dad?

FLORENCE

Everything's fine? Your
father's fine, making progress,
I guess.

HARRY

He'll work it out, Mom. Give
him time.

FLORENCE

I've put up with worse. I was
calling to remind you about
brunch tomorrow at your
brother's house.

CUT TO JEN'S HALLWAY

Harry pretends to fall asleep.

HARRY

Right, Jim's tomorrow, we'll be
there. Should I bring any
thing?

FLORENCE (VO)

No! We couldn't survive your
three bean surprise again.
Just bring your bubbly
personality and your charming
girlfriend.

HARRY

Will do! I didn't no beans can
go bad.

FLORENCE

See you tomorrow, honey.

HARRY

See you tomorrow, Mom.
(closing his cell phone)
Joy, brunch at Jim's tomorrow.
I told you, didn't I?

JENNIFER

You told me on Monday. You
wouldn't remember any thing if
your mom or I didn't remind

you.

As they near the front door, ROCCO, a neighbor of Jennifer's, approaches. Rocco is a couple of inches taller than Harry, with a muscular build, wearing black jeans, boots and a leather jacket.

SLOW MOTION ROCCO APPROACHES

JENNIFER (CONT'D)
 (looking at Rocco)
 Harry, behave yourself.
 Rocco's a lot of talk, but he's
 harmless.

HARRY
 He's the reason I keep telling
 you to move!

Rocco looks at Harry and chuckles. He looks at Jennifer and eyes her from head to toe, puckering his lips.

ROCCO
 Hey, sweet cheeks, looking hot
 as always. Going out?

JENNIFER
 Hi, Rocco, yes, we're going to
 a movie.

ROCCO
 (to Harry)
 Wasting your time at a movie...

HARRY
 Oh, we'll go back to my
 apartment after.

Jennifer shoots Harry a look.

JENNIFER
 If you're lucky, sport.

ROCCO
 If she were my lady, we'd never
 leave the apartment.

Rocco thrusts his hips suggestively.

HARRY
 Rocco, you're talking about my
 girlfriend, in front of my
 girlfriend (beat) and me!

ROCCO

Don't twist your hemorrhoids in
a knot! I've got more
girlfriends than I can handle.

HARRY

Do they all live at the zoo, or
do some of them live on a farm?

Rocco takes a step toward Harry.

ROCCO

Watch it, Harry.

HARRY

Maybe you better watch it,
Rocco.

JENNIFER

Harry, stop it!

ROCCO

You ought to listen to the
lady, Harrold.

HARRY

My name's Harry!

Harry takes a step towards Rocco. Rocco grabs Harry's arm
and twists it behind Harry's back.

HARRY (CONT'D)

Ow, ow!

JENNIFER

Rocco, stop!

ROCCO

Had enough?

HARRY

Yes!

Rocco lets go of Harry. Harry nurses his arm.

HARRY

You could have broken my arm,
you maniac!

ROCCO

Leave the tough guy act to some
one who's not acting, and learn
how to take a compliment about
your girlfriend. Have a good

night, lovebirds.

Rocco walks away. Jennifer rubs Harry's arm.

JENNIFER

I told you not to start anything.

HARRY

Do you wish some times you had a boyfriend who could stand up to guys like Rocco?

JENNIFER

You mean some one more like Rocco?

(cradling Harry's face)

Harry, the fact that you're not like Rocco is why I'm with you.

HARRY

Well when you put it that way...

JENNIFER

Forget about Rocco! We've got a premier to see! What does Chad Sidewinder say?

HARRY

Don't make me say it here.

JENNIFER

No, that's not what he says.

HARRY

(cheering up)

You only live once, live like there's no tomorrow!

JENNIFER

There we go, my little Chad! Now let's go see that movie!

INT MOVIE THEATER

Harry and Jennifer watch the movie. Jennifer gets bored. Harry is glued to the screen.

ANGLE ON MOVIE SCREEN

Chad sits at a desk working undercover as an office clerk, his muscles bulging under his dress shirt. Chad's BOSS stands over his desk.

BOSS

What do you mean you lost the files? My regular secretary worked for a week on them! Can you recover thes?

CHAD

I'm not used to this operating system. This keyboard doesn't vork! Don't you have an IT department that backs up files?

BOSS

Recover those files, or you're history!

ANGLE ON HARRY AND JENNIFER

HARRY

(to self)

I can so relate!

Jennifer puts her arm around Harry's shoulder, leans close to him, and kisses him. Harry returns the kiss, but keeps his eyes on the movie screen.

ANGLE ON MOVIE SCREEN

INT BREAK ROOM

Chad speaks into his wristwatch in a corner of the room. Tables and chairs line one wall.

CHAD

Chief, I've nearly found the target, but I think I'm going to get fired before I can extract him.

CHIEF (VO)

Chad, we need him alive! Neutralize your boss if you have to, but get your target!

TARGET, also working as undercover office clerk, enters the break room and sees Chad speaking into his watch and draws a gun.

CHAD

(to Chief)

Never mind. The target just found me!

TARGET

I have one of those too, the newer model with video. I never use it in the coffee room precisely due to awkward moments like this.

(chuckling)

CHAD

You can't eliminate me here.

TARGET

I can't?

Target screws a silencer onto his gun.

TARGET (CONT)

Once you're dead, I pour your slumped, lifeless body into one of these chairs. By the time one of these worker drones realizes you're dead and not napping, I'll be long gone, assignment completed.

CHAD

Can't we discuss this over a cup of coffee? It's on me. No, it's on you!

Chad grabs a coffee pot off the counter and throws it at the Target, knocking the gun out of his hand. Chad leaps at the Target and they fall into a table. The Target bumps his head and falls, unconscious. A coworker enters.

CHAD

He took the last cup, and didn't make a new pot!

Coworker quickly leaves.

ANGLE ON HARRY AND JENNIFER

Jennifer opens her eyes to find Harry watching the movie while they're kissing.

JENNIFER

Harry!

HARRY

What?

(still watching)

JENNIFER

You can't tear your eyes off
the screen to kiss me?

Harry faces Jennifer, leans closer, and gives her a big kiss.

JENNIFER

That's better.

Jennifer returns the kiss. While they kiss Harry's eyes return to the screen. Jennifer opens her eyes again and catches him.

JENNIFER (CONT)

Harry!

Harry closes his eyes and kisses Jennifer. He opens his eyes and watches the screen again. Jennifer catches him again and pushes him away.

JENNIFER (CONT)

Oh, watch your movie!

ANGLE ON SCREEN

EXT BUILDING ROOF

Chad holds the Target's limp body slumped over his shoulder. He watches a helicopter approach. He listens to his wristwatch radio.

CHIEF

Good work, Chad!

CHAD

Chief?

CHIEF

Yes, Chad?

CHAD

You owe me a cup of coffee.

ANGLE ON HARRY

HARRY

Good line!

INT BAR

Harry and Jennifer sit at a table in a bar having drinks.

JENNIFER

I hope you enjoyed your movie.

HARRY

The American ending was way better than the Japanese ending!

JENNIFER

Wait, you already saw the movie before tonight?

HARRY

Not the American release.

JENNIFER

You dragged me to a movie I didn't want to see, that you've already seen, and couldn't stop watching to kiss me?

HARRY

Well, I guess you could put it like that. I wouldn't.

ANGLE ON DRUNKEN MAN

The drunken man sits at the bar near Harry's table and holds an empty glass. The man's head drops to the bar as he passes out. His arm slumps and rolls off the bar. The glass in his hand drops to the floor, lands with out breaking, and rolls near Harry.

CUT TO HARRY AND JENNIFER

JENNIFER

You're obsessed!

HARRY

Why is it okay if some one obsesses over work?

JENNIFER

Your apartment looks like a ten year old boy's room! Our last two vacations were to Universal Studios!

HARRY

Movies are my escape. Don't you wish life was more like a movie, everything perfect? How about a soundtrack to life?

JENNIFER

What about the I-pod I bought you for Christmas?

Jennifer finishes her drink, stands and puts on her jacket.

HARRY

Where are you going?

JENNIFER

Home, you're sounding crazy.

HARRY

You're not coming home with me?

Jennifer walks away.

HARRY

Jen, wait up.

Harry grabs his jacket and follows Jennifer toward the door. Harry steps on the glass on the floor and falls backwards, bumping the back of his head on the table. Jennifer hears him fall and turns around.

JENNIFER

Harry!

