

ACT ONE

FADE IN:

INT. THEATER - NIGHT

IRV STONE (85) is a dapper man standing at a microphone in front of an older audience in a jewel box theater. We hear the audience laugh as continues his act.

IRV  
...and I'm 85 years old and I just  
finished paying off my student  
loans.

The audience laughs.

IRV (CONT'D)  
I know you all came here to laugh,  
but you also know I don't let  
anyone off the hook - especially  
ourselves.

The tone shifts and the audience becomes quiet. They are listening intently.

IRV (CONT'D)  
Look who we're voting for. You  
can't tell me that in a country of  
three hundred million people that  
there aren't better people than  
this. In 1776, the country had  
four million people. You had the  
intellect of Thomas Paine, Patrick  
Henry, Samuel Adams and Jefferson.  
Now you three hundred million  
people and you have the intellect  
of Bush, Obama, Trump and Biden.  
What can you draw from this?  
Darwin was wrong!

Audience laughs and then it dies down.

IRV (CONT'D)  
I have always thought the movies  
are a metaphor for America--that

it really is important who gets the girl. That's America. America is the girl. Are there going to be any number of exploiters who are looking to use her sexually and forget her the first light of dawn or is there somebody that can see her for what she is worth and love her that-- the guy who should be the President. That's why movies are important. You are never going to get that stuff from Kill Bill or Die Hard.

(beat)

My fans used to say that I should be President - it's because I always treat the girl right. We must save America at the eleventh hour through merciless, unmitigated satire of the ruling class. I am uniquely equipped to do this. I sacrificed everything to establish myself as that voice. But I'm still alive, and I can still see, and people still believe me. I can express what is on the unconscious mind of the audience. We must not let America go down without a fight.

(beat)

Good night, everyone.

The audience applauds and gives Irv a standing ovation. Irv is met onstage by a woman who helps Irv off stage, who's footing is unsteady. One person, by himself in the balcony, is standing and clapping more than the others: WALLY ROBERTS (55).

SERIES OF DATES - NIGHT

MARTY SEIBERT (25) is on a series of dates with girls from Tinder; the dates can be in different locations to showcase San Francisco Mill Valley.

The sun is setting as we see San Francisco's iconic Painted Ladies, the houses famous from the Full House TV series. We settle into a fancy and lively bistro bar, the type with \$19 cocktails. MARTY is across the table from GIRL 1. GIRL 1 is blond, hot, with a cold, self-interested personality.

Marty holds up his cocktail glass.

MARTY  
Cheers to Happy Hours!

GIRL 1, doesn't say anything but taps her glass, which is sitting on the table, with her fork. She shouts to be heard over the music.

GIRL 1  
So, what do you do?

MARTY  
I work in marketing for a tech company.

GIRL 1  
(laughs)  
No shit! What specifically?

MARTY  
I run the social media accounts for the company. Our most popular tweets are the ones where we get into sassy confrontations with other tech companies. I throw a lot of shade. They pay me for it. Uh, it's not what I want to do, but it pays the bills.

GIRL 1  
Does it?

MARTY  
Barely.

GIRL 1  
I know, right? It's so expensive here. I live with three other girls and my room is \$3000 a month.

MARTY

That's part of why I live over the bridge in Mill Valley - like I don't have to pay \$300 a month for a parking space.

GIRL 1

Oh, that's why you live there. I was wondering, "why wouldn't he live in the city?" Back to your job-what DO you want to do?

MARTY

I want to quit and do something big. Like real big. I want to make a big impact. I don't know what, but I do want that.

GIRL 1

(sarcastic)

Exciting! Good for following your dreams.Yaaay!

MARTY

Thanks.

GIRL 1

Where's your friend's party later? It's at Fig & Thistle. Not sure how many people will show up. I'll keep you posted when it's over.

A drone shot of traveling from San Francisco across the Bay to BERKELEY, the the ultra-left university town. We see gritty street tags on the buildings with the communist hammer and sickle and other street art. We see MARTY is with GIRL 2 walking down the street, into a vegan restaurant. GIRL 2 has brown hair, pretty with an an interesting edge to her - nose ring and several rings in her upper ear lobe.

MARTY

So, what do you do?

GIRL 2

I'm a Director of a non-profit that is focused on giving grants to women in developing countries to start their own businesses. I love it, but I've been doing it for years. I took a yoga teacher training in Bali last year - I saw on your Instagram that you did magic in Bali?

