

A QUEST FOR OSCAH

Written by

Sandra Essa

lakedisappointment@gmail.com

"Copyright (c) 2013 This screenplay may not be used or reproduced without the express written permission of the author"

NOTE TO READER: The entire film plays out like a mockumentary. Characters will acknowledge the camera and the "director" will be heard but not shown throughout the film.

EXT. HOLLYWOOD - DAY

The glorious HOLLYWOOD SIGN stands before us.

It's a bright day, the sky is blue and the sun is shining.

MIMI D, 26, Caucasian, observes the sign. Beautiful, small town girl, here to make it to the big screen.

She turns to us, stares directly into the camera. Smiles awkwardly.

MIMI

Am I supposed to say something?

FREEZE FRAME

TEXT pops up:

"MIMI D. 26 YEARS OLD. ACTRESS.

ZERO WINS, ZERO NOMINATIONS

NOTABLE WORK:

CSI MIAMI (EPISODE 3, SEASON 5) - DEAD GIRL

LAW AND ORDER (EPISODE 20, SEASON 12) - HOOKER #3

HANGOVER 3 - GIRL IN BAR"

INT. MIMI'S CHEAP CAR - LATER

Mimi is driving a cheap car.

MIMI

I've been here for eight years. I love it and, honestly, it's the only thing I've ever known.

She parks in front of a shady building.

MIMI(CONT'D)

I don't want to become a big celebrity or anything, I just want to act.

INT. MIMI'S APARTMENT - LATER

Mimi shows us her tiny apartment, MTV cribs style.

A series of shots follow:

MIMI
This is the bathroom.

Smallest BATHROOM in the world.

MIMI (CONT'D)
This is the bedroom slash living
room.

It's not even a real BEDROOM. Just a bed and a TV.

She takes us to the tiny KITCHEN.

MIMI (CONT'D)
I hate cooking but I love the
kitchen.

She shows us the VIEW from her kitchen window.

A tiny part of the H in the Hollywood Sign is visible from
behind a building.

MIMI (CONT'D)
It's not much, but..

INT. MIMI'S KITCHEN - LATER

Mimi sits on the kitchen counter.

MIMI
I've taken on just about anything.
I've waitressed, done performance
art projects, baby sitting, I even
worked as a clown. I'm a walking
cliche.

She looks down and smiles coyly.

MIMI (CONT'D)
But things? They're about to
change.

INT. MALIBU CONDO, MOVIE THEATRE - DAY

A MAN, 33, Caucasian, actor extra-ordinaire. Clearly based on
Leonardo Dicaprio.

He is viewing a clip from THE ACADEMY AWARDS in his giant,
private movie theatre.

He pauses the clip when it's showing all 5 BEST ACTOR
NOMINEES in tiny little boxes, seconds before the winner is
announced.

MAN

I *nailed* this part. I even went method!

He presses play.

FEMALE PRESENTER (O.S.)

And the academy award goes to..
Jamie Tanning.

He THROWS the remote, turns to us.

MAN

(angry)

Story of my fucking life!

FREEZE FRAME

TEXT pops up:

"LIONEL "LIO" THOMPSON. 33 YEARS OLD. ACTOR.

ZERO WINS, FIVE NOMINATIONS

NOTABLE WORK:

LIFE OF DICKENS - CHARLES DICKENS

TRUE MAN - TRUMAN CAPOTE

THE LIFE AND DEATH OF THE MENTALLY CHALLENGED - WESTER CHILD"

INT. MALIBU CONDO, TERRACE - DAY

Ocean view. SUPERMODELS scattered, champagne and cigars. True bachelor pad.

Lio sits alone by the pool viewing his assortment of models.

LIO

Any actor who says he's not interested in winning an Oscar is either European or lying.

He turns to us.

LIO (CONT'D)

If this doesn't pan out, I swear to God I am quitting Hollywood.

INT. OFFICE - DAY

VIOLA D, 33, African American, sits by a table. Beautiful, well dressed, short temper.

VIOLA
Billy is my friend.

She sighs.

VIOLA (CONT'D)
Let me tell you how many black actresses have won Oscars for not reinforcing a stereotype.. One! Halle Berry. And she's white people pretty so she doesn't count.

FREEZE FRAME

TEXT pops up:

"VIOLA D. 33. ACTRESS.

1 WIN, 4 NOMINATIONS

NOTABLE WORKS:

MY MAID AND I - HATTIE

LITTLE PRAIRIE - MAID MARNIE

SHOWROOM HOBOS - SHRAW'NIQUE"

Viola looks at the script and starts laughing.

VIOLA (CONT'D)
Have you read this? They should rename it "Desperation"

INT. HOLLYWOOD COFFEE SHOP - DAY

Typical coffee shop. Half empty.

Poor people.

Mimi sits alone, sips on her GREEN TEA.

MIMI
I've always known that I've had this.. this
(thinking)
Magnetism!

DIRECTOR (O.S.)
Magnetism?

MIMI
Yes! Like, when I first came in here, it was empty. But now, look!

There are 4 more people inside.

MIMI (CONT'D)
I attract people!

EXT. OFFICE BUILDING - DAY

Viola stands outside, smoking a cigarette.

VIOLA
(rolling her eyes)
I know, filthy habit. I need to stop.

DIRECTOR (O.S.)
Tell me a bit about the project.

VIOLA
Which one?

DIRECTOR (O.S.)
The one you're doing this for.

VIOLA
Oh, it's revolutionary. I've worked on it for so many years. It's about this woman, played by me, who is trying to juggle her daytime career as a kindergarden teacher with her night-time superhero persona that fights crime alongside her tortured vampire lover.

Pause.

VIOLA (CONT'D)
(defensive)
What?

DIRECTOR (O.S.)
It's.. not what I was expecting.

VIOLA
(rolls her eyes)
I know. Everyone looks at me and my Oscar and assume that all I want is to make *serious* films about *serious* people in *serious* situations. Look, my favorite film is Batman. And not the gritty Nolan one, but the campy Burton one with Pfeiffer as Catwoman and Devito as a penguin. My taste clearly lies elsewhere.

She takes one last drag and puts out the cigarette.

Looking back at us, she straightens her back and smiles widely like she's doing an infomercial.

VIOLA (CONT'D)

So get ready because in two years
Kinder Protector will grace your
screens and it's going to be
written, directed and starring
yours truly!

She blinks to the camera.

INT. MALIBU CONDO, DINING ROOM - DAY

Lio sits at a table, still riled up.

POWER DRINK in front of him. CAP on backwards - douche bag
style.

LIO

Okay, let's go through this.

(first finger)

Nomination number 1 - I was 17,
clearly fresh with a bright future
ahead, no need to award me.

(second finger)

Nomination number 2 - I played
Charles freaking Dickens to
perfection but, oh no! Nicholson
was overdue for yet another one..

(third finger)

Nomination number three - Holocaust
era and all, but for some reason
the academy feels weird about
awarding lead performances to Nazi
characters. Unless they're Kate
Winslet.

Forgetting where he was for a second, he looks at his
fingers.

LIO (CONT'D)

Oh, yeah. Nomination number four -
Truman Capote, the holy grail of
characters but of course PS Hoffman
had to win it for the same
character a year prior. And
finally, where we are today-

(most pissed about this
one)

-nomination number five.

He looks at his hand, very upset. Almost in tears.

LIO (CONT'D)

I played a disabled person. I-I
spent an entire month in a
wheelchair prepping. A WHEELCHAIR!
But *of course* Jamie Tanning had to
win it for playing gay.

He THROWS his powerdrink and SLAMS his hands on the table.

LIO (CONT'D)
Big fucking stretch.

Small JUMP CUT

Lio is calm again, picks up A SCRIPT that was lying on the table.

LIO (CONT'D)
That's why *this*. It's magic.

He shows us the title: "A QUEST FOR OSCAH"

LIO (CONT'D)
Check it, I'm playing a disabled Jewish person trying to find his long lost brother Oscah, all while struggling to come to terms with his homosexuality in a Nazi occupied Germany.

He puts the script down with a thump, big smile on his face.

LIO (CONT'D)
The holy trinity. Holocaust, Handicap and Homosexuality.

POINTING to the camera:

LIO (CONT'D)
Beat that Jamie Tanning!

INT. HOLLYWOOD STUDIO - DAY

Typical Hollywood studio.

Several shots of STUDIO CREW putting together a set. A very busy environment with people rushing back and forth.

Testing the LIGHTS.

Testing the CAMERA.

BILLY W, 42, Caucasian, stands amidst the crowd, having an argument with an OLDER MAN.

BILLY
I'm not going to fucking take it out.

OLDER MAN
Just two of them. If say fuck more than once we can kiss that PG-13 rating good bye.

BILLY

I don't give a fuck. It will hurt the fucking film.

OLDER MAN

It's a ton of fucking money we're talking about here. It's not your fucking money but it's our.

BILLY

Please dig a hole and insert yourself in it. This is the script that got approved. Fuck that PG rating.

They have a stare off which Billy eventually wins. He TURNS to us, looks annoyed.

FREEZE FRAME

TEXT pops up.

"BILLY W. 42 YEARS OLD. ACTOR/DIRECTOR.

1 ACTING WIN, 2 ACTING NOMINATIONS

NOTABLE WORK:

TWO BRIDGES BURNED (SHORT) - DIRECTOR

ONE PERSON, TWO LIVES - BOYD DRUM / LITTLE FINGER

X-MEN TRILOGY - WOLVERINE"

INT. ROOM, STUDIO - LATER

Billy is in an empty random room. He's calm, talking directly into the camera with a gentle voice.

BILLY

This project is very dear to me. I've spent years developing it and to see it finally come into fruition.

He smiles. Very moved.

EXT. STUDIO LOT - LATER

Shots of Billy walking around the set, coffee in hand.

BILLY (O.S.)

I've had a good career in acting, but directing? That's where my heart lies.

Billy enters HIS TRAILER. Plops down on the couch.

JUMP CUT

Billy stands by the door, making sure it's locked.

BILLY (CONT'D)
This won't be released without my
permission?

DIRECTOR (O.S.)
Of course not.

JUMP CUT

Billy sits by a table, looking very serious.

BILLY
The reason why this film is dear to
me is because it's an
autobiography. Take away the
disability, the nazi occupation,
the long lost brother.

Billy takes a deep breath and nods.

EXT. STUDIO LOT - DAY

Mimi walks around the busy lot, phone in hand. Star struck.
Taking pictures of useless things.

INT. MIMI'S TRAILER - LATER

Mimi makes green tea.

MIMI
(in awe)
Can you believe it? My own trailer.

DIRECTOR (O.S.)
Tell me a bit about your character.

MIMI
You already forgot?

DIRECTOR (O.S.)
For the camera.

Mimi LAUGHS.

MIMI
I keep forgetting that's on. Yeah,
so I'm the female lead.
(MORE)

MIMI (CONT'D)

I'm playing Veda, Lio's character's wife, who is unaware of his sexual orientation. I have this really nice arc where I'm struggling to come to terms with his sexuality while fighting my growing attraction to a nazi soldier who later on decapitates me.

She takes a sip.

MIMI (CONT'D)

Veda's Jewish. It's a really meaty part. And I have a lot of scenes with Viola.

(she smiles shyly)

She's playing my maid.

Mimi gets a dreamy look on her face.

MIMI (CONT'D)

I love Viola, she has this amazing ability to channel the anger of the oppressed while maintaining every inch of class and elegance. She's my Meryl Streep.

Mimi looks around then moves closer to the camera.

MIMI (CONT'D)

I haven't told her this but I've downloaded all her films off piratebay. And I also used to run her fansite. She's a cinematic treasure.

Mimi smiles, looking like a star-struck fan.

INT. VIOLA'S TRAILER - DAY

Viola sits in her trailer and shows us a SKETCH.

It looks god damn awful and features her in the worst superhero costume ever, with a vampire that looks an awful lot like Robert Pattinson sucking on her throat.

VIOLA

This gives you an idea of the feel I'm going for.

DIRECTOR (O.S.)

Is that Robert Pattinson?

Viola lets out a nervous laugh.

VIOLA
 (awfully defensive)
 What? No, God no. I just drew
 something out of thin air.

Pause.

VIOLA (CONT'D)
 (serious)
 Why? You think he's interested?

DIRECTOR
 I haven't heard anything.

Viola looks at her sketch, her finger softly stroking the
 vampire. Small smile on her face.

EXT. STUDIO - DAY

Busy day on set.

VERA V, 39, ENTERS. Making a commotion. Looking like a cast
 member of a Real Housewives edition.

She MARCHES towards Billy, who has yet to spot her.

