

The Famous Five

by

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Aug OWC

EXT. BRADBURY BUILDING L.A. - DAY

DR. PETER SILBERMAN 60s, stands before the impressive Romanesque structure.

SILBERMAN

Welcome to tonight's special  
podcast of The Doctor is In.  
I'm pulling back the curtain  
asking four famous faces how they  
feel about being typecast.  
If not typecast - the effect that  
major roles have had upon their  
lives and artistic development.

The drone camera follows him into -

INT. VICTORIAN COURT ATRIUM - CONTINUOUS

A magical light-filled area rising fifty feet with open  
cage elevators, marble stairs, and ornate iron railings.

SILBERMAN

Please welcome my first guest  
Linda Hamilton whom I met playing  
Sarah Connor back in 1984.

LINDA steps from an ornate elevator into the atrium set.

LINDA

Hello Dr Silberman - how's the  
knee?

SILBERMAN

It's fine Linda. She's referring  
to stabbing me in the knee with  
my own pen when I wouldn't agree  
to her terms for lower security  
in Terminator 2. That was 91?

LINDA

Indeed. How time flies when you  
are trying to save the world.  
You're looking well, Doctor.  
Thanks for inviting me.

SILBERMAN

It's my pleasure.  
Production haven't spilled the  
beans as to my other guests?

LINDA

It's all been very cagey. This  
isn't some sort of prank?

SILBERMAN

I assure you it is not.

LINDA  
This building is fantastic.

INT. PODCAST SET - CONTINUOUS

Four chairs are set in a circle facing towards a high stool. Fixed cameras face each position for a head and shoulders reaction shot, a couple are wide angle and one is high overhead. The pentagram arrangement is faintly drawn.

SILBERMAN  
You get first dibs.  
Pick your seat Linda.

LINDA  
Blue. It goes with my outfit.

She settles in. Silberman perches atop his high stool.

SILBERMAN  
You've come a long way since your first role in Night Flowers.

LINDA  
I don't think I can remember that far back without a safety net!

SILBERMAN  
Okay then to 1984. Please tell us - has playing Sarah Connor changed your life?

LINDA  
Certainly. The constant "How's John?" was draining, along with the "He'll be back" in terrible German accents but I survived.  
(beat)  
After just one night of passion with Kyle Reese what if baby John hadn't survived?  
The little blighter must have crawled from the bucket, so then my fate was made.  
I was too young to be a mom!  
I didn't want to raise a future World Leader!

SILBERMAN  
For four films.

LINDA  
I got a lot of other roles and there's a bunch of TV thrown in.

SILBERMAN  
You've voiced some video games.

LINDA  
Why not. Tech is the future.

SILBERMAN  
Some might say. You're not  
fearful?

LINDA  
Embrace it or die. I mean you  
can't change the past. That's  
history. But the future -

SILBERMAN  
Isn't yet made. Thank you Linda.

LINDA  
You are most welcome.

SILBERMAN  
Moving on -- Ladies and  
Gentlemen, all the way from  
England may I present -

Waving from the cast-iron filigree stairway balustrades,  
JASON STATHAM looks smart in his white shirt, long black  
tie and black suit. He quickly makes his way on set.

JASON  
Evening Doctor. What a wonderful  
place. It's great to be here.

He first kisses Linda, then crosses to shake Silberman's  
hand. Silberman indicates the empty seats.

SILBERMAN  
Please - dive right in.

Jason grins.

JASON  
I like what you did there. My  
diving career was many moons ago.

SILBERMAN  
That plus your interest in karate  
kept you super fit.

JASON  
I suppose. It also kept me out of  
trouble. Until I started hanging  
out with Vinnie Jones!

SILBERMAN

You've had a frenzied movie schedule. Did the role of Frank Martin stand out for you?

JASON

I was seduced by the action.

SILBERMAN

Gabbatt in the Guardian famously said, "You know what you're getting with a Jason Statham film. He will beat people up. He will crash cars. He will do an unconvincing American accent."

JASON

True. I also get my shirt ripped off a lot. A chance to show off the big guns.

He flexes his arms. The suit sleeves bulge.

SILBERMAN

How would you respond to the suggestion that you were, "the changing face of British cinematic masculinity."

JASON

The Ladies seem to love it. I can't disappoint my fans.

SILBERMAN

Any drawbacks?

JASON

Yeah.  
I didn't get to play James Bond.

SILBERMAN

Was that because you'd ruffled some feathers at the Academy?

JASON

All I said was "stunt performers should be given their own category at the Academy Awards." They are the unsung heroes risking their necks. We all know of a few poncy actors pretending they are doing their own stunts.

SILBERMAN

That seems fair. Recognition.

JASON

I don't even get to drive fast.  
The professional driver is in a  
cab above the Audi, driving the  
car at speed in order to get the  
internal reaction shots.

SILBERMAN

It's the magic of the movies.  
And now -

A spotlight snaps on the ornate metal filigree of an  
elevator moving down from the top floor. A smart suited  
figure stands inside.

SILBERMAN

Onwards to meet my next guest.

INT. DESCENDING ELEVATOR - CONTINUOUS

A smart suited figure stands inside.

SILBERMAN

Now Ladies want to love him, the  
Gents all want to BE him. Tonight  
please welcome Mister George  
Clooney.

The metal door clatters open, GEORGE walks on set, then  
does his "twinkley eyed little boy lost, fuck me fast  
face," for the benefit of the viewers. Linda looks very  
excited -

GEORGE

Thank you for having me. This is  
like a scene from Blade Runner.

SILBERMAN

It's an amazing place. Wonderful  
to have you here George. Please -  
take a seat.

En route George cuddles and kisses a smiling Linda, then  
Jason steps up to meet him half way to shake his hand.  
George sits opposite Linda. He smiles slightly.