MARTY

Well, I wasn't hired to do it.

GIRL

That's still cool, though. Can you show me a trick?

MARTY

Ah, I didn't bring cards or anything. If I did, it would look like I was too eager.

GIRL 2

Nothing?

MARTY

Ok, let's see.

Marty looks around at the table for something to use.

MARTY

Ok, this isn't really a magic trick. But I'll use this spoon. I want you to think of any celebrity. Any living celebrity, man or woman. Got it?

GIRL 2

Ok, got it.

MARTY

OK, who is it?

GIRL 2

Shaq.

MARTY

Ok, Shaquille O'Neal. The bowl of this spoon is like a crystal ball. Look into the crystal ball and we will see what Shaq is doing right now.

Marty waves his fingers over the spoon and positions them in an awkward manner, like he has a severely cramped hand

GIRL 2

Ok, I'm looking into the crystal ball...

MARTY

Look, we're behind him. He's in the shower.

Marty wiggles his fingers to show the reflection of a body in the spoon. Albeit a caucasian body, but a semblance of a naked "body" nonetheless.

MARTY

See, those are his arms and his elbows, washing himself in the front? And that's Shaq's butt.

GIRL 2

Stop. Just stop. Ok, you should go pro.

MARTY

What about your yoga teaching?

GIRL 2

Well, I've been living the FIRE lifestyle for years now, you know "Financial Independence, Retire Early" so I can do it. Also, I want to have a family. What about you?

A drone shot of leaving Berkeley and flying west to the North Bay, Marin County, to the town of MILL VALLEY. MARTY with now GIRL 3 pass by the the Theater which has a poster that says, "LEGENDARY IRV STONE RETURNS TO MILL VALLEY. 3 PERFORMANCES THIS WEEKEND." \*\*\*\*Is this the same time when IRV and Wally leave the theater in the next scene? If so, we could show the people leaving the theater.\*\*\* GIRL 3 looks like a perfect match for MARTY. She's cute and sweet. They walk up the steps to the door of her house.

MARTY

What do I want out of life? I just don't want to be tied down by living in just one place. Or be co-dependent on one person. Like, one person can meet all you needs for the rest of your life, right? I mean, I'm monogamous, but.. should just stop talking now? Was there a right answer that would invite me in?

GIRL 3

I mean, there is, if you were only wanting to get into my pants.

MARTY

Hey, I didn't get to show you this earlier, but I took this spoon from the restaurant.

Marty takes spoon out of his pocket

GIRL 3

Why did you do that?! You're like my grandma!

MARTY

I wanted to show you-

Marty loses his energy

ah nevermind.

GIRL 3

You know, I already decided I was going to invite you. You think I'd let you walk me to my door?

EXT.- OUTSIDE THEATER - NIGHT

The audience files out of the theater after Irv's show. Wally and Irv walk outside. People are pointing and whispering - we think it's for Irv - but someone comes up and asks for Wally's autograph. Wally is basically Robin Williams near the end of his life; very famous and beloved. People generally ignore Irv. Wally breaks free and takes Irv to the car.

WALLY

That was great. The best I've ever seen.

IRV

Thanks, pal.

WALLY

Were you talking about my movies?  
(Laughs) Have you thought any more about pitching me something?

IRV

You know, I've got some ideas for you.

WALLY

Would love to hear them. I'll take you home.

An AUDIENCE MEMBER comes up to them.

AUDIENCE MEMBER

I can't believe this is happening! Can I get a selfie with you?

IRV

Sure.

AUDIENCE MEMBER

Oh, I mean with Wally. (turns to Wally) I'm your biggest fan. Your movies saved my life. Literally!

WALLY

Sure. Irv get in here - we've got to include the guy who's work saved my life.

They all get in a selfie together. The Audience Member looks a little uncomfortable.

AUDIENCE MEMBER

Act zany!

Wally grimaces at this. Irv forces a smile.

EXT. BERKELEY STREET - NIGHT

GIRL2

So..

MARTY

Ah, thanks,- I think I should go home.

GIRL

Oh, ok.

MARTY  
Yeah, I'm a bit tired. I've had a really nice time though. Let's go out again? Nice meeting you.

GIRL 2  
Yeah, nice meeting you.