VERA
 Honey! I'm home!

FREEZE FRAME TEXT pops up.

"VERA V. 39 YEARS OLD. "ACTRESS" / SOCIALITE

ZERO WINS, ZERO NOMINATIONS

NOTABLE WORK:

GRAND CANYON (PILOT) - ANNIE ALDO

DAYS OF OUR LIVES (20 EPISODES) - STEPHANIE DIMERA

OTHER WORK:

MARRIED TO BILLY W."

INSERT

Billy in his trailer. Looking hopeless.

BILLY
 The wife part was also true.

END INSERT

Vera bends down and plants a big one on his lips for everyone
 to see.

VERA
Oh, I've missed you baby.

Billy looks around, embarrassed. Vera takes a look at the set.

VERA (CONT'D)
Oh, look at what my sweet, talented husband has done. You're the greatest man alive.

EXT. STUDIO, RANDOM CORNER - LATER

Vera SMOKES a cigarette. Speaks with the sweetest voice.

VERA
(dreamy)
Billy is just *everything* to me. He is the *manliest* man I've ever been with.

She smiles dreamily.

DIRECTOR (O.S.)
We know he's gay.

Vera, realizing they know the truth, puts down the act. Her voice dropping several octaves simultaneously.

VERA
Billy and I've been friends since I was 18, that's 11 years.

DIRECTOR (O.S.)
You're 39.

Vera takes another drag, slightly irritated.

VERA
The knowing him since I was 18 part is true. And we've been married almost 10 years. I'm technically his wife.

She puts the cigarette out. Starts walking towards BILLY'S TRAILER.

INT. BILLY'S TRAILER - LATER

Vera sits on the couch, playing a game on her phone.

VERA
I know what he's doing. I read the script.

She puts away her phone, looks at the camera.

VERA (CONT'D)
Has he told you anything?

DIRECTOR (O.S.)
I can't disclose any information.

VERA
You know we pass the golden 10 year mark in September? His little coming out ceremony is nothing more than ensuring his fortune stays intact.

DIRECTOR (O.S.)
Aren't you friends?

VERA
(looking up)
We're *best* friends. That's precisely why I don't trust him.

EXT. STUDIO LOT - DAY

Another busy workday.

An angry Billy is giving Mimi and Lio directions.

Billy GRABS Mimi's hand as if to show her how to perform the scene.

In the background stands ABIGAIL, 45, Lio's trash talking publicist and her ASSISTANT, the proud owner of all but one facial expression. Vocal range close to zero.

They're observing Mimi and Lio. Pleasing look on Abigail's face.

INT. LIO'S TRAILER - LATER

Fresh off a shoot, Lio ENTERS. Power drink in hand.

Abigail and her assistant are already there, sitting on the couch. The assistant's eyes are glued to her phone.

ABIGAIL
Lio darling, you were splendid. I sent a great quote to People about it.

LIO
Nailed that scene harder than I did the VS '08 lineup.

He tries to high-five the assistant who ignores him.

ABIGAIL

You absolutely did! And that Mimi girl. She's something.

LIO

She's okay.

ABIGAIL

But she's sweet.
(to her assistant)
Isn't she sweet?

ASSISTANT

(eyes still on her phone)
Oh, she's sweet.

ABIGAIL

I think you would look perfect together.
(to her assistant)
Wouldn't they look perfect together?

ASSISTANT

Oh, they would look perfect together.

Lio puts his drink down, annoyed.

LIO

No! No actresses. You know this.

ABIGAIL

It will be good for you.

LIO

I'm with Britney right now.

ASSISTANT

Ashley.

LIO

Ashley. We're good.

ABIGAIL

Lio, darling. Come here, sit down.

She pushes her assistant off the couch to make room for Lio.

Lio sits down, she pats him on the back.

ABIGAIL (CONT'D)

Sweetie, you're never going to win that Oscar if you continue dating supermodels. People can't relate to you anymore.

LIO

What does my personal life have to do with getting an Oscar?

ABIGAIL

Your personal life has *everything* to do with it. Why do you think Sean Penn has two Oscars?

ASSISTANT

Sean Penn tied Madonna to a chair and beat her with a baseball bat.

ABIGAIL

And everyone forgot about it the second he settled down with Robin Wright and did a ton of humanitarian work.

ASSISTANT

They got a divorce.

ABIGAIL

(ignoring her)

And then he won an Oscar. Image, Lio, is *everything*.

Lio ponders this for a few seconds.

LIO

I want it.

ABIGAIL

Only 'til awards season is over, I promise.

Lio sighs.

LIO

Alison will be devastated.

ASSISTANT

Ashley.

INT. MIMI'S TRAILER - DAY

Several shots of Mimi speaking to MAUREEN, 50. Maureen sports a disheveled-chic look complete with lipstick on her teeth and a messy updo.

MIMI (O.S.)

I decided to get a publicist. Every big actress has one.

Maureen takes Mimi's hands. She speaks with the voice of someone who was born chain-smoking.

MAUREEN

Baby, darling. You're going to be the next Jessica Chastain.

Mimi looks confused.

MIMI

I don't understand.

MAUREEN

Broke out quite late but has one hell of a resume.

MIMI

I'm 26.

MAUREEN

(comforting)

It is never too late. We're going to make you a star!

Mimi smiles.

MIMI (O.S.)

It's the kind of thing every publicist, agent or manager will tell you-

INT. STUDIO - DAY

Mimi is in full period clothes, fresh off a shoot. Leaning against a blank wall.

MIMI

-but it's pretty nice to hear.

RANDOM PERSON (O.S.)

Mimi, we need you here now.

MIMI

Yay! I have my first scene with Viola!

INT. STUDIO - LATER

The set is decorated to look like a bedroom.

Viola is standing by herself, trying to memorize her lines.

Mimi stands a few feet away, observing Viola with fascination.

Mimi spots us. MOUTHS "amazing" followed by a big smile.

Behind her is Billy, looking pissed off.

BILLY

MIMI!

This startles Mimi.

BILLY (CONT'D)

What the fuck are you doing over there, I called you over 5 minutes ago!

MIMI

I'm sorry. I was just stud-

BILLY

You don't do other shit when I ask you to do my shit. Okay?

Mimi nods.

BILLY (CONT'D)

Fine!

(softer)

Now for the climax, I want you to-

EXT. STUDIO LOT - LATER

Mimi walks to her trailer only to find Maureen standing outside.

MAUREEN

Did I or did I not tell you you're going to be huge?

MIMI

Why? What happened?

They ENTER MIMI'S TRAILER.

MAUREEN

I just received a dear call from Lio's publicist Abigail. She wants to set the two of you up.

Mimi stops dead in her tracks.

MIMI

Lio? No thanks, he's not my type.

MAUREEN

It's not real sweetie. We'll set a few dates up for the paps, drop some sightings every now and then, and you'll accompany him to a few events.

Mimi looks hesitant.

MAUREEN (CONT'D)

It will do wonders for your career. An up and coming star snagging one of the most eligible men in Hollywood. Do you know how much Ashley Greene has tried to make this happen?

MIMI

Can't I just be me?

Maureen laughs.

MAUREEN

You're an actress, act!

Mimi is uncertain. Maureen grabs her by the shoulders.

MAUREEN (CONT'D)

Look, sweetie, stars aren't stars because they're average.

Pause.

MAUREEN (CONT'D)

Trust me, this will do wonders for you. And it's just until award season is over.

Mimi ponders this.

MAUREEN (CONT'D)

You'll be a bonafide star after this.

MIMI

Only until award season?

MAUREEN

Only until award season.

Mimi nods. Still uncertain.

INT. HOLLYWOOD HILLS MANSION, LIVING ROOM - DAY

Vera is instructing a few WORKERS, showing them how to hang a painting.

FEW MOMENTS LATER

Vera sits on a luxurious leather couch, the painting hanging behind her.

VERA

We've lived here for almost 3 years.

EXT. HOLLYWOOD HILLS MANSION - TERRACE

Vera lies on a chaise, enjoying the majestic view.

VERA

I married him when he was a promising nobody. I've covered for every fling, every heart break and every relationship.

(angry)

I gave up my career!

Pause.

VERA (CONT'D)

Being Billy's wife- it's the role I've been playing for the past 9 years. I don't want to give it up just because he turned greedy.

INT. VIOLA'S TRAILER - DAY

Viola is sitting on the couch. Sketching in her notebook.

DIRECTOR (O.S.)

What happens if this doesn't turn out well?

Viola looks up, confused.

VIOLA

What do you mean?

DIRECTOR (O.S.)

If this film fails.

VIOLA

Have you seen its pedigree? It's bulletproof.

DIRECTOR (O.S.)

You never know. Look at J. Edgar.

Pause.

VIOLA

This won't fail.

(very serious)

I will not allow it. The future of Kinder Protector hinges on the success of this project. One for them, one for me.

Pause.

DIRECTOR (O.S.)
It never hurts to have a back up
plan.

Viola looks at us, slight hesitation.

INT. HOLLYWOOD HILLS MANSION, KITCHEN - LATER

Vera stands by the refrigerator.

VERA
I actually have a back up plan.

She opens the freezer, takes a pack out. Shows it to us. It's
labeled LEMON JUICE.

VERA (CONT'D)
The only true thing about this
label is that it's juice.

Vera smiles widely to the camera.

VERA (CONT'D)
I've already booked a session.
Divorcing a pregnant woman while
reinventing yourself is career
suicide.

INT. STUDIO - DAY

Billy fiddles with a camera while the crew is running around
frantically, ensuring everything is ready for the shoot.

Several shots of him setting up.

BILLY (O.S.)
In the past 9 years I've made over
a hundred million dollars, she
hasn't even made 100 000.

INT. BILLY'S TRAILER - DAY

Billy sits on his couch.

BILLY
Is it fair that I have to share it
with her? Of course not. Will I do
it? *Eventually*. I mean, I love her
but she needs to learn not to
depend on others too much.
(smiling)
So I'll definitely let her suffer a
bit.

He winks at us.

INT. STUDIO - LATER

Viola and Mimi are hugging each other, weeping, in a "house" in ruins.

BILLY

And cut.

(to himself)

Well, that was useless.

Viola tries to release a Mimi that's reluctant to let go.

Viola finally manages to push her off.

MIMI

(blushing)

Sorry.

Viola looks around the set, Mimi studies her. Musters up the courage:

MIMI (CONT'D)

I can't wait until we're done for the day. I've downloaded all Batman films, the Burton ones.

VIOLA

(surprised)

Oh God, I love those films.

MIMI

(faux surprise)

You do?

VIOLA

Are you kidding? Pfeiffer is queen.

MIMI

Wanna come watch it in my trailer?

VIOLA

Sure, why not. So I'll drop by after we finish?

MIMI

(tries to contain her joy)

Yeah, cool. Just drop by when you feel like it.

VIOLA

Sure thing!

As Viola leaves, Mimi does a small leap of joy. Smiles widely until she notices our camera watching her.

She straightens her back and tries to look professional.

EXT. COFFEE SHOP - DAY

Mimi and Lio are having coffee, looking quite awkward. Not speaking.

Lio has his shades on and is playing with his phone while Mimi sits awkwardly, looking around.

MIMI

It's such an incredible-

LIO

UGH! Marty wants me to buy his boat but it's too tiny and I have a better offer at hand but I don't know how to decline without hurting his feelings. It's like G5 '09 all over again.. I guess Stephen will have to come to my rescue *again*.

Awkward silence.

LIO (CONT'D)

Marty, man.

Mimi looks around the coffee shop.

MIMI

Where is he?

LIO

7 o'clock.

Mimi counts and then turns in that direction.

A PAPARAZZI stands there.

Mimi turns back.

MIMI

(amazed)

How did Abigail know he would be here?

LIO

She called him.

MIMI

They do that!?

Lio smiles and shrugs.

INT. MIMI'S TRAILER - DAY

Maureen shows us the cover of US WEEKLY. It has Mimi and Lio all over its front page, labeling them "love birds"

She turns to Mimi who is drinking her green tea.

MAUREEN

I said you were going to be a star.

Mimi smiles while studying the cover.

MIMI

(amazed)

I'm on the cover of Us weekly.

MAUREEN

People did a piece on you. "5 things you need to know about Lio's new squeeze"

MIMI

What did it say?

MAUREEN

I fed them some nice tidbits, how you've been acting forever and your mindblowing audition. I also told them you love yourself some In'n'Out so we need to arrange some shots of you there.

MIMI

But you know I don't eat processed food.

MAUREEN

You don't have to eat it, just get a sighting of you there. Though you might have to suffer through a burger or two once interview rounds hit.