Jennifer runs to Harry lying on the floor unconscious. The bartender and patrons hurry over looking at Harry on the floor.

JENNIFER (CONT'D)

Someone call an ambulance!

The DRUNKEN MAN at the bar wakes up, hears Jennifer, and fumbles for his phone.

DRUNK MAN

What's the number for 911?
(looking at the bar)
Where's my drink?

INT HOSPITAL EMERGENCY ROOM

POV HARRY'S POV

Harry's view is black.

OS Low hum. The hum gets louder until it's replaced by the sound of a heart beating.

JENNIFER (OS)

You found nothing?

DOCTOR (OS)

We've run all the standard

tests. There's no sign of damage other than the bump on his head. I'll be back to check on him in a little while, but I wouldn't worry.

JENNIFER

Thank you, doctor.

Harry slowly opens his eyes to see the ceiling of the emergency room. Out of the left corner of his eye he sees Jennifer watching him concerned.

JENNIFER

You're awake! You had quite a fall!

ANGLE ON FULL ROOM

Harry lies in bed in a hospital gown.

HARRY

How long have I been here?

JENNIFER

A couple of hours.

HARRY

No doctors! We've got to get out of here!

Harry sits up and starts to get out of bed.

JENNIFER

Hold on, they want to observe you a little longer.

HARRY

Observe me, or interrogate me?

JENNIFER

What? Harry, how do you feel?

HARRY

(agitated)

Harry, is that my cover name? What did he do? Tell me!

JENNIFER

He ran some tests. He said you seem fine. I might disagree.

HARRY

We're leaving.

Harry swings his legs over the side of the bed and puts his feet on the floor.

JENNIFER

Hold on! You haven't been released yet.

(looking around ER)

Doctor?

Doctor finishes with a nearby patient and approaches, eating a burrito.

DOCTOR

I told you he'd wake up soon.
Let's get a look.

Doctor takes out penlight, shines it in Harry's eyes. He checks Harry's pulse and tests his reflexes.

DOCTOR

He's fine.

HARRY

Doctor, is it safe?

DOCTOR

Yes, your personal effects are tucked under the bed.

JENNIFER

Doc, are you sure? He's kind of babbling.

DOCTOR

He'll be a little disoriented for a while. Is there some one who can stay with him tonight?

JENNIFER

I can.

HARRY

We have to go!

DOCTOR

You're free to go. I'll have the nurse bring the release papers.

JENNIFER

He is? Does he seem agitated
to you?

Harry gets out of bed, takes his things from under the bed
and gets dressed. He looks at his clothes, disappointed.

HARRY
These can't be mine.

DOCTOR
(to Harry)
That's what you came in with.
(to Jennifer)
I told you, there's nothing
physically wrong with him.
Wanting to leave a hospital is
pretty natural, trust me.

The doctor grins. Filling from his burrito drips out the
bottom, landing on his coat.

HARRY
(to doctor)
And you're sure it's safe?

DOCTOR
Yes, sir, don't worry, that's
all your things.

JENNIFER
He doesn't seem like himself.

DOCTOR
Who does he seem like?

JENNIFER
Like, no, that's crazy. We saw
an action movie earlier. If I
didn't know better (beat)

DOCTOR
One Life to Lose?

JENNIFER
Yes.

DOCTOR
How was it? I'm going to go to
the late show after my shift.

JENNIFER
It was good, I guess. If I
didn't know better I'd think
Harry's acting like Chad
Sidewinder!

ANGLE ON HARRY

Harry inspects medical equipment around the bed, like he's looking for some thing specific.

HARRY

(to self)

No bugs, good.

DOCTOR

Well, like I said, the tests indicate there's nothing physically wrong with him. Maybe he's still got the movie stuck in his mind. If you're really concerned about his mental state, I can order a psyche consult.

JENNIFER

Oh, no, I guess he's not that bad.

DOCTOR

Take him home and watch him through the night. You can call the hospital at any time, or bring him back if you feel its necessary.

HARRY

Yes, let's get out of here!

(grinning at Jennifer)

You're staying with me tonight?

JENNIFER

Looks that way.

(to doctor)

Is he okay to (beat) you know?

DOCTOR

As long as it doesn't involve blunt trauma to the head, sure.

JENNIFER

Okay then, I guess we're going.

A nurse approaches and Harry signs papers. Harry grabs Jennifer and hurries out.

DOCTOR

Remember, nothing too strenuous.

INT HARRY'S BEDROOM

ANGLE ON CLOCK

Harry's Yoda clock reads eleven-ten PM.

ANGLE ON FOOT OF BED

Bed shakes hard. Items fall and break around the bed.

JENNIFER (OS)

Oh, god! Oh my god! Yes!
 Jesus! Oh, god! Don't stop!
 Stop! Don't stop! Not there!
 Right there! Yes! Oh, yes!
 Oh, god! Whoa! Oh, yes! Ah!

ANGLE ON CLOCK

Clock reads four-twenty AM.

ANGLE ON HARRY AND JENNIFER IN BED

JENNIFER

(catching her breath)
 That's never happened to me
 before. Ten times...

HARRY

Not a bad start!

JENNIFER

I can't remember the last time
 we did it like that. We never
 did it like that! Maybe you
 should bump your head more
 often.

HARRY

Now, now, Mon amore, I can't
 take all the credit. You were
 here too. If you hadn't been,
 it wouldn't have been half as
 much fun. Ready?

JENNIFER

Again, Harry? I'm starting to
 like the new you! Are we going
 to get any sleep? We've got
 your brother's in the morning.

HARRY

(laughing)

I think we're beyond the point
of cover names. Call me Chad.

JENNIFER

What?

HARRY

We've dropped drawer, we can
drop our covers too. What's
your real name, baby?

JENNIFER

Jennifer. What's your's?

HARRY

Chad.

Jennifer rolls away from Harry.

JENNIFER

Sidewinder?

HARRY

How did you know?

JENNIFER

Oh, God. Stay here, Har- Chad.

Jennifer begins to get out of bed. Harry pulls her back.

HARRY

Where do you think you're
going?

ANGLE ON FOOT OF BED

The bed shakes again.

JENNIFER (OS)

Oh, Chad!

EXT JAMES' HOUSE SATURDAY MORNING

Harry and Jennifer get out of their car.

ANGLE ON CAR

Harry takes a portable stereo out of the back seat and straps
it over his shoulder. He turns on action music.

HARRY

What's the mission, protection,
surveillance?

JENNIFER

Brunch, are you sure you're up
for this?

Harry reaches back to the stereo and turns the music mellow.

HARRY

What could happen at a brunch?

JENNIFER

(eyeing Stereo)

Are you going to play that
thing all day?

They walk along the driveway to a gate to the back yard.

HARRY

And all night too.

JENNIFER

Wonderful.

CUT TO JAMES' BACKYARD PATIO

Harry and Jennifer enter the gate to the patio. Harry's family sits on the patio chatting, eating and drinking. JAMES AVERYMON, Harry's older brother, in his mid thirties, wearing a golf shirt and khaki shorts, watches food on the grill on one side of the patio. CATHERINE, James's wife, in her mid thirties, stands near him, wearing a conservative blouse, skirt shorts and pearls. James' sons, EDDIE, 8, and RONNIE, 10, run around playing in the yard. FLORENCE and RICHARD, Harry's mother and father, in their mid sixties, sit next to each other. Richard wears a mime costume including face paint.

JAMES

So the judge looks at me and
says I don't care if you are
the youngest lawyer to make
partner at your firm, you still
can't submit a billy goat as an
exhibit!

Every one laughs. Harry laughs awkwardly loud and long.

HARRY

A billy goat, ha!

FLORENCE

Harry, Jennifer!

Florence stands and hugs and kisses Harry and Jennifer.

FLORENCE

How are you, Harry?

HARRY

Chad.

Florence looks at Jennifer.

JENNIFER

Don't ask.

FLORENCE

(to Harry)

You had us so worried!

HARRY

Fret not, nothing can keep me
down for long!

Harry turns the volume down on the stereo. Jennifer and
Florence look at each other.

JAMES

(to Harry)

What's that?

HARRY

What's what?

JAMES

On your back?

HARRY

It's my soundtrack.

JAMES

Your what?

JENNIFER

Harry has decided he wants a
soundtrack to life.

CATHERINE

(whispering to James)

Your brother gets weirder every
year.