CUT TO: MILL VALLEY DOORSTEPS

GIRL3  
Come in.

MARTY  
Yeah, my gut feeling is that this isn't going smoothly. I appreciate the offer. I don't want to rush things. But can we meet up another time?

GIRL3  
Everything's cool. Are you ok?

MARTY  
Yeah, I'm ok.

GIRL3  
Ok, another time - I'd like that.

Marty nods, as he walks backwards awkwardly off the front steps and drops the spoon with a CLANK, CLANK. Marty walks away and gets into his car. He calls GIRL 1, it's obviously the same night at the date we saw earlier.

MARTY  
Hey Jamie, my friend's party got out earlier than I expected. Yeah it was a bit lame. Let's go out for that second drink.

CUT TO: MARTY and GIRL 1 having drunken sex. They finish.

GIRL 1  
Can you not come so quick next time?

MARTY  
What!? you're hot! Of course I did.

GIRL 1  
I know I am.

MARTY is destroyed.

INT. IRV'S APARTMENT - NIGHT

Wally takes Irv home and says he's leaving next week for a shoot. Irv refuses to hire a helper, he is independent. Wally leaves and Irv is alone. We see how alone he is. He calls his lawyer just to talk... and to try and check up on his ex-wife CHINA. Lawyer reminds him there is a restraining order and that this is a billable call.

Irv and Wally enter Irv's small apartment. Wally looks around - it's clearly the home of someone who has seen better days. Someone who is hurting for money.

IRV  
Well, it's not Beverly Hills.

WALLY  
Might you lose the house?

IRV  
I'm concerned with losing the girl. Losing half of my heart.

WALLY  
I understand. I'm glad my divorce is over, but I still miss her sometimes.

IRV  
Oh I know that all too well, pal.

WALLY  
I missed her when we were still together. It's the worst when someone breaks up with you and doesn't tell you. You're not even living with a friend at that point.

IRV  
That's deep. You're really sharp.

WALLY  
Not like you.

IRV

Thanks, pal. Those are the painful truths that should be in the movies. I'm gonna write you one that's deserving of your talents. Like if we were to write this situation in a movie, your character believes the people are capable of not giving up on the dream, especially his wife. He doesn't allow her friends to convince her that there's a better man. He has to show her again the reason why she fell in love with him in the first place. See, women marry men in hopes they change and men marry women in hopes they don't. THAT'S what we show on the big screen. Remember that time in the Depot Cafe when that women came up to you and said, "You're Wally Roberts! I loved you in Mrs. Doubtfire." And I said to her, "What do you think that movie was about?" And she said, "It's about a man dressing up as women." No - it's about how far a man will go to show a woman he loves her.

WALLY

They haven't been bringing me those kinds of scripts anymore. Can I offer you \$25,000 to write a first draft.

IRV

Don't worry about payment. I'll write it for you.

WALLY

No, I insist.

They sit down, and the subject of the conversation changes

WALLY

You really pushed them to the edge tonight.

IRV

I couldn't pander to them. I couldn't get them away with it. I

was saying to these wealthy Marin people, "Look what you did to our country! And all for selling an iPhone app." Their Jewish-Russian immigrant parents were more like communists. My people - and their people - are the ones who came to America and made movies about the American Dream. Wally, when you're on stage, they want you to be that manic 30-year old, don't they? I can tell that's not you anymore.

WALLY

That's true. I'm getting tired of it. They expect it. I don't want to disappoint them. Hey Irv, I need to pack for my trip to Vancouver.

IRV

What are you doing up there?

WALLY

I'm shooting Night at the Museum 4. I'm playing Teddy Roosevelt.

IRV

Now that's a leader!

WALLY

So I'll be away for a week of pre-production and I'll be right back. Are you sure you don't need an assistant here to take care of things for you? Pick up your medicines, get you around? I know a great one. You ok on money?

IRV

No thanks, pal. I always have to fire them anyway because they always press me about my involvement investigating the Kennedy assassination. They didn't lose work because of that. They never stuck their head out about anything. They don't even have an informed opinion. They never stuck their neck out. They think it's an unexplainable conspiracy because if there's no explanation, they

don't need to do anything about it. It validates their in-action.

WALLY

Wow, that's powerful... But how are you going to get to the shows?

IRV

I'll call a cab! Don't worry about me, I know what I'm doing.

WALLY

Ok, you call me anytime, Irv.