Mimi looks confused.

INSERT

Maureen talking directly to the camera.

MAUREEN (CONT'D)

D-I-P-E: Documented Instance of Public Eating. There is nothing Hollywood loves more than a skinny girl who eats junk food.

END INSERT

Mimi still looks confused.

Maureen laughs at Mimi's naivete.

MAUREEN (CONT'D)

Aww, bless your brain.

Mimi looks at the tabloid cover again.
 She can't help it, a tiny smile creeps up.

INT. STUDIO - DAY

HARRY MCGILL, 50, walks on the set like he owns it. He has quite the belly and is extremely loud.

He walks up to Billy who greets him dearly.

BILLY
 McGill! You should have told me you were showing up. I would have prepared some footage for you.

HARRY
 If I give you a heads up, how on earth will I know that you're actually doing your job and not just blowing off our money?

Billy laughs. A very fake laugh. Harry looks around.

HARRY (CONT'D)
 Now, how is everything going?
 According to schedule?

BILLY
 It's been great actually, just some minor setbacks but nothing we haven't counted on.

From behind Harry we see Mimi pop up. She STOPS dead in her tracks once she spots him.

Trying to make an exit:

BILLY (CONT'D)
 Mimi. Come here!

Mimi shoots us a nervous look before walking over. Harry gets a big smile on his face, turning around.

HARRY
 Mimi!

Harry HUGS her, picking her up.

HARRY (CONT'D)
 How's my star?

Putting her down, he lets his hand REST around her waist.

Mimi has never looked more uncomfortable.

INSERT

Mimi against a blank wall. Dead eyes.

MIMI
It's exactly what you think.

END INSERT

Mimi tries to put on a smile.

BILLY
Mimi, there are some things I want
to go over with you. Just basics,
no worries. Come by my trailer in
an hour?

MIMI
Sure.

Harry looks back and forth between them.

HARRY
(joking)
Hey, there better not be any
frolicking around! I don't want
another director/starlet situation
on my hands.
(joking)
No home-wrecking on this set!

Billy laughs.

MIMI
I have to go.

She takes off in a hurry. Harry looks in her direction, licks
his lips.

HARRY
She's one crazy gal isn't she?

Billy fake laughs once again.

HARRY (CONT'D)
But seriously man, I definitely
don't want any issues here.

Billy nods as Harry looks him dead in the eyes.

EXT. STUDIO LOT - LATER

Harry is standing outside by himself. Fidgeting as he speaks,
he's suddenly a nervous wreck.

HARRY
The truth is, I can't afford to
lose any more money for the studio.
(MORE)

HARRY (CONT'D)

My last few projects have bombed so everything has to go according to schedule. That means, no delays, no diva behavior and most of all: no scandals.

DIRECTOR (O.S.)

Why make a 80 million dollar film if your ass is on the line?

Harry stops his fidgeting for a second.

HARRY

Go big or go home?

Pause.

HARRY (CONT'D)

I couldn't let this go to another studio. Everyone wanted Billy's feature length directorial debut and our budget allowed us to snag Lio and Viola. I also wanted to get Kristen Stewart but Billy insisted on getting someone with talent so we went for an unknown.

He looks around before leaning forward, lowered voice.

HARRY (CONT'D)

This needs to go smoothly or else we will all go down.

EXT. STUDIO, FAKE STREET - DAY

Lio and Mimi are standing on what looks like a regular sidewalk but is actually a film set.

They look romantic while Abigail's assistant PHOTOGRAPHS them with a phone.

Abigail looks at the picture.

ABIGAIL

No, it's not obscure. It needs to be obscure can you do obscure?

(to Lio and Mimi)

Look more candid, more casual. Lio, grab her by the waist and whisper in her ear.

Lio does that.

ABIGAIL (CONT'D)

And Mimi, look down like you're blushing. Look virginal.

Mimi looks down.

ABIGAIL (CONT'D)
 Oh that's perfect.
 (to her assistant)
 Isn't that perfect?

ASSISTANT
 (while taking a picture)
 Oh, it's perfect.

The assistant shows Abigail the photo, Abigail smiles.

ABIGAIL
 (to her assistant)
 Now send it to Lana at People with
 the headline New Couple Alert. Use
 the fake account.

Abigail turns to the Lio and Mimi and grabs them in for a hug.

ABIGAIL (CONT'D)
 You're America's latest power
 couple!

EXT. PARKING LOT - DAY

Mimi and Viola are walking across the parking lot. A bunch of TEEN GIRLS bombard them.

Viola takes a picture of Mimi with the girls.

A smiling Mimi signs the tabloid covers.

INT. MIMI'S TRAILER - LATER

Mimi in her trailer.

MIMI
 Acting comes first.

INT. STUDIO - DAY

Lio walks on set, in costume, looking hideous. Obviously one of his character's "rougner phases"

An angry Billy is arguing with a cast member while Vera sits in his director's chair.

Upon spotting Vera, who doesn't notice him, Lio FREEZES. A look of fear on his face.

He does a quick U-turn and STORMS OFF SET.

EXT. LIO'S TRAILER - LATER

A furious Abigail stands outside the trailer, BANGING on the door while a panicked Harry STOMPS around.

ABIGAIL
Lio! Let me in this very second!

HARRY
(to the camera)
I swear to God! All I wanted was NO
HICCUPS! Is that to much to ask?

INT. LIO'S TRAILER - CONTINUOUS

An extremely upset and panicked Lio is stomping back and forth.

LIO
(screaming)
It wasn't supposed to go this way!
I was supposed to look hot and
unbothered!

MOMENTS LATER

Lio is a bit calmer. Eyes bloodshot from crying.

LIO (CONT'D)
Vera-
(he wipes a tear)
-is the reason for my no actress
rule. She was my first and last.

He starts crying.

DIRECTOR (O.S.)
Was she the real reason you took
this part?

Lio looks right at the camera. He looks hopeless.

LIO
She's my kryptonite.

INT. STUDIO - SAME

Vera is still sitting in the director's chair.

VERA
(tiny smile)
He's upset?

DIRECTOR (O.S.)
What's your story?

Vera hesitates, looks around to see if anyone is listening.

VERA
Okay, this is off the records?

DIRECTOR (O.S.)
Sure.

VERA
Are you going to turn that off?

DIRECTOR (O.S.)
I'm not recording.

The camera is lowered a bit but it's still filming.

VERA
This Lio thing? It got pretty heated. He wanted to go public. 'til this day, Billy doesn't know.

DIRECTOR (O.S.)
How did you end it?

Vera looks guilty.

VERA
I stood him up. In Vegas. By the altar.
(defensive)
Look I really liked him, loved even, but it got too serious and my friendship with Billy meant more.

INT. STUDIO - LATER

Billy rushes in. Furious.

BILLY
(to himself)
Fucking baby.

He stops once he's in center, crowd gathering around him.

BILLY (CONT'D)
(shouting)
Alright everybody, it's a wrap for today. We'll continue where we left off tomorrow morning.

Groans are heard.

BILLY (CONT'D)
(to himself)
Fucking actors.
(to the camera)
(MORE)

BILLY (CONT'D)
It's called growing up and doing
your fucking job.

EXT. STUDIO LOT - LATER

Harry is pacing back and forth. Furious.

Viola comes RUSHING towards him. Upon spotting her, he tries to make a run for it only to face a wall.

VIOLA
Harry! Don't you run away from me.

Harry turns around, fake smile in place.

HARRY
Viola darling! Didn't see you
there.

VIOLA
Did you take a look at the draft I
sent you? I rearranged some scenes
but it's pretty great isn't it?

HARRY
Yeah, it's fantastic.

VIOLA
I was thinking of maybe getting
that Twilight guy. Bobby
Whiskerson?

HARRY
Robert Pattinson.

VIOLA
Oh, stupid me, Robert Pattinson. I
always get these interchangeable
young white actors mixed up.

HARRY
Sure, um, get him on the phone and
we'll see.

VIOLA
(excited)
Will do.

She plants a kiss on his forehead.

VIOLA (CONT'D)
Harry, you're the best!

LATER

Harry is alone again. Exhausted and sweating. Leaning against the wall.

HARRY

I love that girl. I really do, but holy light of heaven does she have some the worst ideas I've ever encountered.

DIRECTOR (O.S.)

How are you feeling about the project?

HARRY

It's a teacher that fights crime alongside her vampire boyfriend! Not to mention the Twilight craze is so 2011.

Pause.

DIRECTOR (O.S.)

I meant this. A Quest For Oscah.

HARRY

This? This is-
(he nods like a maniac)
No! Positive thinking Harry.

He pauses, gathers himself.

HARRY (CONT'D)

Every masterpiece has its drama, this shouldn't be any different. As long as Lio snaps out of whatever he's going through, we should be getting back to normal.

He tries to smile.

INT. ANNA'S OFFICE - LATER

Billy is sitting on a couch with ANNA, 42, his publicist, behind a desk. He looks exhausted.

ANNA

Tough day?

BILLY

The worst. Lio had an out-

ANNA

(not listening)
So, this is the angle I've been working on.

Anna shows him her computer screen, Billy leans forward, taking everything in.

ANNA (CONT'D)

You file for divorce right after this wraps, cite irreconcilable differences etcetera, etcetera. Then, late summer, Michael Moore's documentary on closeted actors will have been released and probably caused a stir so following that, I suggest you attend a few gay rights events, slowly adjust yourself, then by October, a month before the premiere, I will arrange for an exclusive with Barbara Walters where you'll come out publicly. BOOM!

BILLY

(stunned)

That's thorough.

ANNA

But it's good.

BILLY

And Vera?

ANNA

Vera will be fine. You'll tell everyone what a good friend she is etcetera, etcetera. She'll practically be a saint.

Billy leans back on the couch.

BILLY

Sounds solid.

He gets up, paces around.

BILLY (CONT'D)

So this is really happening?

Anna nods.

BILLY (CONT'D)

No more hiding?

ANNA

No more hiding.

Billy takes a deep breath.

INT. RESTAURANT - EVENING

Harry is having dinner with and OLDER MAN, sullen look on his face.

MOMENTS LATER

Harry stands outside by the rest rooms.

HARRY
Midgetrons premiered this weekend.
The numbers just came in.

INT. VIOLA'S TRAILER - DAY

Viola is reading a script when a KNOCK on the door is heard.

VIOLA
Come in.

Mimi pops her head in.

MIMI
Am I interrupting?

VIOLA
It's fine.

Mary enters and closes the door.

MIMI
I thought maybe we could rehearse
the lines?

VIOLA
(confused)
I thought I was doing my solo
today.

MIMI
You are. I just have a few lines I
need to rehearse with Lio, but he's
busy. I thought maybe you could
help me out?

VIOLA
I have my own lines I need to
rehearse.

MIMI
(disappointed)
Oh, sorry! I won't bother you.

Mimi starts heading towards the exit. Viola sighs.

VIOLA
(feeling guilty)
Alright, come here.

MIMI
You sure?

VIOLA

Yeah. My lines aren't anything I haven't done before anyway.

Mimi smiles brightly and sits next to her.

VIOLA (CONT'D)

(looking at the camera)

Don't say I'm not a good person.

MIMI

Okay, I brought an extra script for you.

She hands her a script.

MIMI (CONT'D)

I really need to work on everything from here-

(gestures where)

-to here.

VIOLA

(nodding)

Got it.

Mimi stretches her back, closes her eyes. Shakes her shoulders and getting into character.

Viola almost starts to laugh.

MIMI

(dramatically)

But Alvin! You can't leave me here! What about my life, what about our life?

VIOLA

(startled)

Um-

(puts on a male voice)

I have to. I can't do this anymore. I'm not good enough for you.

MIMI

(all into it)

But Alvin, you're all the man I've ever wanted. You can't leave me like this.

VIOLA

You deserve better than a foolish, poor man.

MIMI

I don't! I want you! Please don't let me go.

Mimi KISSES Viola straight on the lips.

Viola immediately PUSHES her away and stands up.

VIOLA
What the hell!?

MIMI
(confused)
It said to kiss.

VIOLA
It's a rehearsal!

Mimi turns red.

MIMI
I'm so sorry. I've- Oh my God, I'm
so sorry.
(tearing up)
I didn't mean to-

Mimi starts to panic. Viola looks at us. Feeling sorry for Mimi, she sits back down.

VIOLA
It's okay. Rookie mistake.

MIMI
I'm so embarrassed.

Viola puts her arm around her.

VIOLA
Don't be. It can happen to anyone.

Mimi looks at her, feeling chemistry. Viola doesn't notice as she's looking straight ahead.