JAMES

A soundtrack, huh, what's wrong
with an iPod?

JENNIFER

Thank you!

HARRY

I can't hear approaching danger
wearing an iPod, can I?

JAMES

Danger in Connecticut?

HARRY

Yes, like the imminent threat
behind me!

Harry turns to find Ronnie and Eddie sneaking behind him aiming Nerf guns. He grabs Ronnie's gun and runs away into the back yard. Ronnie and Eddie giggle and chase him.

CATHERINE

Ronnie, Eddie, take it easy on
your uncle. He's (beat)
recovering.

FLORENCE

(to Jennifer)

He seems healthy enough.
Thanks for taking such good
care of him last night.

JENNIFER

(beams)

Oh, he took good care of me
too.

Catherine is drinking and chokes.

JENNIFER (CONT'D)

I mean, he takes good care of
me too. You've got a (beat)

Jennifer stops and looks at Harry who's showing the boys hand to hand combat moves.

JENNIFER (CONT'D)

Special son, Flo.

FLORENCE

I'm so proud of our boys. We
are lucky, aren't we, honey?
(looking at Richard)

Richard nods at his wife and rubs his heart.

JENNIFER

How is mime school going, Mr.
Averymon?

Richard smiles and gives a thumbs up.

FLORENCE

He's bored out of his mind since retirement, and can't find something to stick with. At least this is a quiet phase. I nearly left him during the rapper phase.

The boys chase Harry back to the patio.

HARRY

Word, homeboy! Don't be illin' and hatin', Moms. Pops was just layin' it down, keeping it fresh, and tryin' to keep it real. It ain't easy being a white boy growin' up in da hood.

FLORENCE

Your father grew up in Greenwich. Keeping what real? Where do you get this stuff, Harry? Are you sure you're okay?

JENNIFER

That's from 8 Mile, the Eminem movie.

FLORENCE

Oh, I could go for some M & M's.

JAMES

Alrighty, burgers are ready.

TIME LAPSE AFTERNOON

Empty dishes and glasses cover patio tables. James cleans the grill. Eddie is asleep on a hammock. Ronnie is playing a PSP lying on a patio sofa, nearly falling asleep.

JENNIFER

Thanks James. That was delicious!

JAMES

What's the point to a two thousand dollar grill if I don't use it?

JENNIFER

Harry, you barely ate any thing.

CATHERINE

You usually put down three burgers and a couple of dogs, at least.

HARRY

I'm flabby! When did I lose my tone?

JAMES

What tone?

ANGLE ON NEIGHBOR'S BACK YARD

James' neighbor, WILLIE, in his early thirties, walks from his house to a shed in his back yard. He comes out of the shed with some tubing. He sees James and the family and waves. Harry eyes him suspiciously.

WILLIE

How's it going, neighbor?

JAMES

Fine, thanks, wrapping up a cook out.

WILLIE

Great day for it, working on some repairs my self.

JAMES

What the weekends are made for.

Both men laugh. Willie walks toward his house, stops short and returns to his shed.

HARRY

I don't trust that man.

JAMES

No one does, after the time share scam he tried to pull on Dad.

Richard makes an angry face and begins to gesture his middle finger.

FLORENCE

Don't be an angry mime.

HARRY

Distract him! I'm going in!

Harry changes his stereo to suspenseful music and runs out the back yard to Willie's house.

JAMES

What? Harry! What are you doing?

(to Jennifer)

What's he doing?

Jennifer shrugs.

ANGLE ON FRONT DOOR OF WILLIE'S HOUSE

Harry tries the door. It's open. Harry turns his stereo low and enters. He proceeds into a hallway and slowly opens each door in the hallway.

CUT TO KITCHEN

Willie's WIFE stands at the sink washing dishes. She hears Harry's stereo.

WIFE

Honey, what station is that?
It sounds like some thing out
of a movie.

CUT TO HALLWAY

Harry pokes his head into each room. He's satisfied they're normal and opens the last door, to find stairs leading to the basement. He walks through the door and closes it behind him.

WIFE (OS)

I didn't say you had to turn it
off.

Willie's wife enters the hallway. She looks around but sees noone. She shrugs and returns to the kitchen.

CUT TO BASEMENT

Harry surveys the basement, which looks like a typical basement with a work area on one side with tools hung on the wall, and various dusty furniture and items in storage on the other side. He walks further into the storage side where the room gets darker. He bumps into a small bureau moving it an inch. He notices the corner of a trap door under the bureau.

HARRY

Jackpot!

Harry moves the bureau and opens the trap door. He walks down a narrow wooden staircase, feels for a light switch and turns it on.

CUT TO SUB CELLAR

The sub cellar contains a meth lab. Harry walks into the lab.

HARRY

I knew it! Time share scam and
making illegal drugs!

Harry changes his stereo to an up tempo, victorious song. He takes out his cell phone and dials.

HARRY

Hello, Police?

CUT TO JAMES' DRIVEWAY

Harry and his family stand in James' driveway watching as police lead Willie handcuffed into a patrol car. Two police have to hold Willie's wife back. Media vans rest parked in front of James' house.

WIFE

This has to be some mistake!
I'll call the lawyer, honey!

Willie looks over at Harry.

WILLIE

You son of a bitch! I'll get
you!

Harry laughs and waves.

HARRY

Yes, in ten to twenty.

Harry's family stares at him.

JAMES

A meth lab, that explains why I
never saw him leave for work.

CUT TO FRONT OF JENNIFER'S APARTMENT BUILDING NIGHT

Harry escorts Jennifer to her front door.

JENNIFER

Well, good night.

HARRY

I'm not coming up for a night cap?

JENNIFER

Get some rest after your big day. I've had enough excitement for one day.

HARRY

Have you?

Harry stands close.

HARRY

If you let me in I'll do that thing with...

Harry whispers in Jennifer's ear. Jennifer grins and taps her foot excitedly.

JENNIFER

Oh, Chad, come on!

They hurry into Jennifer's building.

EXT PARK FOLLOWING MORNING

Harry jogs through the park, "Eye of the Tiger" blares on the stereo on his back. Harry has cut his hair short and dyed it black, copying Chad's style. Two old ladies, OLD LADY and HARRIET², sit on a bench Harry passes and feed birds and talk. The stereo scares the birds away. Harry stops at a fountain for some water. He puts his stereo on the bench next to the fountain.

OLD LADY

Pardon me, young man, would you be a dear and turn down your radio?

Harry turns from the fountain to face the old ladies.

HARRY

Pardon me? I didn't hear you.

² From the screenplay "Rotten Day" by Ed Kowalski and Chuck Dudley

HARRIET

Of course you didn't hear with that boom box blasting, punk! She said turn off that crap!

OLD LADY

Oh, Harriet, I didn't say that. I asked him to turn it down.

HARRIET

Well I say turn it off!

OLD LADY

Harriet, please. You can catch more flies with honey...

HARRIET

Bullshit! I spent a year not so much as hurting a fly. It didn't get me anywhere!

(to Harry)

Turn that conflab crap off, or I will!

HARRY

I have no quarrel with you, gentle elders. I'm just out for a jog.

Old Lady looks anxiously at Harriet. Harriet gets up and approaches Harry.

HARRIET

I only have two pleasures in life, sonny, feeding pigeons and kicking ass.

Harriet cracks her knuckles.

HARRIET (CONT)

And you scared away the pigeons.

OLD LADY

Harriet, they'll lock you up again!

HARRY

(laughing)

I don't want to hurt you.

Harry turns back to the fountain for another drink.

HARRIET

Don't want to hurt me? Sonny,
you don't know who you're
talking to!

Harriet smashes her cane down on the stereo then picks it up
and throws it to the ground.

HARRY
I tried to be nice, oldster,
but you want to tussle? Bring
it!

HARRIET
Make a move if you're feeling
squirrely!

Harry runs at Harriet. Harriet dodges him and hooks his
ankle with her cane. Harry trips and falls flat on his back.
Harriet kicks him several times in the side. Harry curls up
on the ground.

OLD LADY
(to self)
Oh, she warned him.

Harry grabs Harriet's ankle and pulls forward tripping her.
His left leg stretches straight while he pulls. His sneaker
flies off and hits Old Lady in the face. Harriet back flips
and lands on her feet.

HARRIET
I've eaten oat bran tougher
than you!

Old Lady approaches Harry holding his sneaker.

OLD LADY
I believe you lost this.