IRV

I really appreciate everything you do for me, pal. We're on the right side of history.

WALLY

Yes, boss.

Wally goes to the door and stops.

WALLY

You know, I want you to have the advance for the script right away.

IRV

No, really, you're giving me enough by acting in the movie. It's not even written yet.

WALLY

That was a hell of a pitch. This is for that--

Wally writes out a check for 25000 and puts it on the table.

WALLY

Cash it when you feel ready. See you next week Irv.

Wally leaves. Irv sits there for a long moment in silence. Then, almost as if he shouldn't, he reaches out for his phone and dials a number.

IRV

Nandi? Hello?

LAWYER

Irv. Nothing has changed since this morning. I said I'd call YOU if anything develops.

IRV

I saw your face on the side of a bus and I missed you!

LAWYER

No. You still can't go to LA this weekend. China's restraining order is still in effect, you can't be within 500 feet of her. It's still not looking good for your case.

IRV

500 feet. At least it's not a ten foot pole!

LAWYER

You can't call me multiple times a day. I charge by the minute--

IRV

What about texts? Homing pigeons? Smoke signals?

LAWYER

We've gotta keep this professional. We're way over the retainer. I can't do this for free, Irv. The invoice is overdue. This is my living, I'm so sorry.

IRV

I just got some work, getting paid to write a script. Looking at a check right now. We can't give up on this fight.

LAWYER

OK, Irv. Well, I got to go. Believe me, I'll call you if anything changes. Take good care and hang in there.

IRV

Right, don't call me I'll call you.

The lawyer hangs up. Irv sits there and sort of slumps into himself. Then he turns on the TV to a classic black and white movie.

INT. MARTY'S APARTMENT - DAY

We see that there are twelve colleagues on the call with their cameras off. The only ones with their camera on are MARTY, his boss and one other colleague who is in a schlumpy t-shirt and wearing a gamer's microphone and headset.

MARTY

And that's how we drove social media engagement...

He pauses as he clicks to his last slide that says "Likes & Comments."

MARTY

...by 5,000 percent. By reaching our prospective gen-Z customers in the way they consume in interactive content, we're exhibiting our company's chief value of being "CUSTOMER First." And that's the end of my slides. Thank you...Any questions?"

Cut back to the two people on the call. The schlub is snacking

MARTY

I'll take silence as there are no questions.

Next to his presentation is an open webpage: "How to write a screenplay".

BOSS

Thanks, Marty. Ok, everyone. You can have 5 minutes back. Thanks for joining. MARTY, can you hang on the call for a moment? Andrew, can you drop-off?

cutto the empty seat of Andrew.

BOSS

Ok, MARTY. Let's just drop off and sign in with my Zoom link.

MARTY nods. He leaves the Zoom room, shuts off his camera, gets up and stretches for a moment. He sits back down and clicks into Zoom. His boss appears on camera.

MARTY  
Long time, no see.

BOSS  
MARTY, great job on the presentation. I wanted to check-in with you because there's been an opportunity that's come up on the team. Andrew, has been promoted to Director and I'd like you to take the role of Senior Manager. I know that's been on your professional development plan to move up. However, you'd need to relocate to Austin, Texas. What are your thoughts?

MARTY  
Wow, Austin, thanks...

Marty looks at the script/notes on his laptop.

MARTY  
I'll have to get back to you on it.

BOSS  
Oh. Ok. It's also a 20 percent raise, and additional equity - that's negotiable but I think you're in a great position to maximize your ask.

MARTY  
Great. When -

BOSS  
Could you get back to me by Monday? The funding for the requisition will be closing and I want to make sure I can secure your salary.

MARTY  
Yes, of course.

EXT. CAFE - DAY

MARTY sees IRV sitting outside the coffeeshop and is amazed; walks right up like he can't believe it's real. Buys IRV a newspaper. Learns that IRV isn't just in town for a few shows, he's moved to town. IRV asks to get Uber on his phone and MARTY drives him home instead.

MARTY

MARTY has his work laptop in front of him but is practicing slight of hand with cards; changing one card into another with a flick of his fingers, shuffling with one hand.

IRV, seeing/hearing MARTY riffle the cards.

IRV

Huh, David Blaine.

MARTY

IRV Stone?!

IRV

Hello

MARTY

You're IRV Stone, the father of modern stand-up.