Mimi closes her eyes, inhaling Viola's scent.

She LEANS IN.

Getting closer and closer. Almost there.

Our director COUGHS.

Mimi snaps back to reality, LOOKS at the camera and STANDS up. Turning red in the face.

Viola, oblivious to what happened, stands up as well.

VIOLA (CONT'D)
Oh come on, I'm sorry I freaked.
Please don't be sad.

Mimi walks towards the door.

MIMI
 No, it's okay I'm fine. I just
 remembered I had something to do.
 Okay, thanks, see you, bye.

Mimi SLAMS the door shut.

A dumbfounded Viola sits down again.

VIOLA
 I hate to say this, but *that* is
 actually one of the least offensive
 things I've experienced during a
 rehearsal.

She nods to herself.

VOILA
 Yeah.

INT. MIMI'S TRAILER - MOMENTS LATER

Mimi is curved up like a ball on her couch. Rocking back and forth.

MIMI
 Oh my God. I've never been this
 embarrassed in my entire life. I
 literally want to crawl under that
 table and die.

Looking at the camera.

MIMI (CONT'D)
 You do not have my permission to
 include what happened there!

Pause.

MIMI (CONT'D)
 Say okay.

DIRECTOR (O.S.)
 Okay.

MIMI
 Good.

She curves up like a ball again.

MIMI (CONT'D)
 I want to die. I kissed Viola
 friggin' D and I want to kill
 myself.

She moves to lie under the table.

EXT. HOLLYWOOD HILLS MANSION, GARDEN - AFTERNOON

The sun is setting. It's beautiful.

In between the bushes, we spot them. KISSING passionately against a tree.

Lio and Vera!

They're going at it, hands everywhere. He PULLS up her dress, she UNZIPS and DROPS his pants.

He LIFTS her up and they start humping against the tree.

EXT. LOOKOUT POINT - CONTINUOUS

From extremely far away, a PAPARAZZI is sitting on his car taking photos with his extreme long lens camera.

He shows us the display screen, revealing Lio and Vera's passionate romp.

MOMENTS LATER

The paparazzi is thrilled as we watch him packing his gear.

PAPARAZZI

Thanks man-

He is abruptly CUT OFF.

SECONDS LATER

The paparazzi looks a bit stiff now.

PAPARAZZI (CONT'D)

I just happened to catch them randomly, how lucky am I?

He tries to put on a genuine smile.

MOMENTS LATER

He's driving through the streets of LA. A quite shady neighborhood, similar to Mimi's first home.

PAPARAZZI (CONT'D)

Do I feel sorry for them? Of course. But at the same time, it's business. It's a mutually beneficial relationship.

Pause.

PAPARAZZI (CONT'D)

If you're going to be in the spotlight by calling us to take your picture, you have to deal with the consequences.

EXT. STUDIO LOT - MORNING

A disheveled Abigail RUSHES through the crowd of morning workers with the Assistant following.

CURSING to herself.

Reaching Lio's trailer, Abigail OPENS the door without even knocking only to step right back out and SLAM it shut.

ABIGAIL

(screaming)

I swear to God I will cut you!

INT. LIO'S TRAILER - MOMENTS LATER

Lio and Vera are sitting on the couch like two kids getting told by their parents.

Abigail is looming over them while her assistant stands in the background like a body guard.

Vera is wearing Lio's T-shirt, hair tousled.

ABIGAIL

I cannot believe the two of you. I swear to God Lio, you are going to give me a fucking heart attack one day! I will die because of you!

LIO

Calm down, it will be OK.

ABIGAIL

I WILL DIE BECAUSE OF YOU!

LIO

It will brush over.

ABIGAIL

You stupid bloated infant! This- This a fucking buffet for them. You are the Brangelina/Jennifer Aniston replacement. Don't you see it. There's no end to this.

Abigail looks like she's about to faint.

ABIGAIL (CONT'D)
(to herself)
This will go on for the next 10
years!

She starts patting her chest. Her assistant fans her with a magazine.

ABIGAIL (CONT'D)
Life is over. All this work for
nothing.

LIO
It's not the end of the world.

Vera looks panicked, realizing the gravity of it all.

VERA
It's the end of the world. Holy
shit, he's going to divorce me.

Both Vera and Abigail are now having trouble breathing. Vera leans back.

VERA (CONT'D)
I'm going out with nothing.

ABIGAIL
I have literally no way out of
this. You can kiss that Oscar
goodbye.

LIO
(screaming)
WHAT!?

It's Lio's time to panic. He stands up.

ABIGAIL
It's fucking over.

LIO
(still screaming)
Can't we stop it!?

ABIGAIL
It's already going into print. In
two days it will be everywhere.

LIO
I can pay them!

ABIGAIL
The only way they'll fold is if we
give them a bigger story in
exchange.

Vera's eyes widen at this, she stands up.

VERA
 (careful)
 What kind of story?

ABIGAIL
 Fuck do I know? The president
 killed someone? I have no idea.

VERA
 There must be some other person
 worth dishing on?

ABIGAIL
 (snapping)
 Well your husband perhaps but he's
 one fourth of this love square in
 case you didn't notice!

Vera sits back down.

LIO
 Love square?

ABIGAIL
 You, Vera, Billy and Mimi!

LIO
 Mimi?

ABIGAIL
 Yes Mimi, your girlfriend.

LIO
 That's not even real.

ABIGAIL
 Well it looked real from the
 fucking PR-blitz we arranged.
 (to Vera)
 You had to be married to America's
 Sweetheart, huh?

Vera's mind seems to be going at a hundred.

VERA
 How about if we leak-

She stops herself.

ABIGAIL
 Leak what?

Vera looks hesitant.

ABIGAIL (CONT'D)
 You have dirt on Billy?
 (threatening)
 (MORE)

ABIGAIL (CONT'D)
 Please tell me immediately or I
 will make you wish your mother had
 your aborted.

Vera opens her mouth, only to close it right after.

ABIGAIL (CONT'D)
 (hopeful)
 He beats you? He beats you!

VERA
 No.

ABIGAIL
 Then WHAT!?

VERA
 I don't know. I have nothing.

Abigail looks at her for a few seconds then sits down on a
 chair. Defeated.

ABIGAIL
 We're doomed.

LIO
 What can we do?

ABIGAIL
 Damage control. A Golden Globe nom
 at best, the HFPA will feast on
 this.

Abigail shakes her body, as if prepping for a match.

ABIGAIL (CONT'D)
 Ok, Abi! You can do this. Okay,
 okay.
 (snapping her fingers)
 First, we have to get everyone
 informed.
 (to Vera)
 You handle Billy. Be gentle, this
 is not a very fun thing to hear.
 Trust me.

Vera nods.

ABIGAIL (CONT'D)
 I'll inform Maureen and Mimi and
 I'll deal with Harry. And we have
 to get Maria on the line.

LIO
 Why Maria?

ABIGAIL
(losing it again)
I think they deserve to know when
their main draw is fucking up.

She sits down again and facepalms.

ABIGAIL (CONT'D)
(to herself)
There had to be pictures!
Eyewitness- I could deal with. A
random spotting- I could deal with.
Even a confession I could deal
with. But pictures!

INT. BILLY'S TRAILER - DAY

Vera and Billy are sitting in silence. Billy is stunned.

BILLY
Wow.

Vera nods.

VERA
You have to come out, it's the only
solution.

Billy just nods.

VERA (CONT'D)
It's what you always wanted?

Billy takes a deep breath. Vera grows increasingly angrier.

VERA (CONT'D)
That's what you were planning to
do?

BILLY
(panicking)
Not like this.

VERA
You are not dragging me through the
mud like this!

BILLY
I'm not ready.

VERA
You have got to be shitting me? I
swear to God if you don't back me
up on this I will out you myself.

BILLY
You would never do that.

Vera storms off.

VERA
You think you know me?

BILLY
It's in the contract.

Vera halts, face falling. She turns around.

VERA
I thought we were friends.

She exits. SLAMMING the door shut.

Billy stands still, devastated. He tears up and sits down.

EXT. COFFEE SHOP - DAY

Maureen and Mimi are seated outdoors at a coffee shop. Mimi drinks some green tea while Maureen goes all in on a sandwich.

MAUREEN
It's going to be all over the news
in two days.

Pause.

MIMI
The calm before the storm.

MAUREEN
We'll run it as if you weren't
seriously involved. I'll try to
hook you up with someone new. I
think John Mayer might be single at
the moment.

MIMI
John Mayer is disgusting. Taylor
Swift even wrote a song about him.

MAUREEN
Taylor Swift would write a song
about the Pizza guy for not
arriving within the 20 minutes.

Mimi doesn't reply.

MAUREEN (CONT'D)
Someone else then.

MIMI
How would this benefit me?

MAUREEN

It will soften the blow. For the film.

MIMI

I'm pretty sure the film is tainted either way.

MAUREEN

How about Jake Gyllenhaal?

MIMI

I don't want you to set me up with someone.

MAUREEN

Prince Harry? Go the royal route like Grace Kelly.

MIMI D

Royals are the Kardashians of the political sphere.

MAUREEN

Ok, oh I know! Ryan Gosling. Everyone loves Ryan Gosling.

MIMI

Do you want to get fired?

Maureen shuts up. Starts eating her sandwich. Mimi looks at her.

MIMI (CONT'D)

(calculating)

I wanna play the victim card. Reese Witherspoon did it and she won an Oscar.

MAUREEN

Reese Witherspoon's marriage was actually real. *And* he cheated on her. *And* they had kids.

MIMI

So? Lio and I were soooo in love right? You created my bed, I'm just lying in it.

Pause.

MIMI (CONT'D)

I want you to run a story about how devastated I am and how I haven't slept or eaten anything in days.

(MORE)

MIMI (CONT'D)

Also, throw in an angle about how professional I am and how I won't let it affect my commitment to this film.

Maureen looks at her. Stunned and impressed.

MAUREEN

Well look at you, I think you're more than ready for the spotlight.

Mimi smiles proudly.

INT. HARRY'S OFFICE - DAY

The Assistant sits opposite a devastated Harry.

There's extended crying session where Harry looks pathetic.

The Assistant extends her hand to the fullest and hesitantly offers him a tissue. As if touching him would contract a disease.

He accepts it and wipes his nose.

HARRY

All I ever said was no scandals.
NO. SCANDALS. Is that too much to ask for?

ASSISTANT

No, sir.

HARRY

Am I wrong for expecting people to behave like professional adults?

ASSISTANT

No, sir.

HARRY

Am I an idiot for trusting a manbaby to keep it in his pants?

ASSISTANT

No, sir.

He looks at her dumbfounded.

HARRY

I should have learned not to trust him after Taylor Swift wrote that song about him.

ASSISTANT

Yes, sir.

HARRY
Are you a robot?

ASSISTANT
No, sir.

He looks a bit scared.

She forces a stiff smile to make him feel easy but only succeeds in making him more uncomfortable.

He moves to the window. Looks out.

HARRY
We're screwed.

ASSISTANT
Yes, sir.

He looks down, to the street.

HARRY
If I tried to jump out this window,
would you stop me?

Pause.

ASSISTANT
(not genuine)
Sure?

HARRY
Well. That's just peachy.

Pause.

HARRY (CONT'D)
Have *they* been informed yet?

ASSISTANT
No, sir.

HARRY
Who knows about this?

ASSISTANT
Me, you, Abi, Maureen, Anna, Mimi,
Bob, Maria, Chris and probably
parts of the crew.

He nods, starts stomping back and forth for a few seconds.
The Assistant looks around, a bit uneasy.

He gets back into working mode, snapping his fingers.

HARRY

We'll order a press release. Asking for the privacy of all involved parties. We'll also mention that we'll stick to schedule and finish the project that we're all very much still committed. How the passion is still there to deliver what's sure to be a modern masterpiece. Squeeze in something about how happy everyone is with the project so far and how it's everyone's main priority that it stays intact.

He stops, look at the Assistant. She stares back.

HARRY (CONT'D)

Why aren't you writing this down!?

ASSISTANT

I'm not your assistant.

He tries to counter but comes up with nothing.

ASSISTANT (CONT'D)

May I be excused?

HARRY

Just leave.

As she exits, he sits back down in his chair. Starts to tear up again.

EXT. LIO'S TRAILER - LATER

Abigail stands by herself against a wall, smoking a cigarette like it's the end of the world.

Several "candid" shots of Lio and Vera inside the trailer. Both are upset and comforting each other.

Back to Abigail, she looks straight at the camera. Shakes her head.

INT. STUDIO - LATER

Several shots of STUDIO CREW gossiping amongst themselves.