Old Lady throws Harry's sneaker at his head and kicks him.
Harriet kicks him on the other side.

ANGLE ON TOURISTS WATCHING THE FIGHT

TOURIST ONE looks at other tourists.

TOURIST ONE
They told me New York was
better these days.

Tourist One takes a picture of the fight.

INT HARRY'S OFFICE MONDAY MORNING

Harry pushes open the front doors of his office. He enters the office in slow motion. A new stereo is strapped to his back, blaring "Unbelievable". Harry has a black eye. A couple of seconds after Harry enters the building coworkers follow behind walking at normal speed, looking at Harry curiously, bumping into him while he continues to walk in slow motion.

CUT TO CINDY'S DESK

Cindy and Lou watch Harry walk past Cindy's desk in slow motion, stereo blaring.

CINDY
(to Lou)

I hate Mondays.

LOU

I hate Harry.

Harry sits at his desk. He puts the stereo on his desk. He grabs a folder from the carts next to his desk and begins typing. Cindy and Lou peek over his cubicle.

CINDY
Harry, can you turn down your
stereo?

HARRY

No.

Cindy and Lou look at each other. Cindy notices Harry's black eye and hair.

CINDY
Are you okay? A fight and a
hair change, all in the same
weekend?

HARRY
(nodding)

And I bumped my head, so I'm
told.

CINDY
Of course.

LOU
(to Harry)

You're never going to finish
those files by the end of the

day. Can I have that stereo
when you leave?

HARRY

You may have this stereo when
you pry it out of my cold, dead
hands!

LOU

Looks like some one already
tried.

HARRY

I was out-manned, but I'll be
ready next time!

CINDY

Were you mugged? This city's
getting worse every day.

HARRY

Worse, cranky seniors!

LOU

It's going to be a long day.

INT COFFEE ROOM MID MORNING

Cindy and Lou stand in the coffee room talking to Seejay.

CINDY

Did you see Harry this weekend?
He seems different.

SEEJAY

How so?

LOU

For one thing, he's actually
working.

A TEMP enters the room and joins them.

TEMP

Harry? He's a machine!

CINDY

First time for everything.

SEEJAY

I did not see the H-bomb this
weekend. I was getting my
groove on with some freaky
ladies.

CINDY

Went to grandma's retirement
home again?

SEEJAY

(frowning)

Yes.

Harry enters the coffee room.

HARRY

Greetings, colleagues! Ah, the
coffee break, a cup of joe and
an earful of gossip, the
cornerstone of the American
workplace!

Seejay nods at Harry's black eye.

SEEJAY

Got feisty with the ladies this
weekend, my man?

HARRY

You could say that.

SEEJAY

Did you hear about the office
pool? If you finish your
project before four I win three
hundred dollars!

Harry hands Seejay a twenty-dollar bill.

HARRY

I'll take some of that action!

Harry eyes the Temp suspiciously.

HARRY

You're new here.

LOU

He started this morning.

Harry steps close to the Temp, eyeing him up and down.

HARRY

It's a nice place to work, if
you're honest and hard working.

TEMP

I'm fitting in so far.

(laughing nervously)
Well, I'll see you later.

CINDY
(to Harry)
What was that?

Harry approaches the water cooler. It's empty.

HARRY
What's this?

LOU
It's an empty bottle, Harry.
It happens.

Harry replaces the water bottle.

HARRY
Mark my words, as long as I'm
here, no one shall go thirsty!

Harry leaves the coffee room.

CINDY
I think I liked him better when
he was an asshole.

LOU
You mean when he was a
different kind of asshole?

TIME LAPSE MID AFTERNOON

Harry works feverishly. Wall clock reads three forty-five. A small crowd stands around Harry's cubicle chatting and watching him. The carts next to Harry's desk are empty. All the folders are stacked on one side of his desk except the folder he's working on.

HARRY
Like I've always said, with
hard work and determination,
you can accomplish anything!

Lou approaches from the hall, stops at Cindy's cubicle.

LOU
What's all this?

CINDY
Harry's going to finish by
four.

LOU
 Damn, I really like that
 stereo.

Tom approaches, playing with a mini Etch-a-sketch as he
 walks. He looks up and notices the crowd.

TOM
 Do we need the paramedics
 again? People, I'd like to
 remind you, the fumes come from
 the restaurant next door. The
 firm is not liable in any way.

CINDY
 No, sir, Harry's almost done!

TOM
 He is?

Tom rushes through the crowd to Harry's cubicle.

TOM
 You're nearly finished?

Harry puts the last folder on the stack.

HARRY
 Done! I have completed my
 mission, and am ready for my
 next assignment, sir!

TOM
 Most impressive!
 (to crowd)
 Let Harry be an example to all
 of you. We need more
 initiative like his!

LOU
 I'm going to be sick.

Harry sees the Temp hurrying past the group toward the exit.
 He has a thick attaché case over his shoulder. Harry turns
 on action music on his stereo.

HARRY
 Excuse me.

Harry pushes through the crowd and tackles the Temp. The
 Temp's attaché falls and papers fall out of it. The papers
 have "confidential" stamped on them. Tom picks up one of the
 papers.

TOM

This is a secure memo regarding
one of our proprietary systems!

Tom looks through more papers.

TOM (CONT'D)

These are all confidential
files!

CUT TO FRONT OF OFFICE BUILDING

Police escort the Temp into a patrol car while Tom, Harry and
coworkers watch. Photographers take pictures.

TEMP

(to Harry)

You son of a bitch! I'll get
you!

HARRY

I'll be around, but you won't.

TOM

Harry, join me in my office.
We're going to discuss your
future.

CINDY

I'm going to be sick.

CUT TO TOM'S OFFICE

Tom sits behind his desk. He takes two cigars out of a small
humidor and hands one to Harry and lights it.

TOM

Harry, there's an account
manager position opening up. I
was going to give it to Cindy,
but in light of your recent
performance, and her recent
disregard for rules, are you
interested?

Harry takes a long draw on the cigar and leisurely exhales.

HARRY

A man's got to know his
limitations, and I'm up to the
challenge! I'll root out the
the ne'er do wells in this
office, or my name's not Chad
Sidewinder!

TOM

I don't care if you call
yourself Arnold Schwazenager.
What ever happened to you over
the weekend, keep it up and
we're both going to go places!

HARRY

I'm on it, boss!

Harry gets up and shakes Tom's hand. Harry tosses his cigar in the trash can next to Tom's desk and leaves. Tom pretends to be amused while he pours a cup of coffee over the smoldering trash can.

TOM

Don't let me down, son.

HARRY

Like you said, I'm going
places!

INT LOS ANGELES TALENT AGENCY FOLLOWING DAY

PRISCILLA, Brad Adentude's agent, in her late forties in a crisp skirt suit talks on a bluetooth while walking through her office.

PRISCILLA

Brad, baby, are you ready to
make a sequel (beat) to the
sequel?

BRAD Atentude, star of "One Life to Lose", bursts into the reception area of the office talking on his bluetooth.

BRAD

I'm ready, Priscilla, darling!
Where are you?

PRISCILLA

I'm in reception.

BRAD

So am I.

Brad passes a JANITOR who's finishing mopping the floor. As the Janitor turns away to reach for a Wet Floor sign Brad slips and falls on the floor.

ANGLE ON JANITOR

BRAD (OS)

Ah, my leg!

Priscilla reaches Brad. She looks down at him. She glares at the janitor.

JANITOR

Oh, boy.

CUT TO PRISCILLA'S OFFICE

Priscilla sits at her desk. Her ASSISTANT, a girl in her twenties in a suit that's too professional for her, stands in front of the desk.

ASSISTANT

Brad's at home with the doctor, looks like a broken leg, out of commission for a while.

PRISCILLA

Damn it! The studio wants to begin filming now!

ASSISTANT

Doesn't he have a stunt double or someone who could fill in?

PRISCILLA

You're new here, aren't you? Stunt doubles don't act. Get me the doctor on the phone.

The assistant hurries out of the office.

PRISCILLA (CONT)

(to self)

We're finished.

The assistant hurries back in. She turns on Priscilla's TV.

PRISCILLA (CONT)

Where's the doctor?

ASSISTANT

I think you want to watch this.

The assistant changes the channel to a news report. A video shows Harry being interviewed in front of James' house the previous Saturday.

ANGLE ON TV

HARRY

We only have one life. I guess
he had one life to lose.