GEORGE

What a cosy combination. Is  
anyone serving coffee?

SILBERMAN

Hold the sponsor's tag line.

GEORGE

It's in my contract. I have to  
drink at least one an hour.

SILBERMAN

Let's hope it's decaf.

GEORGE

I was thinking iced latte.

SILBERMAN

Maybe later.

You're often cast as the lovable  
rogue. You ever get tired of it?

GEORGE

Smiling at leading ladies -  
never.

SILBERMAN

I heard that for one sex scene  
you used a stunt bottom.

George does a little twirl. He looks over his shoulder  
coquettishly.

GEORGE

I was born with this pert one -  
donno about a stunt one?

SILBERMAN

For the scene. A stand in.

GEORGE

I enjoy doing all types of  
scenes. Why let the stand in cop  
a feel!

George retakes his seat.

SILBERMAN

So it was your own behind?

GEORGE

I can prove it. Make up was  
applied over my small concealed  
tattoo which states "If you can  
read this you are TOO close."

SILBERMAN

On you?

GEORGE

Hey Doc - do you want me to SHOW  
you?

George hooks his thumbs into his pants.

SILBERMAN

No no.

LINDA  
(giggling)  
Yes yes.

Jason is smiling but puts his head in his hands.

JASON  
Oh here we go.

GEORGE  
I don't really need any excuse!

Silberman jumps to his feet to introduce -

SILBERMAN  
However - I must attend to my  
last guest.

INT. ENTRANCE LOBBY - CONTINUOUS

The narrow confines, its low ceiling and shadowy light resembles a Parisian alley of arched windows. ANTHONY HOPKINS moves slowly wearing a canvass straitjacket and the infamous face mask.

Silberman helps him out of the jacket; Anthony removes the mask then jerks forward snapping his teeth at Silberman who dodges back -- just as they reach the bright naturally lit great cathedral-like atrium and set.

SILBERMAN  
Whoa!!  
Ladies and gentlemen please  
welcome Anthony Hopkins.

ANTHONY  
I was Hannibal Lecter for just 19  
minutes and look what happened.  
Four films plus a TV series.

SILBERMAN  
We're all friends here.

ANTHONY  
Aren't they a tasty selection!

Linda shivers. Jason rolls his eyes. George looks badly in need of a strong coffee.

SILBERMAN  
Please - have a seat.



ANTHONY

I'm playing with you. It's my first time in this eccentric place - it's been a colorful cathedral used in many films.

SILBERMAN

The five-story central court features both glazed and unglazed yellow and pink bricks, ornamental cast iron filigree, Italian marble, Mexican tile, decorative terracotta and polished wood, capped by an impressive skylight. It creates ever-changing shadow accents during the day. Once completed, it was the largest plate-glass in Los Angeles

ANTHONY

Thank you for the tour.

SILBERMAN

My pleasure.  
So you've outlived your cannibalistic phase?

ANTHONY

I have. I've played all sorts of roles.  
Originally it was, "Do you know Richard Burton?"  
We came from the same small Welsh village - I knew OF him.  
We met a few times but I was never his Keeper!

SILBERMAN

Both from humble beginnings

ANTHONY

Every actor has to start somewhere.

SILBERMAN

For myself it was 1974.

ANTHONY

Good year. I was in my second film, The Girl from Petrovka.

SILBERMAN

Jumping to 1993, I appeared in Fresh Prince alongside Tom Jones. Do you know him?

ANTHONY

Of course. It's not unusual.  
I know everyone from Wales!

Linda believes him, Jason doesn't look impressed, George now looks very uncomfortable.

SILBERMAN

Let's talk about something that concerns us all - a.i. Are you worried?

LINDA

I can assure you that after four films of fighting those 300 lbs metal muthafuckers, us humans have far more ingenuity.

SILBERMAN

Algorithms are not the answer?

JASON

It takes the danger out of the stunts. It's my image taking the risk so as long as I get paid - I'm fine with it.

SILBERMAN

Fran Drescher, the president of SAG-AFTRA has declared that "artificial intelligence poses an existential threat to creative professions. Actors and performers deserve contract language that protects them from having their identity and talent exploited without consent and pay."

ANTHONY

Smoke and mirrors of a flickering light show. Please pay to use me.

SILBERMAN

So we are all in favour as long as proper payment is secured.

LINDA

Yes.

JASON

Okay.

ANTHONY

Indeed.

SILBERMAN

My big surprise is that I  
shuffled off this mortal coil in  
2023. I am an a.i. android.

Reaction shots; Linda is horrified, Jason thinks it's a  
prank, George looks puzzled while Anthony is annoyed.

GEORGE

Be careful what you wish for.

JASON

Is this for real?

LINDA

You got us good Doctor. Prove it -

SILBERMAN

With pleasure.

He removes his sports jacket, tie and is unbuttoning his  
shirt as his chest starts to heave, to pulsate.

ANTHONY

Should we call a medical Doctor  
or a mechanic?

Silberman staggers back, clutching at his stool for  
support. He can't get his breath. His shirt is bloodied -  
it balloons again - a squelch of blood. His hands try to  
contain his insides then -

A METAL OBJECT bursts out from him, splattering the guests  
with a milky spray. It falls in a graceful arc, springing  
once vertically to head height.

JASON

It's a Bouncing Betty!

Jason is barely out of his seat as the bomb explodes  
spaying shrapnel and ball bearings in all directions.

The actors are reduced to pulp.

Silberman's severed head looks upwards. He coughs up some  
wallpaper paste as milky fluids jet from his severed torso.

SILBERMAN

Unlike these poor fools, I WILL  
be back. They can rebuild me.  
Cinema is safe in our hands. Tune  
in same time next week for more  
The Doctor is IN.  
Good night.

FADE OUT.