EXT. STUDIO LOT - LATER

Several shots of worried personnel. ONE WOMAN comes up to us, panicked.

PANICKED WOMAN
I hear we're shutting down.

EXT. STUDIO LOT - LATER

Harry is trying to gather himself, walking in one direction.

SECONDS LATER

Harry, standing outside BILLY'S TRAILER. Speaking to the camera while looking extremely disoriented.

HARRY
Yeah. It's- I'm going to do my
best.

He opens the trailer door and walks in.

INT. BILLY'S TRAILER - MOMENTS LATER

Billy and Harry are sitting in his trailer. Billy seems upset while Harry sweats like a pig.

HARRY
I can't even begin to imagine how
devastated you are. I mean, I- it's
ugly. But you shouldn't let other
aspects of your life be affec-

BILLY
I just want this to end.

Pause. Harry swallowing loudly.

HARRY
(nervous)
E-end?

BILLY
Just have it be over.

Harry panics.

HARRY
But I thought this was passion,
love.

BILLY
It was. I don't know.

Billy stands up and starts pacing back and forth.

BILLY (CONT'D)

(rapidly)

You know how sometimes what you thought you wanted doesn't turn out to be what you actually wanted. You go in for the steak but then realize you just wanted a salad. Am I making sense?

HARRY

I don't understand Billy.

BILLY

Like you think you want something so bad, and you just want to do it and get it over with. You know, just *finish* it. But then, it just hits you and you don't want to-

Harry stands up and grabs Billy by the shoulders.

HARRY

You **HAVE** to finish it. It's written. You have to go through with it.

Billy shakes his head.

HARRY (CONT'D)

Billy, you **HAVE** to go for the steak.

BILLY

My heart won't be in it. I'm not ready.

HARRY

(still panicking)

It has to, Billy. You can't do anything half hearted, it will end up a disaster.

Billy looks as if a ray of light struck him. He smiles and lets out a small laugh.

Harry starts laughing nervously, looking relieved.

BILLY

You're right. You're absolutely right. My entire heart has to be in it. And that time will eventually come.

Billy moves towards the exit.

Harry looks like he just shot himself.

HARRY

No, no, not eventually. Now, Billy.
Now.

BILLY

(smiles)

It can take all the time in the world, but at least I know that I'll have your back. I hope everyone in Hollywood could take after you Har'.

Billy exits, leaving Harry all alone.

Harry sits back down again. Closes his eyes and takes a few deep breaths. Manic.

He starts LAUGHING. Full on crazy. He's laughing so hard that he's in tears.

Calming down, he closes his eyes and rocks his head back and forth.

He stands up and starts heading towards the door. Loosening his tie. Taking his jacket off.

HARRY

(singing a Kelly Clarkson song)

What doesn't kill you makes you stronger, stand a little taller, Doesn't mean I'm lonely when I'm alone

EXT. BILLY'S TRAILER - CONTINUOUS

Harry has exited the trailer and is walking down the studio lot like a free man. Takes out his cellphone and throws it in the dumpster.

HARRY

(singing)

What doesn't kill you makes a fighter, Footsteps even lighter, Doesn't mean I'm over cause you're gone.

He puts his hands up. Freedom.

INT. STUDIO - LATER

Billy has gathered all major cast and crew except for Viola. He stands in the center, having everyone's attention.

Lio looks sheepish as he stands a little further back. Mimi looks extremely unaffected.

BILLY

I have no intentions on letting this production suffer. This is business. And just as I expect of you to put your personal issues aside for the sake of the film, I expect the same of myself. We are here to tell a fantastic story. And I want you all to treat each other with respect. We've all done good and bad things in our lives, this isn't a place for judgement.

Looking around, everyone nods.

BILLY (CONT'D)

Alright, let's get right back into business.

EXT. STUDIO LOT - SAME

As Harry is walking towards freedom, Viola comes rushing.

VIOLA

Harry! Harry! Wait- did you get my message?

Harry doesn't slow down, keeps walking. Viola catches up.

HARRY

I'm free.

VIOLA

What?

Harry laughs.

HARRY

I'm a free man.

VIOLA

What!?

They stop. Harry turns to her.

HARRY

It's over. Lio screwed Vera. And this production.

VIOLA

(screaming)

WHAT?

Viola looks panicked. Harry continues walking, back to her.

HARRY

He fucked us over.

Viola looks at him hopeless from afar.

VIOLA
(shouting)
What about Kinder Protector?

HARRY
Never gonna happen.

VIOLA
But I talked to Robert.

HARRY
That's too bad.

As Harry walks off, a raging Viola stands still.

She's shaking, releases an angry GROWL.

She turns around, starts heading furiously towards the set.
We follow her as she makes her way over.

VIOLA
(to herself)
Stupid cornbread flavored issues.

She enters THE SET where Billy, having just finished his
speech, still stands in the center of the crowd.

Viola spots him.

VIOLA (CONT'D)
YOU!

Billy turns around. Viola spots Mimi and Lio.

VIOLA (CONT'D)
(points to them)
And you and you! Come here.

They walk over, the rest of the cast and crew pretend to do
other things while still listening.

VIOLA (CONT'D)
I have never in my life seen such
indecent behavior on set. This is
ridiculous, it's *madness*. We all
have our problems, we all have our
grieves. But there is no way that
we should allow something as
important as our passion for this
fine production to suffer from it!

The others just nod in surprise.

VIOLA (CONT'D)
I will not have my-*this* project
suffering. You hear me?
(MORE)

VIOLA (CONT'D)

We should all thank our lucky stars
for being alive and healthy today.
People would literally kill for
this opportunity.

(to Lio)

Tell him you're sorry.

LIO

(confused)

I'm sorry?

She looks at Billy.

VIOLA

Tell him you're mad but that you'll
disregard it for the sake of this
film.

BILLY

(afraid of Viola)

I'm mad but I'll disregard it for
the sake of this film.

VIOLA

To him!

Billy turns to Lio who is afraid to make eye contact.

BILLY

I'm mad but I'll disregard it for
the sake of this film.

Viola nods, looks at Mimi.

VIOLA

And you.

Mimi looks at her, panicked.

VIOLA (CONT'D)

We're cool?

MIMI

We're cool!

Viola looks at all three, cautiously.

VIOLA

All right, let's get down to
business.

They all look at her, uneasy.

LATER

Viola watches Lio and Mimi rehearse a scene. Billy stands
with a crew member, setting something up.

Viola looks at the camera, smiling proudly

VIOLA (CONT'D)
I'm a modern day Jesus.

She does a few air punches.

VIOLA (CONT'D)
Kinder Protector, here to unite and
conquer!

She turns back to look at them rehearsing. Lio and Mimi doing
that KISS.

Viola looks on unimpressed.

VIOLA (CONT'D)
Even *I'm* closer in age to Lio, but
of course that would never happen.

INT. ABIGAIL'S OFFICE - DAY

Abigail is on the phone while her assistant takes notes.

ABIGAIL (O.S.)
Production will continue as normal.

EXT. STREET - LATER

Abigail and her assistant are walking, lattes in hand.

ABIGAIL (O.S.)
But Bachelor Lio? I could spin-

INT. MALIBU CONDO, LIVING ROOM - LATER

Vera and Lio are cuddling on the couch. Smiling, fingers
intertwined.

Abigail looks on in disgust. She turns to us.

ABIGAIL
- *This*, I can not.

LATER

A shot of Vera sitting alone on the couch, staring at the
ceiling.

A smitten Lio leans against a blank wall, speaking into the
camera.

LIO
I've already lost her once. I don't
care what this is going to cost me.

INT. ABIGAIL'S CAR - LATER

Abigail is driving while her assistant sits next to her.

ABIGAIL

Had it been some nobody, I could have spun it as a *they did it for love* - type of scenario. But this is Billy W.

Pause.

ABIGAIL (CONT'D)

I wish Keanu Reeves was my client.

(to herself)

Keanu is a good person, he cares about people, he gives a ton of money to charity and doesn't publicize it. He's had a tough life but is always nice. Keanu sets a high standard. Keanu's perfect.

She nods to herself. No one responds.

INT. STUDIO - NIGHT

Several shots of the studio crew working. Viola is standing with Billy, seemingly being taught something about angles.

Mimi walks up to our director.

MIMI

Hey, that footage you shot of me and V in the trailer.

DIRECTOR (O.S.)

Oh, we won't include it without your permission.

MIMI

Oh. No. I was actually.

She looks at her nails.

MIMI (CONT'D)

I really want to study my performance there, I feel like it could teach me something.

Pause. Mimi looks nervous.

MIMI (CONT'D)

It's-

DIRECTOR (O.S.)

Okay, I'll make you a copy of the dialogue.

MIMI

Can't I- Can I have the whole thing?

DIRECTOR (O.S.)

I don't want you seeing too much of my footage, it might compromise the documentary.

MIMI

I just- I really need the whole picture to make a clear judgement.

Long pause as Mimi looks more nervous.

INT. MIMI'S TRAILER - EVENING

A very candid shot of Mimi lying on her couch. Seemingly having forgotten our camera is there. We see her from behind.

On her LAPTOP she's watching the REHEARSAL FOOTAGE. We see her kissing Viola on the screen.

Mimi pauses, then rewinds. Replaying the kiss two more times. PAUSING the screen just where their lips meet and Viola hasn't pushed her off.

Mimi places the laptop on the table.

Leans back on her couch.

There's a very awkward and nervous silence in the room.

The director moves, we hear the door OPENING, and feet STOMPING.

DIRECTOR (O.S.)

Hi, just thought I-

Mimi SCREAMS. Startled as she stands up abruptly, spots our camera and then quickly CLOSES the lid on the computer.

Breathing heavily. Her fly is open.

MIMI

Oh God! You scared the shit out of me.

Awkward silence as she looks into the camera.

MIMI (CONT'D)

Have you been here this whole time?

INT. ANNA'S OFFICE - DAY

A somber Billy is sitting with Anna.

ANNA

We'll ride this out. Get that divorce, release no statements, and you can come out whenever you feel like it.

BILLY

Coming out after putting Vera through this will make me a villain.

Anna looks hopeless.

ANNA

It's all I've got Billy. We can spin it in a way where you only realized this after the divorce. There are a ton of people who come to terms with their sexuality later on in life.

Billy stands up, goes to the window. Looks out.

BILLY

My coming out was supposed to set me free from a lie. Now, I'm just entering a new one.

ANNA

It's the best I can do.

Billy nods.

INT. STUDIO - NIGHT

A big BANNER that reads "Happy Wrapping Day"

Several shots of the studio crew. They're exhausted, but happy, and giving each other high fives.

INT. GARDEN BACKYARD - EVENING

The cast and crew are having wrap party. Mimi, Viola and Billy are there along with a thrilled Harry.

They're celebrating, toasting a job well done.

A WAITRESS approaches Mimi.

WAITRESS

I hope you're doing well. They're such parasites, you're better off without them!

Mimi smiles nervously.

MIMI
I'm a fighter!

Viola side-eyes her.

Harry walks around, smiling.

LATER

Harry stands a bit from the festivities, speaking to the camera.

HARRY
Billy's a class act, he's Hollywood royalty for a reason. I knew he'd pull through. Never a doubt.

He blinks to the camera.

EXT. UNKNOWN STREET - DAY

Outside a convenience store. Too many PAPARAZZIS.

Non stop camera flashes.

INT. CONVINIENCE STORE - CONTINUOUS

Vera is browsing aisles in an attempt to hide from the cameras.

VERA (O.S.)
This past month has been tough. I should be wearing a scarlet letter.

Vera stops by the TABLOID SECTION. Sees her face all over the covers. She picks one up, opens it.

VERA (CONT'D)
(mumbling)
Fiction.

She shows us one of the articles. Headline reads: "VAMPY VERA BREAKS UP YET ANOTHER COUPLE. ARE TOM AND RITA NEXT?"

VERA (CONT'D)
Easiest. Job. Ever.

INT. MALIBU CONDO, LIVING ROOM - EVENING

Lio and Vera are sitting on the couch. Tabloid covers all over the table.

Both upset and on their LAPTOPS.

VERA

Some bitch called BillyW's
Sweetheart is calling me social
climbing, lying whore who's slept
with everyone.

A teary eyed Lio is watching a compilation of his acting on
YOUTUBE.

LIO

Do I really point and shout this
much?

LATER

Lio speaks to the camera.

LIO (CONT'D)

I've suffered bad reviews. I've had
big Hollywood types tell me I'm too
soft looking, that I'm too skinny,
too bloated.

Pause.

LIO (CONT'D)

I used to think that if I survived
that, I could take anything.
Clearly, I hadn't been introduced
to the internet.