IRV, scoffs humbly: I want a paternity test.

MARTY

Where's your newspaper?

IRV

Don't worry about it, pal.

MARTY quickly picks up a used newspaper sitting on another table.

IRV

Thanks, kid. I'm surprised this is more than the Sports. I've come here everyday and someone always comes up to me when they see my read newspaper and asks if I'm

finished with it.. People don't even want to buy a paper anymore.

MARTY

I've seen your act. I've listened to your records.

IRV

I met the other guy once.

MARTY

I saw you in Boston. You were incredible. I went home with a pen and newspaper and circled the headlines and underlined the articles, looking for the jokes but I gave up.

IRV

How old are you? What's your name?

MARTY

I'm MARTY

IRV

Nice to meet you, MARTY. Pull up a chair, pal.

MARTY

I'm 25.

IRV

I didn't find my voice until I was 26. What you need, first, before the jokes, is a point of view. But first you need to know what you think. Most people know what others think, but don't know what they themselves actually think. The jokes are like the training wheels on a bike. You use them until you can express what's really on your heart. But that takes time.

MARTY

How do you read a newspaper?

IRV

I'll tell ya. I read several. And I read into it, I read through it. I get up, pour myself a coffee,

and start with the obituary section. And if I'm not in them, I move on to the the front page.

MARTY chuckles

IRV

I can tell you're not from LA. If I were performing in a club for producers, they wouldn't laugh. They go, "That's funny!" Where are you from?

MARTY

Boston.

IRV

That's a good town. That's where I saw Joseph Kennedy, when he asked me to write for Jack's campaign.

MARTY

John F. Kennedy?

IRV

The old man was ruthless. And, when JFK was assassinated, I was the only one who wanted to know who the real killer was. I didn't even vote for him and I didn't get anything from. I said, this wasn't a fluke - it was an inside job. You just need to follow the money. I told America this and they punished me for it. I saw Jacqueline Kennedy years later in New York. I didn't get 10 feet of her, and she stopped me before I started and said, "IRV, I know."

MARTY

Wow.

IRV

What do you do? What brought you here from Boston?

MARTY

I work for a tech company, like everyone else. But I moved here to work on a documentary about Ram Dass, the spiritual author.

IRV

I used to listening to him after midnight in LA when my wife was out with her friends after a day at the race track. He's a deep guy. You're a magician.

MARTY

It's my side hustle. I do birthday parties on weekends. But I really want to be a comedian.

IRV

I used to go to the Magic Castle in LA with my son. [[[What if we didn't hide that Mort had a son, and later it comes up by IRV that IRV Jr killed himself?]]. The magicians at the club talk him a few tricks. He loved it. Magicians seem to share with one another. I haven't found that the case with comedians. You've got a girl?

MARTY

No

IRV

I hear ya, pal. Hey, do you know iphone? I'm trying to put Uber on.

MARTY

Sure. Where are you going?

IRV

Una Way

MARTY

That's a half a mile from here. I can take you. No problem.

INT. MARTY'S APARTMENT - DAY

IRV steps unsteadily into his unlocked apartment, into the kitchen. MARTY, with his hand out behind him, is ready to catch IRV's fall. MARTY is hit by the blaring, discordant jazz music from the other room. The heater is running high; it's uncomfortably hot and dry, in the 80's. The kitchen is

cluttered with plates in the sink, pills on the kitchen table, a few half full cups of coffee and fresh squeezed orange juice. On the floor against the wall is a stack of unframed photographs, the ones he was able to salvage from his house in LA. Above the box is a photo of IRV with The Rat Pack at a party in Vegas; Dean Martin, Frank Sinatra, Sammy Davis Jr. They're all dead now, from a by-gone era. They're all beaming, at the height of their careers. IRV has outlived them all, surprisingly on a steady diet of hotdogs, buttered sourdough toast and sticky buns. This is obviously the unfinished apartment of a bachelor in his eighties. IRV, pointing to the fancy espresso machine;

IRV

WALLY gave me that machine. It's \$5,000, direct from Italy.

IRV shuffles into the living room. CNN is on TV and the music is still oppressive. The heat is dry, we can hear the hiss of the heater, but the sliding door is open, which leads to a walled-in patio and garden. This is a room of a college student from the 50's. We see a two foot stack of magazines and newspapers on the floor and on the table. Several different kinds. Motor Trend and Classic Watches Magazine. A big Lazy Boy chair. A blood pressure cuff. A pair of abandoned hearing aids. IRV changes the channel from the nerds on CNN, to the vapid and angry babes of Fox News. MARTY is disturbed by the choice, but focuses on IRV.