The assistant walks around Priscilla's desk and types on her computer.

ASSISTANT

He foiled corporate espionage
yesterday, and he may have
caught a bank robber earlier
this week. He's a real hero!

PRISCILLA

(grinning)

And he looks and talks like
Brad. He's a bit wirey. A
trainer could fix him up. Find
me that kid!

The assistant hurries back out of the office beaming.

PRISCILLA

(to Assistant)

You might just have a future in
this town.

CUT TO HARRY'S APARTMENT

Harry's phone rings. Harry answers, dressed in clothes that
look like Chad's in the movie.

HARRY

Hello?

ASSISTANT (OS)

Is this Harry Averymon?

HARRY

Sure.

ASSISTANT

I've got some good news, Harry.

Harry listens.

HARRY

Excellent, see you then.

(hanging up)

Finally, my next assignment!

CUT TO BOARDING AREA LAX

Harry and Jennifer exit the boarding area. Harry's stereo
blares "Fame". Another PASSENGER glares as he passes them.

PASSENGER

Jerk!

JENNIFER

I don't know how I let you talk
me into this.

HARRY

We're a team, baby.

JENNIFER

They're going to film you with
that shiner?

HARRY

This is Hollywood, they've got
make up artists. They'll cover
it up.

JENNIFER

Two old ladies...

HARRY

They got the jump on me.

ANGLE ON ASSISTANT

The Assistant stands next to a limo driver holding a sign,
"Harry Averymon".

HARRY

I could get used to this.

JENNIFER

I wouldn't.

Harry approaches Assistant.

HARRY

I'm Ch- Harry.
(winking)

ASSISTANT

It's great to meet you.
(admiring Harry)
You're taller than I expected.
What's that?
(nodding at stereo)

Jennifer steps between them.

JENNIFER

That's his soundtrack. I'm
Jennifer, his girlfriend.

Assistant frowns at Jennifer.

ASSISTANT

Soundtrack, that's cute. We'd
better get going. Priscilla is
waiting.

JENNIFER

(whispering to Harry)
What a bitch.

HARRY

We don't have to like her. We
just have to work with her.

JENNIFER

You better not like her!

CUT TO GYM

Priscilla talks on bluetooth while ANTON, the trainer, in his mid twenties with a chisled body, effeminite mannerisms, stretches, bending away from Priscilla. Priscilla eyes Anton lustfully.

PRISCILLA

Trust me, Brad. I paid the
doctor to keep his mouth shut.
We could never replace you,
baby. We'll shoot the action
scenes with this Harry kid.
Let him do the heavy lifting.
You join the set when your
leg's healed.

CUT TO BRAD'S BEDROOM

Several young, attractive nurses tend to Brad, massaging him, giving him a manicure and pedicure, giggling.

BRAD

You know best, darling, but I'm
not all on board. Don't go
turning him into a movie star!
(to nurse)
Easy on the cuticle!
(to Priscilla)
I've got to go.

CUT TO GYM

Assistant, Harry and Jennifer enter. Harry plays theme from Rocky. Priscilla frowns at Harry's appearance and stereo.

PRISCILLA
 (to self)
 We can do this!
 (to Harry)
 There he is, our new movie
 star!

Priscilla approaches Harry and kisses his cheeks.

PRISCILLA (CONT)
 I'm very excited about having
 you on board! Thank you for
 making it out on such short
 notice! Can you turn that
 down?

Harry turns down the stereo.

HARRY
 Project, assignment, what ever
 you need me to do, I'm your
 man.

Jennifer steps between them.

JENNIFER
 I'm Jennifer, his girlfriend.

Priscilla looks Jennifer up and down and frowns.

PRISCILLA
 Of course you are. Only staff
 on the set, so you're his
 assistant when he's working.

HARRY
 I couldn't choose a prettier
 assistant!

ASSISTANT
 (coughing)
 Skank.

JENNIFER
 Will that show on film?
 (nodding at Harry's eye)

PRISCILLA
 This is Hollywood. We have
 makeup artists.

Harry grins at Jennifer.

PRISCILLA
This is Anton. He's going to
(beat) finish toning you.

HARRY
Good!

Anton looks at Harry and laughs.

ANTON
Really?

PRISCILLA
(glaring at Anton)
I know, he barely needs any
work.

Anton coughs down another laugh.

PRISCILLA
(to Harry)
I'm going to the studio to
check on things. I'll see you
there in a few hours.

ASSISTANT
Can I stay and watch?

PRISCILLA
No, come on.

JENNIFER
What should I do?

PRISCILLA
What does an assistant do?
Assist!

Priscilla and Assistant leave. Anton eyes Harry's stereo.

ANTON
Oh, no, not in my house!

He pulls the stereo off Harry's back and throws it through a window. He puts his own stereo on, playing "Bad Romance".

ANTON
Okay, let's see what we're
working with. Take this.

Anton reaches for a ten pound dumb bell off a nearby rack and hands it to Harry. Harry takes it and falls over.

ANTON (CONT)

No upper body strength, check.
Try this.

Anton squats and nods for Harry to follow. Harry squats next to him.

ANTON (CONT)

Hold it for as long as you can.

Harry squats for a few seconds then falls over.

ANTON (CONT)

No lower body strength, check.
We've got our work cut out for
us.

BEGIN WORKOUT MONTAGE

Harry copies Anton jumping rope. Harry trips in the rope and falls, tangling himself in the rope.

Anton hits a punching bag then holds it for Harry. Harry turns and waves at Jennifer. Anton lets go of the bag and it swings away. Harry turns back and swings and hits Anton in the face.

Harry opens his mouth with his eyes closed. Anton drops hot sauce on Harry's tongue. Harry rubs his tongue and opens his eyes. Anton dangles a water bottle in front of Harry and runs away. Harry chases Anton.

Anton picks up Jennifer and lifts her over his head. He puts her down and nods to Harry. Harry tries to lift Jennifer and they both fall.

Harry bench presses the smallest weights in the gym. Anton shouts in his ear for more reps. When Anton's satisfied he takes Harry's hand and pulls him up. Anton punches Harry in the face and grins.

Harry gestures to Jennifer. Anton picks her up again and holds her over his head. Harry kicks Anton in the groin.

END MONTAGE

Harry crumples to the floor, his chest heaving.

ANTON

Not bad for your first day.

JENNIFER

You nearly killed him!

ANTON

Nah, he only thinks he's dying.
Priscilla told me to turn him
into a lean, mean movie
machine.

CLOSEUP ANTON'S FACE

The room grows dark behind Anton.

ANTON (CONT)

I'm gonna' bring him to the
brink of death! When he comes
back, I'm gonna' kill him!
When he comes back again, I'm
gonna' kill him harder! When
I'm through with him, he's
gonna eat hammers and shit
nails! He will be unbreakable!

The room returns to normal. Anton smiles at Harry.

ANTON

Okay you two, of you go.
Priscilla's waiting for you at
the studio. See you tomorrow.
Five hours a day from here on.
(waving)

Bye!

Jennifer helps Harry off the floor.

HARRY

He seems like a nice guy.

CUT TO STUDIO LOT

Harry limps onto the lot with his arm around Jennifer.
Priscilla and her assistant approach them.

PRISCILLA

There's my warrior. How was
your first day?

Harry gives Priscilla a weak smile. He can barely raise his
hand to give her a thumbs up.

PRISCILLA (CONT)

Wonderful! I've got something
to show you.

Priscilla leads Harry and Jennifer to a huge, silver trailer with a star labeled "Harry" next to the door.

HARRY

Its mine?

PRISCILLA

Well not to keep,

(laughing)

But during filming, all yours, star. Check it out!

Harry enters the trailer.

ASSISTANT

I'll show you every thing.

Assistant follows Harry in.

PRISCILLA

Get settled. I'll bring you the script. We start filming in an hour.

Jennifer hurries into trailer and pushes Assistant out.

CUT TO STUDIO

Harry and Jennifer meet Priscilla, Assistant and DIRECTOR on set. The director is in his fifties, wearing a baseball cap and a silk scarf over a tee shirt.

PRISCILLA

Star on set!

DIRECTOR

(to Harry)

You look taller on screen.

HARRY

Its not the size, its the boom of the dynamite!

DIRECTOR

Boom, yes, we're going to start with an action scene. You've just wrestled the bomb from the evil Professor Cadmium and leapt out of the falling plane. The effects guys will get you strapped up. They're going to lift you, then yank you back.