He gets emotional.

JUMP CUT

Lio is still upset.

LIO (CONT'D)

Probably the youtube comment
section. Or the imdb message
boards. That's where the internet
goes to die.

INT. LUXURY APARTMENT - DAY

Mimi opens the door, welcoming us in. MTV cribs style.

She's now blonde, looking like a generic Hollywood actress.

MIMI

Hi guys!

It's a very spacious apartment with a luxurious feel to it.

She shows us THE BEDROOM.

MIMI (CONT'D)
A real bedroom!

She shows us THE BATHROOM.

MIMI (CONT'D)
I even have a jacuzzi! And, wait
for it-

She SNAPS her fingers, MUSIC comes on. She smiles proudly.

We follow her as she walks into her KITCHEN

MIMI (CONT'D)
And now, my favorite part.

She shows us the window. Full HOLLYWOOD SIGN now visible.

Mimi smiles proudly.

EXT. STUDIO SET, MICHAEL BAY FILM - DAY

Massive movie set, cranes and everything. Big budget.

Mimi stands in what looks like a city in ruins. She's wearing hot pants and too tiny tank top that reveals her belly and bra.

They're filming a scene where something is coming towards Mimi, she SCREAMS in horror.

MIMI (O.S.)
I got the female lead in a Michael
Bay film.

MAN(O.S.)
Cut!

Mimi stops what she's doing. A MAN, 45, walks up to her. He's giving her instructions, instructing her to arch her back.

Mimi nods, looking unhappy. The man walks away.

MAN (CONT'D)
(shouting to everyone)
Alright, let's take it from the
start. Mimi, remember, arch!

Mimi nods.

They start shooting the scene again. Except now she's arching her back like a pornstar while screaming in horror.

MIMI (O.S.)
It's the live action Monopoly film.

INT. VIOLA'S LIVINGROOM - EVENING

Viola watches TV in her majestic house.

A GOSSIP SPECIAL on TV. A YOUNG woman presenting the news with the enthusiasm of a gullible puppy.

TV PRESENTER

Billy's soon to be cheating wreck of an ex-wife Vera was spotted at a convenience store earlier this week, her first public appearance in over a month. She was seen stocking up on tabloids, reportedly snatching every single issue in the store. Sweetie, no amount of hiding is going to dampen the wretched stank of betrayal in the air. And Billy, we always thought you deserved better than a C-list nobody.

Viola shakes her head.

VIOLA

(at the TV)

Ugh! It's been forever, get over it.

TV PRESENTER

And now, we're proud to present the first look of Robert Pattinson's hot new project.

Viola straightens her back, stares at the TV. Small smile on her face.

VIOLA

They said I was too *urban* for this.

TV PRESENTER

And we mean hot as in *hot*. Robert plays a recovering nymphomaniac who finds himself relapsing when he encounters a modern day femme fatale, to be played by newcomer Teresa Taylor.

Viola smiles.

VIOLA

(to us)

I've been told it has gratuitous male nudity.

Footage comes on, we hear MOANING sounds coming from the TV.

Viola SQUEALS.

EXT. HOLLYWOOD HILLS MANSION, STREET - EVENING

Vera is alone in her car. Parked in a sneaky location, overlooking Billy's mansion.

She looks like a mess, staring ahead.

VERA

I'm pregnant.

INT. HOLLYWOOD HILLS MANSION, LIVING ROOM - EVENING

Billy sits by himself, going through old private photos of him and Vera.

LATER

Billy speaks into the camera.

BILLY

I *am* angry at her. She took my coming out away from me.

EXT. HOLLYWOOD HILLS MANSION, POOL - LATER

Billy sits on a chaise, watching the sun go down. Majestic Hollywood view ahead.

After a moment:

BILLY

I was 19. Vera was dating him. That's actually how we met.

He looks sadly nostalgic.

BILLY (CONT'D)

I had been with girls. Did everything you had to do.

Pause.

BILLY (CONT'D)

It never felt natural. Then I met him, and I started feeling normal. I didn't know at first, I just loved being around him. Talking, listening to music. Not doing anything. Then one night-
(tearing up a bit)
-I kissed him and he said he didn't want anything to do with me.

He takes a sip, bittersweet smile on his face.

BILLY (CONT'D)
He kissed me back.

Pause.

BILLY (CONT'D)
Somehow, being repressed. Living in oblivion, felt easier.

Pause.

BILLY (CONT'D)
Vera knew but she didn't care. She was there for me. And I've loved her ever since. Not even my family knows about this.

Billy continues to stare at the view.

DIRECTOR (O.S.)
Whatever happened to him?

Billy shrugs.

BILLY
Last I heard, he was on his second marriage and third kid.

INT. VERA'S CAR - LATER

Vera is driving through the empty streets, tears falling down cheeks.

VERA
I had a insemination just before Lio and I got together and I'm that far along. I don't know who the father is.

Pause.

VERA (CONT'D)
I'm Maury levels of trainwreck.

EXT. RESTAURANT - DAY

Mimi is sitting in a booth with her new assistant, VERONICA, 30, who looks surprisingly a lot like Viola.

MIMI
And I need you to have flowers delivered to Maureen, her kid just got her first rhino.

Veronica is writing this down.

LATER

Veronica speaks to us.

VERONICA
She's really easy going and fun.

JUMP CUT

VERONICA (CONT'D)
I found it on craigslist. I guess
the selection process was weird but
it ended well!

Pause.

VERONICA (CONT'D)
She did have me specify race,
religious beliefs and sexual
orientation which was kind of
offensive. Yeah.

INT. MALIBU CONDO, LIVING ROOM - DAY

A relaxed Lio is sitting with Abigail and the Assistant.

A fake smiling Abigail looks on the verge of a breakdown.

LIO
(big smile)
I love her.

ABIGAIL
Grrrreat.

LIO
I feel so complete. Like my life
has purpose.

He looks behind him to see if anyone is there, then leans forward.

LIO (CONT'D)
(low voice)
I'm going to ask her to marry me.

The fake smile on Abigail's lips gets even faker.

ABIGAIL
That's- Take your time Lio.

LIO
It's right, I know it.

ABIGAIL
If it's right today, it's going to
be right in a year.

LIO
But I know it's right. Now.

ABIGAIL
(snapping)
For the love of God, Lio, wait
until she's properly divorced. You
can't marry a married woman.

Lio gets upset.

LIO
You don't like her. You never have.

ABIGAIL
It's not about whether or not I
like her Lio. I need to think about
your image, that's my job.

LIO
They had an open relationship.

Abigail sighs.

ABIGAIL
He could have been fucking animals
for all I care, if it's not public
knowledge no one will care.
Perception is everything.

Pause.

ABIGAIL (CONT'D)
If she makes you happy, marry her,
but please take your time and do it
right. You can have her and your
career if you just take it easy.

Lio considers this.

LIO
And my award chances?

Abigail glances at her assistant who nods.

ABIGAIL
Nonexistent. But eventually, people
will forget.

Lio looks a bit disappointed at this but nods.

INT. OFFICE - DAY

From a glass door we see Viola, Harry and a few other
business men having a meeting.

Viola looks extremely serious.

EXT. OFFICE BUILDING - LATER

Viola stands outside the building, smoking a cigarette.

VIOLA

People have a tendency to spew so
much bullshit in this town.

She puts the cigarette out and starts walking towards the
PARKING LOT.

VIOLA (CONT'D)

We'll have to wait and see.

INT. VIOLA'S GARDEN - DAY

Viola is sitting in a GAZEBO in her beautiful garden. She
looks relaxed.

VIOLA

If I could I would paint the world
green.

She smiles to herself.

JUMP CUT

Viola is still in the gazebo, sketching in her notepad.

VIOLA (CONT'D)

I hate not being in control of what
I'm doing. I've been a part of some
beautiful films, for which I am
grateful, but at the end of the
day; finding good parts for women
is difficult and it's even more
difficult for a black woman.

Pause.

VIOLA (CONT'D)

That's why I got into screenwriting
and now directing. In my head, I
would always construct these scenes
which I really wanted to act out.
So one day, I thought-
(looks into the camera)
-If the work I wanted wasn't out
there, why not create it myself?

She smiles.

EXT. GARDEN - LATER

Several shots of Viola walking around her garden showing us
what she has planted.

Bending down to show us some PLANTS

VIOLA

This will become raspberries and here we have some blueberries.

Showing us a TREE.

VIOLA (CONT'D)

Eventually red grapes will pop up. Red not green, the green ones are too sour for my taste.

Walking around.

VIOLA (CONT'D)

There is no better feeling than seeing something you plant come into fruition. It's one of man's greatest accomplishments.

INT. MALIBU CONDO, ENTRANCE - DAY

Vera walks in, a ton of LETTERS in her hands.

INT. MALIBU CONDO, DINING ROOM - DAY

Vera looks slightly distressed as she's sitting by the dining room table, going through the letters.

DIRECTOR (O.S.)

Are you going to keep it?

VERA

Keep what?

DIRECTOR

The baby?

VERA

(oblivious)

What baby?

Obviously an act, she taps her fingers on the table.

LATER

Vera continues going through the letters, each one making her more upset than the other.

Opening up one letter in particular makes her face fall. She stares at it.

She shows it to us. It's a paparazzi PHOTO of her and Billy, looking extremely happy. Next to it is a caption saying: "We believed in you!!"

INT. HOLLYWOOD HILLS MANSION, LIVINGROOM

Billy sits on his couch, a ton of PHOTOS are spread out on the table in front of him.

He SHOWS us different photos:

One of him and Vera at the Pyramids of Giza.

BILLY

This was when we went to Egypt. Our "honeymoon." We had a ton of fun, Vera took some belly dancing lessons.

One of them with a puppy.

BILLY (CONT'D)

Here was when we first picked up Juicy. We were fighting over which dog we were going to take, I wanted this Lassie-lookalike and Vera wanted a bulldog. Then little Juicy came along and we fell in love.

One of them with Vera's parents.

BILLY (CONT'D)

This was during Christmas.

One of Vera surprising Billy with a birthday cake, a ton of friends cheering in the background.

BILLY (CONT'D)

Vera loves throwing surprise parties.

He stops at one picture. He looks at it and smiles sadly. Showing it to us, it's the same picture Vera was showing us earlier.

BILLY (CONT'D)

(teary eyed)

This was our first photo opp.

EXT. RANDOM STREET - EVENING

Mimi exits a shop, Veronica next to her. A ton of CAMERA FLASHES go off.

A few FANGIRLS approach her, wanting her to sign some photos.

She brushes them off.

INT. IN'N'OUT - DAY

Mimi is sitting with a JOURNALIST. A TAPE RECORDER is on the table while the journalist scribbles away in a notepad.

JOURNALIST
(eyes on notepad)
That's absolutely great. Just a few more questions.

Mimi stares at the BURGER in front of her, trying to keep a look of disgust off her face.

She takes a bite.

JOURNALIST (CONT'D)
So have you spoken to Lio since the incident?

Chewing the burger, Mimi looks like she's about to throw up.

MIMI
(to herself)
Fucking disgusting.

The journalist smiles and scribbles in the notepad. We can see what's written "Mimi visibly disgusted at the mention of Lio"

EXT. IN'N'OUT PARKING LOT - LATER

Mimi is pissed off.

MIMI
I'm sick of people feeling sorry for me! The glances of pity, Jennifer Aniston deserves a medal for withstanding this.

Mimi gets interrupted by a random WOMAN. She takes Mimi's hand, WHISPERS something in her ear to which Mimi nods.

The woman smiles at Mimi.

WOMAN
Stay strong, it will get better.

Mimi puts on her best fake smile.

EXT. COFFEE SHOP - DAY

Maureen, Abigail and Abigail's assistant are having lunch.

MAUREEN

Mimi has no interest in putting him on the spot anymore so that won't be an issue. By the way, sorry about that.

Abigail shakes her head.

ABIGAIL

Don't worry babe. I would have angled it the same.
(to her assistant)
Wouldn't I?

ASSISTANT

(shooting daggers at Maureen)
Even better.

Maureen gulps.

ABIGAIL

I talked to Harry and the rough cut is apparently very strong so that's not an issue.

MAUREEN

That's great! Did you get anything about Mimi?

INSERT

Harry in a movie theatre, screen PAUSED at a shot of Mimi looking sad.

Harry turns to us, glimmer in his eyes, wide smile.

HARRY

A star.. is born!

END INSERT

ABIGAIL

She's barely passable.

MAUREEN

(to herself)
Fuck.

ABIGAIL

I was thinking we do joint interviews next week, show that there are no hard feelings?