IRV referencing the TV: You gotta be aware of it all. Have a seat, pal. Oh, would you mind moving the chair closer to the TV? Alexa, turn off the music, and save our country.

The music stops and the Amazon Alex speaker says,

ALEXA DEVICE

Sorry, I didn't get that.

IRV motions MARTY to keep sliding the huge and heavy Lazy-boy uncomfortably close to the big screen.

IRV

Thanks, pal. I only have one good eye. I lost the other in a stroke. But this one needs to keep the pressure low. You know, Woody Allen can only see in one eye. Nobody knows that.

MARTY

I didn't know that.

IRV, mockingly quotes someone we do not know;

IRV  
Though I may be blind but that  
does not mean I have no vision.

MARTY starts to organize small things on the table,  
nervously while talking to IRV. Marty, looking at the yellow  
legal pads:

MARTY  
When did you move in?

IRV  
About a month ago. I came up here  
from my house in LA. Was my house.

MARTY  
What are you working on? Do you  
have an assistant?

IRV  
Material for my show. I'll be  
starting a show every Thursday at  
the theater.

MARTY  
Do you video it? You could  
livestream it. I know many people  
would love the chance to see it.

IRV  
What do you do for work?

We hear a loud knock and the opening of the front door.

WALLY  
Hello? Hi IRV?

IRV  
Come on in, WALLY!

It's WALLY ROBERTS. MARTY is dumbfounded. WALLY enters and  
gives IRV a big hug. He sees MARTY

WALLY  
Hi, I'm WALLY.

MARTY  
I'm MARTY.

WALLY  
IRV, how's the espresso machine  
working for you?

IRV  
Great. Would you like a coffee,  
pal?

WALLY  
The Everyman's crack? You know I  
would.

MARTY wants to LEAVE. To remove himself from the situation where these two old friends are meeting. Who is he to meet with these guys? But WALLY and IRV insists he stay - at least to have the cup of coffee.

WALLY  
Am I interrupting something?

IRV  
Oh, no. We were about to have a  
cup of joe.

WALLY  
Not a latte?

IRV  
Just the coffee for me in the  
French Press, press. It's all  
ready to go,

WALLY, to MARTY

WALLY  
Latte or coffee?

MARTY  
I'll make them!

WALLY  
No no, I'll just get my assistant  
to make it.

MARTY looks around for the assistant to materialize.

WALLY  
I'm just kidding!

WALLY goes into the kitchen

IRV  
And half a Splenda! Thanks, pal.

IRV  
He just hired me to write a script  
for him.

MARTY  
Wow, what's it about?

IRV  
It's a love story. My friend Sam  
Peckinpaw, the director of the  
classic Westerns, said all stories  
are love stories. I said, what  
about your cowboy movie? He said,  
the man loves his horse..

MARTY  
Amazing.

WALLY, walks in with the French press and three mugs.

IRV  
My estranged wife, China, told me  
once I was in love with love -  
like a dagger in the heart.

WALLY reacts deeply with a "woah" and body language that  
reflects his compassion.

WALLY  
How's the script going? Need any  
help?

IRV  
It's coming along. I need help  
typing.

WALLY, to MARTY

WALLY  
What do you do?

IRV  
He's a magician. And a writer.

WALLY  
You're helping him on this?

MARTY, hesitates briefly

IRV  
Yeah, he's great.

WALLY  
That's great. So he'll be joining  
us in Napa this weekend?

IRV  
If that's ok, pal?

WALLY  
Sure it is. You're most welcome,  
MARTY.

IRV  
It's at WALLY's home in Napa.  
Summer home, right? Or winter  
home? Hard to tell in San  
Francisco. Mark Twain said the  
coldest winter I ever spent was a  
summer in San Francisco.

DISSOLVES of passing time. IRV, pontificating, quoting,  
chuckling at his own jokes. MARTY and WALLY are just  
listening.

WALLY  
Well this has been great, IRV.  
We're going to need to get that to  
the producers in two weeks. I  
arranged dinner for all of us at  
Nobu. I got to go now, IRV. It's  
great seeing you.