HARRY
I need a stereo!

DIRECTOR
What?

HARRY
Music, I need music!

Director looks at Priscilla.

DIRECTOR
(to Harry)
This isn't your first time to
the rodeo. We as music in
post production.

HARRY
I need music, something
dramatic!

PRISCILLA
Oh, for God's sake someone get
a stereo!

Priscilla walks away. Jennifer follows her.

JENNIFER
Can I talk to you?

PRISCILLA
Walk and talk.
In the background stagehands put a harness on Harry as he
stands in front of a green screen. They hand him a
briefcase. The Director sits behind a camera. Techs set up
a stereo with huge speakers to the side and turn on dramatic
music.

JENNIFER
Harry's not well.

PRISCILLA
God, he's not dying is he?

JENNIFER
No! He thinks he's Chad
Sidewinder.

PRISCILLA
Yeah, the hair, the voice, I
love it! He's really in the
role!

DIRECTOR

Action!

Harry rises in the air.

JENNIFER

No, he hit his head. I think he thinks he's really Chad.

PRISCILLA

I'm not hearing any down side.

JENNIFER

He might have permanent brain damage or something!

Harry flies left to right through the air.

PRISCILLA

And you waited until now to mention it?

JENNIFER

He's been (beat) persuasive that he's fine. He's like-

PRISCILLA

A new man? Like Chad? Give Anton a week with him. You won't want Harry back. You're not going to do anything rash like call a lawyer, are you?

JENNIFER

A lawyer?

PRISCILLA

Okay, if it makes you feel better, I'll send him to some one, get him checked out.

JENNIFER

It would, thanks.

PRISCILLA

No lawyers!

Priscilla storms away.

PRISCILLA (CONT)

(to self)

The things I've got to put up with!

JENNIFER

(to self)

Is every one in this town a
bitch?

Harry flies back and hits the green screen. He crashes to
the ground.

DIRECTOR

Cut! Perfect!

The Director approaches Harry.

DIRECTOR (CONT)

Sorry about those cables.
We'll work that out for the
next scene.

Harry stumbles up and gives Jennifer a weak smile and thumbs
up.

INT THERAPIST'S OFFICE

Harry and Jennifer sit in waiting room.

JENNIFER

Noone's saying you're crazy, I
just want you to talk to
someone.

HARRY

Its a crazy world, you've got
to be a little crazy to
survive.

Therapist, CELESTE, women in her fifties in a conservative
suit, opens her office door.

CELESTE

Harry? I'm Celeste, please,
come in.

Harry follows Celeste into her office and closes the door.
Jennifer reads a magazine for several beats.

OS CELESTE CRIES

Jennifer hurries into Celeste's office to find Celeste lying
on the couch crying. Harry sits next to her with a pad and
pen in his hands.

HARRY

So what will you do the next

time you see your mother,
Celeste?

CELESTE

(crying)

I'll tell, tell h-her, I'll
tell her I wanted the pon-hee-
heey!

HARRY

That's right, Celeste! We've
made some outstanding progress
today.

Celeste sees Jennifer and wipes her eyes and composes
herself. She sits up.

CELESTE

We were just wrapping up.

(to Harry)

Nice talking with you, good
luck. Be well.

Harry gets up to leave.

HARRY

You too, doctor. Remember,
pony.

CELESTE

Pony.
(choking back tears)

Harry leaves. Jennifer remains.

JENNIFER

What was that?

CELESTE

He's good. He may have
delusional disorder, possibly
schizophrenia.

JENNIFER

Schizophrenia?

CELESTE

He believes he's someone named
Chad, some kind of undercover
spy?

JENNIFER

Yes, Chad Sidewinder.

CELESTE
From the movie?

JENNIFER
Yes.

CELESTE
Wasn't that a great movie?

JENNIFER
I hate it more every day.

CELESTE
Does he watch a lot of movies?

JENNIFER
You have no idea.

CELESTE
It could be transference.

JENNIFER
So, what do we do?

CELESTE
Priscilla told me she's hired
Harry as a fill in for Brad?

JENNIFER
Yes.

CELESTE
Great!

JENNIFER
Great?

CELESTE
His psyche will work it out and
he will return to his real
persona.

JENNIFER
When?

CELESTE
Days, weeks, just keep an eye
on him. Has he been a danger
to himself or anyone else?

JENNIFER
Well, no. I mean, he's done

dangerous things.

CELESTE

Like what?

JENNIFER

He found a meth lab over the weekend.

CELESTE

Just like in the movies!

JENNIFER

He caught a corporate spy.

CELESTE

Like in the movies.

JENNIFER

I guess. He's gone from living for movies to living a movie!

CELESTE

He'll work through it. How's your relationship?

JENNIFER

(grinning)

The sex is-

Celeste smiles.

CELESTE

He seems happy, passionate, and charismatic, and he helped me close a chapter in my life. Enjoy Chad while he lasts.

Jennifer turns to leave.

JENNIFER

(to self)

Enjoy Chad...

BEGIN ROMANTIC MONTAGE

DANCE FLOOR NIGHT

Harry wears a tuxedo, a rose between his teeth. Jennifer wears a gown. They dance. Harry dips Jennifer, spits out the rose and they kiss. They lose their balance and fall. They continue to kiss while people dance around them.

PARK DAY

Harry and Jennifer take a carriage ride. Harry holds out a necklace-sized jewelry box to Jennifer. The carriage drives over a bump and Harry drops the box out the side of the carriage. He jumps out, rolls and lands in bushes. The driver stops. Harry gets up and gets back in the carriage. He hands the jewelry box to Jennifer. Jennifer tries to look stern, but laughs.

SIDEWALK AFTERNOON

Harry and Jennifer eat vanilla ice cream cones leaning against a building. While Jennifer looks away pigeon droppings land on her cone. Harry looks up. Jennifer turns back to take a lick, Harry knocks the cone out of her hand. Jennifer looks annoyed. Harry hands her his cone. She holds it up to his face, when he takes a lick she pushes it in his face, laughs, and kisses him.

BEACH DAY

Harry and Jennifer run holding a kite string together. They approach a group of kids holding hands. Jennifer runs around them. Harry can't get around in time and leaps over them. He lands on top of a heavy, shirtless man. He rolls off and Jennifer helps Harry up. Harry pulls her down on top of him and kisses her. They both laugh. The man watches them and grins.

HOTEL SUITE NIGHT

Harry enters the bedroom. Jennifer lies in bed with the covers over her. Harry holds a large dildo in his hand. Jennifer pulls back the covers, revealing larger strap-on dildo. Harry runs from the room. Jennifer laughs and chases him.

RESAURANT NIGHT

Harry and Jennifer have a candle-lit dinner.

PARK DAY

Harry reads from a poetry book to Jennifer as she lies on him.

SIDEWALK NIGHT

Harry pulls flowers from a sidewalk planter and hands them to Jennifer. Cop chases them.

HOTEL SUITE NIGHT

Harry watches Jennifer sleep. She opens her eyes, they kiss.

PIER NIGHT

Harry and Jennifer watch the moon. Harriet and her friend sit behind them listening to a radio. Harry turns to complain. They're both shocked to see each other. Harry and Harriet raise their fists. Jennifer and Harriet's friend drag them away in opposite directions. Jennifer stops and kisses Harry.

END MONTAUGE

EXT PARK NIGHT

Harry and Jennifer hold hands while they walk.

HARRY

What should we do next?

JENNIFER

I don't know. What haven't we done? Maybe I could use a quiet night. How about a movie?

HARRY

Boring!

JENNIFER

I haven't felt this alive, or this close to you since (beat) since I can't remember. But-

HARRY

But what, my darling?

JENNIFER

I'm afraid.

HARRY

(laughs)

There is nothing to be afraid of! I wouldn't let anyone harm you!

JENNIFER

No, I'm afraid, of this. This is so intense Harry. I haven't laughed this much since I was three. I haven't had fun like this since I was in college. I'm afraid it won't last. I'm afraid it will last. I'm afraid you're ill. I'm afraid

you'll go back to normal.

Harry stops in front of a flower cart.

HARRY

This world holds no guarantees.
And normal is just a word. The
most we can hope for is moments
like this, to savor them for as
long as we can and remember
them fondly when they're gone.
But if the music stops and the
stars fade, know that I will
always bask in the song in your
smile and the gleam in your
eyes.