MAUREEN

Mimi wants the focus to stay on the film.

ABIGAIL
This is Lio's film, the entire
project hinges on whether or not
he's doing well.

Maureen ponders this.

ABIGAIL (CONT'D)
If Mimi does well by Lio, the movie
will do well.

ASSISTANT
Truth.

MAUREEN
(shaking her head)
I can't have her come off as
doormat.

Maureen stands up, gathers her stuff as if to leave. Abigail
rolls her eyes.

ABIGAIL
She's nothing in this town without
Lio!

Maureen gives Abigail a once-over.

MAUREEN
We'll see about that.

ASSISTANT
Hey!

Maureen freezes.

ASSISTANT (CONT'D)
Are you going to pay for that?

Maureen looks down at her half finished meal, then looks at
the assistant.

The assistant shoots her a look that could kill.

Maureen REACHES into her bag, fidgets, drops a few bills on
the table.

The assistant continues to shoot daggers at her. Maureen
REACHES into her bag again, drops a few more bills.

The assistant nods in approval.

Maureen hurries away, scared shitless.

INT. MALIBU CONDO, LIVING ROOM - DAY

Lio's sitting on the couch, playing video games.

DIRECTOR (O.S.)
Apparently it's crazy good.

Lio looks unaffected, eyes on his TV.

LIO
So I've been told.

DIRECTOR (O.S.)
You don't want that Oscar?

LIO
I don't need it.

DIRECTOR (O.S.)
Harry said it's your best work to date.

Pause.

LIO
I'm very satisfied with my life right now.

The screen shows GAME OVER.

Lio THROWS the control on the floor.

INT. MALIBU CONDO, MOVIE THEATRE - EVENING

A sneaky shot of Lio sitting alone in his movie theatre, going over the clip from the Academy Awards.

It's the clip from the previous year where he lost.

INT. LUXURY APARTMENT, DINING ROOM - DAY

Maureen, Veronica and Mimi are sitting around a table.

MAUREEN
We have to set you up with someone.

VERONICA
No.

MAUREEN
(ignoring Veronica)
Maybe something off beat? Like that Butternut Custardbatch thing? You into that?

VERONICA
She doesn't want to.

Mimi smiles, Veronica is now handling everything for her. Maureen looks uneasy.

MAUREEN
(softer voice)
Everyone is going to continue
pitying you if you don't move on.

VERONICA
She's over it.

MAUREEN
(angry)
Not in the public eye she's not!

This startles Veronica. Mimi places her hand over Veronica's.

MIMI
Maureen, I want to be genuine now,
no more construed lies.

Maureen nods.

MAUREEN
How about joint interviews with
Lio, no hard feelings?

Veronica shakes her head.

MIMI
Definitely not. I can't have my
first and only public persona so
far be fake.

Maureen nods.

MAUREEN
This film will go down with him.

MIMI
Harry said I was a bona fide star.

MAUREEN
Harry says a lot of stuff.

MIMI
He said I was a revelation.

MAUREEN
This is Lio's film, not yours!

Pause.

MIMI
I'm sorry but he made his bed.

MAUREEN
Your relationship wasn't even real.

MIMI

But Billy and Vera's was. And that's the real issue here so don't try to paint me the villain.

Mimi STORMS OFF.

EXT. MAUREEN'S CAR - LATER

Maureen is driving. Pissed off.

MAUREEN

That's the fucking issue with actors. They're self-absorbed little brats.

She takes a pause and calms down.

MAUREEN (CONT'D)

I love Mimi. She's very sweet, but she's naive to think that a good performance is enough. You're only as successful as your film.

She HONKS at another driver.

MAUREEN (CONT'D)

Fucking idiot.

EXT. HOLLYWOOD

Several shots of the city and the people in it.

Season is changing.

INT. HOLLYWOOD HILLS MANSION, GARDEN - DAY

Billy looks rough now. He let his beard grow.

Viola, looking exactly the same as before is sitting with him in a Gazebo. They're having lunch.

VIOLA

Pattinson has the script. A reply should come soon.

BILLY

Are you excited?

Viola smiles.

VIOLA

I've planned this for so long and yet, seeing it come together. It's scary.

Billy smiles and nods. Viola studies him.

VIOLA (CONT'D)
How are you?

BILLY
It's good.

VIOLA
Don't give me that, Billy, I know you.

BILLY
Scientologists have been knocking on my door.

Pause.

VIOLA
You miss her?

He nods.

VIOLA (CONT'D)
She really pulled one on you.

Billy smiles sadly.

VIOLA (CONT'D)
It's okay to be weak. You have to tell her how you feel.

BILLY
It's complicated.

VIOLA
Love is simple, it's people who complicate it.

Billy nods, looking somber.

VIOLA (CONT'D)
Do whatever's in your heart.

BILLY
People will never understand.

VIOLA
Billy, let me tell you the single most important thing I've learned over the years. You can either live your life for other people, or you can live it for yourself.

Billy takes this piece of advice in.

INT. MALIBU CONDO, LIVING ROOM

A depressed Vera sits on the couch, staring at a DOCUMENT in her hands.

Lio ENTERS.

LIO
(smiling)
Babe?

Vera looks up, surprised.

VERA
Sorry, didn't hear you come in.

She looks back down at the papers. Lio views them, face falling.

EXT. SIDEWALK - EVENING

Vera and Lio run from the car into a restaurant surrounded by Paparazzi who are yelling awful things.

"How does it feel to be a homewrecker?"

"You're not even divorced yet"

"Are you sure you're tested?"

VERA (O.S.)
I love him and he me. There is no
point in hiding.

INT. RESTAURANT, BATHROOM - LATER

Vera is checking the stalls to see if anyone is there.

VERA (O.S.)
I don't care what people think of
me anymore.

Vera stands in front of the mirror. Reapplying lipstick.

VERA (CONT'D)
All I did was be Billy's wife, it
was comfortable. But now? I'm
alive.

She looks around the bathroom, spots a WINDOW.

INT. RESTAURANT - SAME

Lio sits alone by the table, fidgeting with an ENGAGEMENT RING. Once spotting the camera, he puts on a smile.

LIO

She here?

Lio's face falls.

INT. HOLLYWOOD HILLS MANSION, LIVINGROOM - EVENING

Billy is sitting on the couch. Looking as rough as ever. DOCUMENTS in hand. He shows them to us.

BILLY

The divorce papers.

A series of shots follow:

- Billy in his theatre by himself watching "It's a wonderful life"
- Billy swimming in his pool.
- Billy lying on his bed, on the computer.

INT. HOLLYWOOD HILLS MANSION, KITCHEN - DAY

Billy prepares breakfast.

His phone RINGS, he ignores it.

BILLY

I'm a lot of people's friend, but
I'm not friends with a lot of
people.

INT. ANNA'S OFFICE, HALLWAY - DAY

Shots of Anna and Billy who are discussing what seems to be a very important issue.

INT. ANNA'S OFFICE - MOMENTS LATER

Now inside, they're both nodding their heads.

ANNA

Alright.

She taps her pen on the table, not very happy.

A nervous Billy has the divorce papers in his hands.

BILLY

This is it.

INT. MALIBU CONDO, BEDROOM - DAY

Vera lies on Leo's bed.

VERA
I'm starting to show.

She shows us her stomach, a small bump.

MOMENTS LATER

VERA (CONT'D)
I'm going to tell him.

INT. PHOTOGRAPHER'S STUDIO - DAY

Viola and Mimi are being made up for a photo shoot.

Veronica approaches them, fazed by Viola's presence.

MIMI
(smugly)
Viola, I want you to meet my new
assistant Veronica. She's amazing.

As if trying to make Viola jealous.

VIOLA
(to Veronica)
Hi! Nice to meet you.

MIMI
Veronica is like the smartest
person I've ever met.

VERONICA
(fangirl)
I'm such a big fan of your work.
I've literally watched all your
films.

VIOLA
Aw, bless! I try my best.

VERONICA
You *are* the best!

MIMI
(defensive)
Yeah, she's my assistant. We're
like, always together.

VIOLA
That's great.

MIMI
It really is.

VERONICA

I'm sorry, I know this will sound weird but could I get your autograph?

MIMI

(angry)

That's enough Veronica!

(slightly nicer)

I would love some water.

Veronica nods and leaves.

MIMI (CONT'D)

She's amazing and she loves me so much.

VIOLA

That's great that you've found an assistant you like so much. God knows I had to look for ages before I found Mary.

Viola waves at an older woman, MARY, 50s, who waves back. Mimi looks at this exchange with envy.

Mimi STORMS off leaving Viola dumbfounded.

MIMI

(to herself)

Stupid Mary.

Viola shrugs and waves for Mary to come over.

INT. MALIBU CONDO, LIVING ROOM - EVENING

Vera is sitting on the couch reading. Several interior decorating BOOKS next to her.

Lio storms in, pissed as hell.

LIO

Fucking bitch.

Vera turns around, surprised.

VERA

What?

LIO

Your husband, that fucking bitch.

VERA

Calm down what's wrong?

Lio sits down on the couch, trying to control his anger, eyes tearing up.

LIO
I just lost the part of Christopher
Columbus.

VERA
What? How?

LIO
No one wants to go near me because
of this.

VERA
Billy would never.

Lio shakes his head, still raging. Vera tries to reason with him.

VERA (CONT'D)
He would never do that to you. Or
anyone.

LIO
Oh he wouldn't? He's just that
fucking perfect. Perfect, faithful
husband. Perfect actor. Such a
perfect human being that he
wouldn't even call me out on set.
I'm nothing right? Just your backup
plan.

VERA
What? That's not what I meant.

Lio stands up.

VERA (CONT'D)
Lio! I love you.

LIO
If you could turn back time, have
Billy back and none of this would
have happened, would you?

Vera doesn't reply. Lio's face falls.

He nods but controls himself.

LIO (CONT'D)
Just what I thought.

INT. MALIBU CONDO, BEDROOM - LATER

Lio is crying into his pillow.

LIO
(screaming)
It's like I gave her my heart and
she just stomped all over it.
AGAIN.

INT. VERA'S CAR - NIGHT

Vera drives around Hollywood.

She parks on a hill overlooking the city.

After a few seconds:

VERA
(to herself)
I wouldn't. I would never take it
back.

INT. BARBARA WALTER'S STUDIO - DAY

A make-up artist is applying some powder on Billy's face.

Billy looks at us, takes a deep breath.

INT. LUXURY APARTMENT, BEDROOM - DAY

Mimi sits alone on her bed. She doesn't look very happy.

MIMI
I can't keep lying anymore. I act
for a living, I can't do it
privately as well.

INT. HARRY'S OFFICE - DAY

Harry looks at ease in his office.

HARRY
It's tracking well. But we're going
up against the Sinatra biopic so it
could go either way.

INT. HOTEL LOBBY - DAY

A frustrated Vera is trying to call Lio.

VERA (O.S.)
Lio isn't taking any of my calls.

INT. VIOLA'S CAR - EVENING

A dressed up Viola is driving her car.

VIOLA

Billy called me over, said he had
some surprise. I just hope the cake
I bought is enough.

INT. HOLLYWOOD HILLS MANSION, LIVINGROOM - LATER

Viola ENTERS, CAKE in hand.

She sees Vera, Mimi, Veronica, Lio, Harry, Abigail, Abigail's
assistant, Maureen and Anna already there.

VIOLA

Hi everyone.
(to herself)
Fuck, I should have gotten the
twelve piece.

The tension is thick between the rest. Each looking more
miserable than the next one.

VIOLA (CONT'D)

Well, this is exciting.

No one replies.

Lio tries not to look at Vera who is staring at him.

Mimi looks at Viola while moving closer to Veronica, leaning
against her shoulder.

Abigail is on her phone.

The assistant shoots daggers at a terrified Maureen.

Harry looks at his watch.

HARRY

So, he's not even going to show up?

BILLY (O.S.)

I'm here.

Everyone TURNS AROUND, Billy ENTERS. He looks at the time.

BILLY (CONT'D)

Perfect timing.

They look confused.

VIOLA

This is usually how horror films
start.

Billy smiles at Viola, then turns the TV on. It's the Barbara Walters segment.

ABIGAIL
What is this Billy?

LIO
Yeah, what is it? I have better things to do.

VERA
(angry)
Like what?

Lio ignores her.

ANNA
Can everyone sit down quietly and focus.

Billy and Vera share a look, smiling sadly.

Lio looks at them, upset.

The show starts.

LATER

On the TV SCREEN, we see Billy being interviewed.

BILLY
(on TV)
The truth is.. I'm gay.