WALLY gives IRV a big hug. Shakes MARTY's hand, and pulls  
him in for one of those bro hug-taps. WALLY leaves.

MARTY  
So, what's the script about again?

IRV  
It's a love story. \*\*\*WALLY said  
my approach needs to be more  
contemporary. So we're setting it  
in the present day. I've never  
been on the apps. Maybe you can

tell me how dating works these days. I've been on the market a long time pal(future scene where MARTY wants irv to stop letting the thinking about China get in the way of the script.)\*\*\*\*. Bring some ideas about modern love tomorrow to the depot cafe. I want to know what you think about relationships between men and women.

INT. MARTY APARTMENT - PAST MIDNIGHT

Research, working hard on pitch. Calling mom and friends celebrating the opportunity. Adding some level of stakes at work, calls in Sick to his career detriment. Skips an important meeting. Raise the stakes so we see how much MARTY has invested in this.

Next day, MARTY has called in sick.

INT. CAFE LIKE THE MILL VALLEY DEPOT - DAY

IRV shares ideas for the script and MARTY nods along. MARTY shares a few ideas, but IRV doesn't really listen, or he builds off and makes his own things. IRV has a nice rapport with the waitress, RENEE (21), who is funny. As they finish up, IRV expects MARTY to see him that evening and also next morning. MARTY can't because he has to work, but IRV tells him to quit his job and commit to this dream!

MARTY  
Ok, I got it!

IRV  
You look tired, pal.

MARTY  
I was up all last night. The script. Here's what it could be about, I mean if it helps. It's about you. Your life is fascinating. How you were the first modern stand-up comedian, political satirist in an age of conformity, how you wrote for JFK, and how

MARTY hesitates.

You were canceled by talking about.

IRV

It would be a great story, if I didn't have to live it. My life needs editing.

MARTY

You were canceled before people were canceled.

IRV

Julius Caesar was canceled by the Roman senate, murdered in public by his colleagues for putting forward a vision of the future. A vision that would allow people to live out their individual destinies in contribution to a common humanity. It was an inside job, all for the mighty gold aureus coin. That's the story of JFK.

Beat

IRV

Canceled- when you have nothing to lose but your status, your career, money, your friends, even your life... you have everything to gain. You mustn't lose your voice. If you do not betray the muse, she will not leave you.

MARTY deflated about his rejected script idea

MARTY

So what's the script going to be about?

IRV pantomimes insertion of knife, and making a twist.

MARTY

What have you written? I could help type it for you.

IRV

No, pal. I won't write it until after we meet with WALLY's producers.

MARTY

You told WALLY you would write a script?

IRV

That's not how I do it. I've never "written" a script like that. Actually, I've never gotten one made.

MARTY

What?!

IRV

When I met with Paul Newman, or a producer who was interested in hiring me, I'd meet them for dinner. And I'd tell them a story. I'd make it up. It would be about a character they'd see themselves in. And I'd find a way to en-noble them in describing the main character. I'd watch their faces and change the story as I went along if I needed to. What I was doing was reflecting back to them their deepest dreams. A writer tells the audience what's on their unconscious through the protagonist, a cloaked personal myth. Then I'd get home, pour myself coffee, orange juice and pound one out.

MARTY smirks at IRV's unknowing sexual innuendo. A generational difference. Catching himself, MARTY returns to his astonishment at what IRV just said)

MARTY

You never got one made?

IRV

I wrote 20 scripts and never got one made by those producers. Paul Newman, Clint Eastwood - all the guys I introduced to my connections in the industry. I knew Clint when he was a struggling actor digging swimming

pools. They paid me a dollar for my work to go away. They never stood up for me to those guys. I said, "America is at stake here!" Oh, those guys. Those NYU Film students who dreamed of being writers but landed in Hollywood as a writer's assistant and made their way to the top by never sticking their neck out. The ones that gave up on their dreams so they look at you blankly when you tell them yours. I say, "The hero gets the girl." They say, "Does she have to be a girl?" What, "The hero gets the person of indeterminate gender?!" They Have No Talent. They are guys who want to interview me for a *podcast*. Ha! The last refuge of the talentless. I've written a few lines for my friends' scripts - they were the best lines- but they never, never committed to acting in my pictures in order to get them made.  
(indirect allusion to WALLY)

MARTY

How can I help you then?