Flower vendor watches wistfully. Jennifer beams. Harry
turns to vendor taking out his wallet.

VENDOR

I think you're past needing
this, but its on me.
(passing Harry a rose)

Harry gives the rose to Jennifer.

JENNIFER

Maybe a slow walk through the
park with my loving man.

HARRY

Anything for you, Mon amore.

JENNIFER

Just a walk, no action, no
leaping, no heroics, just a
walk and some chat.

HARRY

(chuckling)

Alright, my sweet, I'll give
you a break tonight, but
tomorrow night...

VENDOR

(to self)

Why can't I have a relationship
like that?

(to passerby)

Hey! You got a girl? Hey, I'm
talking to you! Bring her some
flowers, you putz! Ah, no

wonder you're alone, you loser!

CUT TO DARK PATH

Harry and Jennifer walk slowly along a dimly lit path.

JENNIFER

We're the only ones here.

HARRY

No worries, not when you're
with me, but see, there's some
one.

Harry looks ahead to a man approaching them. The man has a suspicious look in his eyes.

JENNIFER

I don't like the looks of him.
Let's go back.

HARRY

He's simply enjoying the night
air like us, wishing he was
with a beautiful woman like
you.

The man approaches them. When he's a couple of feet away he steps right in front of them. The MUGGER flashes a knife.

MUGGER

Give me your money!
(eyeing Jennifer's necklace)
And that!

JENNIFER

Oh, my god! Harry, give him
your wallet.
(she unclasps the necklace)
Take it easy.

HARRY

(to mugger)
You're making a big mistake.

MUGGER

Don't be a hero!

HARRY

You asked for it.

Harry grabs Jennifer's necklace and throws it at the mugger. While the mugger catches the necklace, Harry drops to one

knee and footsweeps the mugger to the ground. The mugger drops the knife. Harry grabs the knife and kneels on the mugger's chest, holding the knife at his neck.

MUGGER

Jesus, don't do it, man!

JENNIFER

Harry!

Harry holds the knife at the mugger's throat glaring at him. Harry gradually relaxes and gets off the mugger.

MUGGER

You're crazy!

The mugger runs away.

JENNIFER

You were going to stab him, weren't you?

HARRY

I, no, I wanted to scare him.

JENNIFER

What are you thinking? Taking on an armed thug! You could have gotten yourself killed!

HARRY

The thought of some one hurting you.

JENNIFER

You could have gotten us both killed!

HARRY

But I stopped him.

JENNIFER

It was reckless and dangerous!

HARRY

Danger's my mid-

JENNIFER

Don't say it. Look, just don't pull a stunt like that again.

HARRY

Right, no more stunts.

ANGLE ON OVERVIEW OF PARK

Mugger is still running away.

INT STUDIO SET FOLLOWING WEEK

Stage hands put Harry in the harness in front of the green screen while the Director speaks to him then Director sits in his chair. The stereo plays in the background. Priscilla, Jennifer and Assistant watch.

PRISCILLA

(to Assistant)

Everything's ready for tomorrow night?

ASSISTANT

All set.

JENNIFER

What's tomorrow night?

PRISCILLA

A little mingler, you and Harry must come.

JENNIFER

I'm going to sit this one out. I'm exhausted. I don't know Harry does it, I can barely keep up.

ASSISTANT

He's got a lot of energy?

Jennifer glares at Assistant.

PRISCILLA

Harry must come.

DIRECTOR

Action!

Harry rises in the air, dangling upside down.

JENNIFER

All he's done for a week is action scenes.

PRISCILLA

The therapist gave him a clean bill of health.

JENNIFER

I guess.

Harry flies back and forth through the air.

PRISCILLA

Leave the worrying to me.
That's why I make the big
bucks.

JENNIFER

Harry attacked a mugger last
night.

PRISCILLA

There's no mugging scene.

JENNIFER

I mean for real.

PRISCILLA

He can't do that. I can't have
Brad's stand-in injured!

JENNIFER

Do you care about Harry, or the
movie?

PRISCILLA

I just met Harry.

Priscilla walks away.

ASSISTANT

Welcome to Hollywood. Don't
worry about Harry tomorrow
night. I'll take good care of
him.

Assistant follows Priscilla. Harry flies to the side of the
green screen. A cable snaps and he falls to the ground. He
stumbles up and gives Jennifer a weak smile and thumbs up.

CUT TO TRAILER

Harry grins despite looking bruised and worn out while
getting a manicure and pedicure.

JENNIFER

Do you have to go to that party
tomorrow night? You should
rest.

HARRY

That's my job.

Harry reaches for water next to him and sips.

HARRY (CONT)

I asked for sparkling water,
this is mineral water!

Harry throws the bottle across the trailer.

JENNIFER

What was that? You're
changing, and not for the
better!

HARRY

I'm in role.

JENNIFER

Sure, what ever.

HARRY

I see what's going on. You're
not getting enough one on one
time with the Chad-man! I'm
taking you out when we're done
here!

JENNIFER

Oh, god.

BEGIN UNROMANTIC MONTAGE

PARK

Harry and Jennifer take a carriage ride. Harry holds out a jewelry box to Jennifer. They go over a bump and he drops the box out the side of the carriage. He jumps out, rolls and lands in bushes. The driver keeps going.

SIDEWALK

Harry and Jennifer eat vanilla ice cream cones leaning against a building. While Jennifer looks away pigeon droppings land on her cone. Harry looks up. Jennifer turns back to take a lick, Harry tries to knock the cone out of her hand but hits her in the face with it.

BEACH EVENING

Harry and Jennifer run together on the beach. They approach a heavy, shirtless man lying on the sand. Jennifer runs around him. Harry tries to jump over him, but trips and lands on him. Harry gets up. The heavy man gets up, grins

at Harry, and chases him down the beach.

PIER NIGHT

Harry and Jennifer watch the moon. Harriet and her friend sit behind them listening to a radio. Harry turns to complain. Harriet grabs Harry and throws him over the railing.

HOTEL SUITE NIGHT

Harry enters the bedroom. Jennifer lies in bed with the covers over her. She pulls the sheets down to reveal her strap-on dildo and grins. Two attractive women in lingerie appear behind Harry. Jennifer kicks them all out of the bedroom.

END MONTAGE

CUT TO PARTY

Priscilla mingles with guests while Assistant stands alone with Harry.

ASSISTANT

Your first Hollywood party,
what do you think?

HARRY

I think I'm not getting enough
action!

ASSISTANT

(grinning)

You don't waste any time. I
like that!

Assistant grabs Harry's arm and pulls him away.

CUT TO HOTEL SUITE

Jennifer dressed in a bathrobe lying in bed clicks through TV channels. A commercial for "One Life to Lose" comes on.

NARRATOR (VO)

One Life to Lose, number one
box office hit in the nation!

JENNIFER

(sighing)

Oh, what the hell.

Jennifer gets out of bed to change.

CUT TO PARTY

Assistant and Harry sit on a plush couch.

ASSISTANT

This is nice.

HARRY

It could be worse.

PRISCILLA (OS)

What are you doing here?

Priscilla follows Brad to the couch.

BRAD (OS)

I'm the g-guest of honor!

PRISCILLA

You should be off that leg, and you're drunk!

BRAD

The doctor said it wasn't that bad. I'm fine to work. I'm n-not losing my job to this hack!
(eyeing Harry)

You think you're s-so great, big man in town! Bigger than me? I doubt it! Let's f-find out.

Brad pulls down his pants and reaches for his silk heart-print briefs.

BRAD (CONT)

This party is mine!

A wiry, effeminate WAITER approaches Brad and whispers in his ear.

WAITER

You don't have to mark it, we'll take your word for it, this party is yours, big boy.

ASSISTANT

(to Brad)

He's twice the man you could ever be!

Assistant grabs Harry and kisses him. Jennifer walks in.

JENNIFER

(to Assistant)
You can keep him!

PRISCILLA
(to Assistant)
When you're done, get him out
of here.

(to Harry)
Show's over, tiger. Be out of
the hotel in the morning.

(to Brad)
Darling, you're irreplaceable.

Assistant resumes kissing Harry while he tries to push her
off.

EXT NEW YORK JENNIFER'S APARTMENT BUILDING

Harry stands outside Jennifer's building looking up at her
window. The stereo is strapped to his back playing romantic
music.

HARRY
I'm not leaving until you talk
to me! Jennifer, please!