Everyone except Vera, Billy and Anna GASPS.

Lio STANDS UP.

LIO
(angry)
WHAT!?

BILLY
I'm sorr-

LIO
(pointing)
FALLACIES!

ANNA
Sit down Lio.

LIO
You put me through hell.
(to Vera)
You knew?

Vera doesn't reply.

LIO (CONT'D)
 YOU KNEW!!

VERY
 Well of course I would know if I
 was sleeping with a gay man.

LIO
 LIAR! ALL LIES!

VIOLA
 (screaming)
 SIT DOWN LIO!

Viola shoots him a look that could kill, he sits down.

VIOLA (CONT'D)
 And shut up.

Back to the TV screen where TV-Billy looks emotional.

BILLY
 (TV)
 I haven't been a good person, I let
 the people who matter most suffer,
 all because I wasn't ready. I
 betrayed my dearest friend Vera
 when she needed me. She let
 everyone give her hell just to
 protect me and, even when I failed
 her, she still had my back.

Vera tears up. Lio looks at her.

BILLY (CONT'D)
 (TV)
 And Lio, they're so in love but he
 didn't want to pressure me into
 coming out so he just took it. The
 name calling, the alienation. I
 wish I could be half the man he is.

Lio smiles a bit, but refuses to look at Billy.

BILLY (CONT'D)
 (TV)
 And Mimi, sweet Mimi. She pretended
 to be in a relationship with Lio
 just so he and Vera could keep
 their love a secret.
 (choking)
 In the end, they're all incredible
 people trying to stand up for me
 and I was a coward who let them
 take the fall. I will never forgive
 myself for this and I don't expect
 them to, but I still want them to
 know how incredibly sorry I am.
 (MORE)

BILLY (CONT'D)
It was never my intention for
things to escalate.

Pause. TV-Billy looks down.

Everyone in the room is silent, catching their breath. Real Billy stands in the far back, carefully studying the others.

BILLY (CONT'D)
(TV)
I was so pre-occupied with what
people would say.

TV-Billy takes a small pause, mind running.

BILLY (CONT'D)
(TV)
A very dear friend once told me
that you can either live your life
for other people, or you can live
it for yourself. I don't care
anymore how people label me, call
me liar, a villain. It's okay,
because I am those things. But at
least I'm not putting up a facade
anymore.

Billy turns the TV off.

It's still quiet. Everyone is trying to digest Billy's confession.

Mimi gets emotional, starts breathing shortly. She STANDS UP.

MIMI
Veronica! I love you, I'm in love
with you.

Everyone turns focus to Mimi. Veronica looks at her, stunned.

MIMI (CONT'D)
(softer)
I'm so in love with you.

Veronica walks up towards Mimi, taking her hands:

VERONICA
Oh, baby I'm in love with you too.

She KISSES her.

Everyone looks shocked, even Billy.

MAUREEN
(shaking her head)
No, no.

VIOLA
I get it.

MAUREEN
Not lesbian. Bi, Mimi, BI.

Vera looks back and forth between Lio and Billy.

VERA
I'm pregnant!

Lio looks at her, eyes wide in surprise.

LIO
WHAT?

Vera LAUGHS nervously.

VERA
I'm pregnant.

She TURNS to Lio.

VERA (CONT'D)
It's yours.

Lio looks at her, a smile of disbelief on his face.
He walks up towards her and gets down on his knees.

LIO
You're pregnant?

Vera starts CRYING.

VERA
I'm pregnant.

LIO
We're pregnant?

Vera smiles.

LIO (CONT'D)
(happy)
I'm going to be a father!

He KISSES her passionately.

VERA
Billy.

Billy smiles.

Vera stands up, walks towards him.

VERA (CONT'D)
I love you.

They stare at each other.

BILLY
I miss you so much.

He takes her hand.

BILLY (CONT'D)
I love you so much.

Vera HUGS him tightly.

Abigail and Anna look at each other and smile like they just discovered a treasure. Anna picks up her phone.

Harry looks at them.

HARRY
This is good?

ABIGAIL
This is a freaking gold mine.

They all start fidgeting with their phones.

ANNA
(on the phone)
Yeah, we need get him on Anderson
Cooper Live.
(to The Assistant)
Can you check this number for me.

ASSISTANT
Check the state of your existence,
cougar.

A startled Anna BACKS away. Abigail smiles smugly.

Harry looks at everyone embracing. Well, almost everyone. Maureen is still panicked over Mimi and Veronica, desperately trying to break them apart.

HARRY
This is perfect.

He walks up to Billy, who is now standing with Viola. He KISSES him full on the mouth.

HARRY (CONT'D)
You genius. You orchestrated this
perfectly!

Billy laughs.

VIOLA
Yaay! Kinder Protector!

Harry's smile falters a bit before giving her a high five.

BLACK SCREEN

TITLE CARD: 4 MONTHS LATER

EXT. DISNEYLAND - DAY

Vera and Lio are having their picture taken with a FAMILY.
Lio holds a BABY in his hands that he kisses on the cheek.

ABIGAIL (O.S.)

This is the best twist ever, the
campaign has been going great. Lio
is like holy water now.

INT. ABIGAIL'S OFFICE - DAY

Abigail is sitting by her desk, big smile on her face.

ABIGAIL

If Mother Theresa was alive she
would be facing some tough
competition.

INT. HARRY'S OFFICE - DAY

Harry smiles widely.

HARRY

The reviews were glowing and we won
the weekend and all the precursors.
It's gold baby. Oscar for Oscah.

INT. VIOLA'S LIVINGROOM - DAY

Viola smiles widely.

VIOLA

Kinder Protector? Approved!

INT. MALIBU CONDO, DINING ROOM - DAY

Vera and Lio are cuddling on the couch. Big smiles.

LIO

Oscar and Baby, all in one.

Billy ENTERS the frame. Plops down on the couch next to Vera.

BILLY

We're one giant family.

They smile like it's a family portrait.

INT. HOTEL ROOM - DAY

Mimi is in a full gown, big smile.

MIMI

Can you believe it? My first
academy awards ceremony and I'm
nominated.

She puts the earrings one, looking splendid.

INT. LIMO - LATER

Vera sits in between Lio and Billy, holding their hands.

She's 8,5 months pregnant now and looks like she's about to
explode.

LIO

Can you believe it? 10 nominations.

Billy laughs.

LIO (CONT'D)

Babe, you have my speech?

VERA

Don't worry it's in my bag.

EXT. ACADEMY AWARDS RED CARPET - LATER

Several shots of Mimi, Viola, Vera, Lio, Billy and Harry on
the red carpet.

A shot of Abigail, talking to us:

ABIGAIL

Can you believe it? Tanning adopted
10 foster kids and Lio's still the
frontrunner. What a cheap ploy.

A shot of JAMIE TANNING with his 10 foster kids on the red
carpet.

INT. ACADEMY AWARDS - LATER

Several shots of the ceremony. The whole cast is seated.

Mimi looks excited, Viola looks bored.

Lio is skimming his speech obsessively.

LATER

Mimi WINS the award for Best Supporting Actress.

She's weeping on stage and her speech is barely coherent, a few clear "thank you" and "Veronica" being heard.

LATER

Lio looks nervous. Some whispering amongst the crowd.

Jamie Tanning is sitting with 5 of his foster kids. He looks nervous, clutching their hands tightly, visibly hurting them.

CATE BLANCHETT is on stage.

This is the moment Lio has been waiting for.

CATE BLANCHETT
And the Academy Award for Actor in
a Leading Role goes to-

As she's opening the envelope, we get a shot of Lio CLUTCHING Vera's hand. Vera slightly in pain.

Another shot of Jamie Tanning with his foster kids, looking dead serious.

A third shot of a LITTLE BOY, 6, laughing and making faces, looking like he's at Disneyland.

The tension is thick.

CATE BLANCHETT (CONT'D)
Louis Perrier!

Wild APPLAUSE. STANDING OVATION.

Lio's face falls.

Jamie's face falls.

Barely mustering a smile while applauding.

The little boy walks up on stage: Louis Perrier.

The Academy Awards voice over is heard from the speakers:

SPEAKER (O.S.)
This is Louis Perrier's first
Academy Award and nomination. His
revolutionary debut performance
makes him the youngest actor to
have ever received this award.

We look at Lio. Bitterness.

Louis Perrier is now standing by the microphone. He can't reach it so Cate walks back and LIFTS him up. People LAUGH.

It's cute.

It's obnoxious.

Lio looks sick.

LOUIS PERRIER

(french accent)

Ah oui, zank you very much. I have
som much fun here in Hollywood. I
love zis man

(gesturing to the Oscar
statue)

Much more funny than my lego.

Everyone laughs. Lio takes out his PHONE.

Looks up "Marty" and writes him a text message:

"I want the boat"

He looks up again. Cate KISSES Louis on the cheek.

LOUIS PERRIER (CONT'D)

Ahh oui, such a pretty lady but too
old for me.

Everyone laughs again.

Lio's face is a smile filled with bitterness and distaste.

INT. HOLLYWOOD HILLS MANSION, LIVINGROOM - NIGHT

Billy on his couch, shirt unbuttoned, feet on the table.

BILLY

We only got three, best supporting
actress, best cinematography and
best sound editing.

He's pissed.

BILLY (CONT'D)

Fucking Harvey Weinstein.

INT. MALIBU CONDO, TERRACE - DAY

Vera sits with her cute BABY in her lap.

VERA

He's quitting acting and becoming a
full time dad.

(horrified)

I'm forcing Billy to write a new
screenplay for him.

INT. LUXURY APARTMENT - DAY

Mimi looks pissed off while preparing her green tea.

MIMI

Almost all my scenes are being cut
and I'm not going to be a part of
the worldwide promotional tour.

She shoots us a deadly stare.

MIMI (CONT'D)

Like, I have an academy award but
obviously that's not good enough
for a Michael Bay film.

INT. MAUREEN'S OFFICE - DAY

Maureen sitting by her desk, looking like she's on prozac.

MAUREEN

I told her to go Bi like Amber
Heard did. Guys want to at least
feel the possibility of fucking the
woman on screen. And if an actress
is not fuckable, she's not hireable.

INT. HARRY'S OFFICE - DAY

A brown box is on Harry's desk, he's packing all his stuff.

HARRY

Apparently the decision was made
months ago.

He shrugs, picks up a PICTURE. He tears up and shows it to us.

It's a younger Harry sitting by the very same desk.

HARRY (CONT'D)

I was so full of dreams.

INT. ABIGAIL'S OFFICE - DAY

Abigail is also cleaning out her office.

ABIGAIL (O.S.)

We're so focused on looking for
outside threats -

She picks up the last of her stuff.

ABIGAIL (O.S.) (CONT'D)
 That we fail to notice the ones
 closest to us.

She EXITS. Passing by her, now former, Assistant.

Once gone, the assistant enters the office like she owns it
 and closes the door.

INT. OFFICE - DAY

Viola is sitting by a conference table with FOUR BUSINESS MEN
 across from her.

BUSINESS MAN 1
 Viola, this is such an incredible
 script and we're fully behind you
 on this. Despite vampires being a
 bit 2010, we're sure this will
 cement a comeback.

Viola smiles widely.

BUSINESS MAN 2
 And with Pattinson on we should be
 looking at a starting date in a
 month or so.

Viola nods.

VIOLA
 I was thinking Anna Kendrick for
 the sassy friend.

The business men look at each other. One of them leans
 forward:

BUSINESS MAN 3
 We do have some concerns though. As
 mentioned, we are fully behind you
 and we don't doubt that you will do
 a phenomenal job directing this.
 But in terms of you playing the
 lead.

Viola's eye starts TWITCHING, but her smile is still there.

BUSINESS MAN 1
 You're an incredible actress.

BUSINESS MAN 2
 Truly.. *Fantastic*.

BUSINESS MAN 1
 But with Pattinson on, we can't
 help but feel like the vibe is..
 You're too-

VIOLA

Too?

BUSINESS MAN 1

Too.. What's the word I'm looking
for?

He snaps his fingers while thinking. No one wants to say it,
they all pretend to be looking for a word.

BUSINESS MAN 4

(dead on)
Urban.

The room turns quiet.

We look at Viola. She keeps a poker face on but can't help
her eye from twitching.

EXT. OFFICE BUILDING - MOMENTS LATER

Viola comes rushing out, angry as hell.

THROWING a bunch of papers in the nearest trash can.

She KICKS it. Walks up to us.

VIOLA

Hollywood.. Fucking Hollywood.

She storms off.

We watch her leave. Slowly looking up, we see it in the
distance: the glorious HOLLYWOOD SIGN.

THE END