Rocco approaches the building.

ROCCO
Go away. She wants nothin' to
do with you.

HARRY
I'm in no mood. You mess with
the bull, you're gonna' get the
horns.

Harry puts his stereo on the sidewalk.

ROCCO
Are you threatening me?

HARRY
Oh, Rockhead gets it!

Harry and Rocco fight. Harry holds his own until Jennifer
exits the building.

JENNIFER
Stop it!

Harry turns to Jennifer. Rocco throws a left hook sucker
punch. Harry falls.

SLOW MOTION HARRY'S HEAD HITS THE STEREO

JENNIFER

Harry!

INT EMERGENCY ROOM

POV HARRY'S POV

All black.

DOCTOR (OS)

He's lucky its not worse.
We'll watch him through the
night.

FLORENCE (OS)

Thank you so much, doctor.

JENNIFER (OS)

Thanks, doctor.

DOCTOR

Nurse, call me if any thing
changes. I'll be at the caf.
Its burrito night!

Harry opens his eyes to see Jennifer, Florence and Richard standing around his bed. Richard is still dressed like a mime.

ANGLE ON HARRY'S BED

FLORENCE

Honey, you're awake!

JENNIFER

Hey you! Welcome back! You've
been out for a while. You
scared me, again.

HARRY

What did I do this time?

JENNIFER

Rocco knocked you out.

FLORENCE

He's always had a bully
problem.

Harry feels the back of his head where gauze covers a large bump.

HARRY

Ow! I told you, you need to move to a safer building.

JENNIFER

Don't touch it! The doctor said it will be tender for a while.

HARRY

Why did Rocco knock me out?

JENNIFER

You picked a fight with him.

HARRY

I did what?

JENNIFER

You're lucky I came out, Har-
(sighing)
Chad, you might have been lying there for hours.

HARRY

Chad?

JENNIFER

Isn't that what we're calling you now?

HARRY

Why would you call me Chad?

JENNIFER

Harry?

HARRY

Who else would I be?

Jennifer hugs Harry.

JENNIFER

Harry, thank God, you're back!

HARRY

Where did I go?

JENNIFER

Its a long story.

NURSE approaches.

NURSE

I'm sorry, visiting hours are over.

JENNIFER

We'll be back in the morning. The doctor said if you're fine through the night you can go home tomorrow.

HARRY

Sounds good. Jennifer?

JENNIFER

Yes?

HARRY

Thanks.

JENNIFER

For what?

HARRY

For every thing, for being you.

JENNIFER

Thanks, Harry.

(kisses Harry)

Who else would I be?

(winks)

FLORENCE

Your father and I are proud of you, whoever you are, honey.

HARRY

Thanks, Mom.

Richard approaches Harry.

RICHARD

Harry, we all want some excitement in our life.

(looking down at himself)

But life's not a movie. You've got to live the life you get, and make the most of it!

Every one stares at Richard.

HARRY

Uh, thanks, Dad. Tired of miming?

RICHARD

This outfit's too tight, and
your Mom gets the last word on
everything.

FLORENCE
(laughing)

That's not going to change, but
why don't you try stamp
collecting next?

INT HARRY'S OFFICE MONDAY MORNING

Harry walks through the entrance normally, not in slow motion, no stereo on his back. He says hello to various coworkers. They greet him in return. Harry walks to his cubicle. Cindy stands at her cubicle drinking coffee.

CINDY

Welcome back, movie star.
Where's your stereo?

HARRY

Congratulations on the
promotion.

CINDY

Thanks.

HARRY

I had a stereo?

CINDY

How could you forget your
stereo? What did you, bump
your head?

HARRY

Yes.

Cindy shakes her head.

CUT TO COFFEE ROOM LATE MORNING

Harry walks into the coffee room to find Cindy, Lou, Seejay and a couple of other coworkers talking and drinking.

LOU

Harry, see any good movies this
weekend? You sure aren't in
any.

HARRY

Nope, no movies.

LOU

No movies? Are you feeling okay?

HARRY

I've never felt better.

SEEJAY

Action Harry! Its good to have you back. What was it like out in Hollywood?

HARRY

Painful.

Harry walks to the cooler. He notices the water bottle is empty. He replaces it, pours a cup, and quietly leaves the coffee room.

LOU

Is he messing with us by not messing with us?

CINDY

Who cares? He's quiet.
(sips her coffee)

CUT TO TOM'S OFFICE

Harry knocks on the door.

TOM

Come in?

HARRY

Mr. Wallingsby, can I talk to you?

TOM

Yes?

HARRY

I want to thank you for giving me my job back, and I want to let you know that I'm back to normal.

TOM

Good, good! Wait, back to normal like the old Harry, or back to normal like the new, Harry, but without all the

drama?

HARRY

Yes. Oh, and I had a talk with HR. It turns out that I'm the backup data entryist. Lou is primary. Have a nice day.

Harry leaves Tom's office.

TOM

It's going to be a long year.

INT MOVIE THEATER MONDAY NIGHT

Harry and Jennifer watch One Life to Lose.

HARRY

I can't believe I let you talk me into watching this movie again!

JENNIFER

You got me psyched for it, but I don't remember any of it from the first time!

HARRY

Let's skip the bar afterwards.

JENNIFER

Good idea!

ANGLE ON MOVIE SCREEN

Chad's arm is wrapped around KITTY Moore's waist. Kitty wears a skimpy, revealing dress. They stand at the edge of a ravine looking down at the Villain's body. Chad looks to his feet and finds a wrinkled envelope. He picks it up, takes a letter out, and reads.

ANGLE ON LETTER

VILLAIN (VO)

To Whom It May Concern,
 If you are reading this, I am dead at the bottom of a ravine after my foiled attempt to hold the world for ransom, no doubt foiled at the hands of that meddling Chad Sidewinder.

My evil life has been satisfying all and all. My

only regret is that I did not blow up that time share in Boca Raton.

With my genius intellect it's true, I could have been the scientist who found a cure for cancer, rather than the mad scientist who made cancer contagious, but if there is one thing my father taught me while he was shooting my favorite childhood pony, its that you have to be who you are, and unlock your true potential. Never regret your choices and make no apologies for who you are.

Adieu, world.

PS This letter will self destruct in five... four ...three...

ANGLE ON CHAD

Chad throws the letter into the ravine and pushes Kitty to the ground. The letter explodes in the ravine. Flames shoot straight up in the air. Chad and Kitty stand up and brush themselves off.

CHAD

That was a diabolical good bye, from a diabolical nemesis!

KITTY

What did the letter say?

CHAD

They were the final ramblings of a twisted soul, but a kernel of truth from a worthy adversary. I learned the same lesson while I was undercover in that drab office, pale lights, weak coffee, starched shirts, its not the life for me. You've got to be yourself!

KITTY

Oh, Chad, don't ever change!

CHAD

And don't ever change your taste in clothes.

Chad grabs Kitty close and kisses her to the backdrop of the wall of fire.

KITTY

Oh, Chad.

ANGLE ON HARRY AND JENNIFER

Harry and Jennifer are embraced and kissing.

JENNIFER

Oh, Harry.

CUT TO SIDEWALK AFTER MOVIE

Harry and Jennifer walk.

JENNIFER

So how did you like the movie?

HARRY

It was okay. Not as good as kissing you!

JENNIFER

Same here!

A robber grabs Harriet's purse and runs past Harry and Jennifer.

HARRIET

Stop him! My purse!

Harry sticks his foot out to trip the robber, but misses. The robber gets away. Harriet recognizes Harry.

HARRIET (CONT)

(to Harry)

You!

HARRY

Hey, I tried, maybe not hard.

Jennifer hugs Harry's arm.

JENNIFER

Its official, the old Harry is back.

HARRY

It's great to be back!

Harry takes his iPod from his jacket and puts it on. VO

"Unbelievable" plays. Harry begins dancing in an exaggerated manner. Jennifer shoots him a look and he stops dancing.

HARRIET

Oo, come here, you!

ANGLE ON OVERVIEW OF SIDEWALK

Harriet chases Harry. Harry runs away down the sidewalk. Jennifer follows walking.

FADE OUT

Filename: Soundtrack Draft 5.doc
Directory: G:\My Documents\Projects\ST
Template: G:\windows\Application Data\Microsoft\Templates\normal.dot
Title:
Subject:
Author:
Keywords:
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Creation Date: 6/23/2011 1:21:00 PM
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