IRV

Sometimes, I think I'm beyond help, pal.

MARTY

No, about the script.

IRV, not addressing MARTY's question.

IRV

The script will come. You're the one who believes in magic, MARTY). Weinstein and the producers WALLY works for have wrung his spirit dry. They're opportunists! We need to show WALLY that he knows better than those guys HEROS FIGHTING AGAINST INSTITUTION FOR THE INDIVIDUAL (FAMILY, STUDENTS, PATIENTS0 (about x or x,y and z ). All those movies he did in the 80's when he was the lone voice who stood up to authority. Those

Miramax pictures, you know the Hollywood production company that made foreign films right here in the US. But now they are destroying his legacy, with these PC scripts.

MARTY is resistant to IRV's knock, trying to make him laugh. It's MARTY's dream to make IRV laugh.

MARTY  
Piece' Crap?

IRV ignores. RENEE, the Waitress comes by the table.

RENEE  
More coffee?

IRV  
Thanks, pal.

RENEE  
I'm just your, pal?

IRV  
What do you do?

RENEE  
I'm studying to be a nurse at College of Marin.

IRV  
You'll be a good one.

RENEE  
Why do you say?

IRV  
I can see it in how you pour a cup of coffee. It's your way.

RENEE, chuckles but has to go to other table. IRV, to MARTY,

IRV  
That's good chick.

MARTY  
"How you pour a cup of coffee"?

IRV:

She's alive. She's got her pores open. What do you think?

MARTY

I think she's pretty. She's really nice.

IRV

Ask her out.

MARTY

She hasn't appeared on Tinder yet. I'll have to swipe right.

IRV

You're coming over tonight.

INT. RESTAURANT - DAY

We learn it's MARTY's birthday! He has dinner with one friend who drove up from the city and who knew him in college. The friend was expecting more people. MARTY shares his job/IRV dilemma, and the friend thinks he should do the script, especially since

WALLY ROBERTS COMES IN RESTAURANT - I'M PUMPED THAT YOU'RE HELPING HIM. MARTY AND WALLY. 'KEEP WALLY IN LINE' PRODUCERS CALL ABOUT SCRIPT \*\*\*kyle, do you mean keep IRV in line?"

SOCIAL PROOF TO HIS FRIEND, THAT PURPOSE OF SCENE- MAKE PROBLEM CLEAR

CONFLICT WITH HOW'S YOUR DEPRESSION? MARTY, AVOIDS. RESTART MY LIFE EVERY YEAR. MOVE BACK WITH PARENTS?

FRIEND MAKING CLEAR PUSH TO COMMIT.

FRIEND "I WANNA TALK TO HIM" WE'RE NOT THAT CLOSE. THEN HE COMES OVER.

FRIEND DOESN'T LIKE THAT HE'S GOING TO QUIT HIS JOB. IF IT DOESN'T WORK YOU'RE GOING TO GET DEPRESSED AND GO HOME TO PARENTS AND SLEEP ON MY COUCH(11 PEOPLE). LATER SOLVE THE DEPRESSION. FRIENDS IS A STABILTY GUY, GOOGLE, WAS IN FILM SCHOOL. STRUGGLING ARTIST, SAYS USE THESE GUYS. YOU DON'T HAVE HIS NUMBER YET?! DON'T QUIT, I WILL DO YOUR JOB- FACE PROJECTION. WALLY'S NAPKIN. OFFICE SPACE. CORPORATE CULTURE - UNLIMITED VACATIONS. GETS CAUGHT, WE DISCOVERED FRIEND

AND WE LOVE THAT- WE WANT YOUR SOFTWARE. CHINESE WORKERS  
AND MAP

MARTY doesn't get along with his family.  
Even in college, his family was always  
asking for money.

Introduce a new problem about MARTY that we may not know.  
Depression? Parents are asking for money?

Friend asks why he is hanging out with old people instead  
of going to LA.

INT. MARTY'S APARTMENT - DAY

Or what scene? What should end Act I?

### END OF ACT ONE

### ACT TWO

EXT. CAFE - DAY

*IRV and MARTY start writing the  
script. It is about his life and  
the many ups and downs. He focuses  
a lot on China and their romance.  
IRV wants to write this script so  
that he can win China back and  
afford to bring her up to SF.*

MARTY is taking notes frantically as IRV talks.

IRV

My wife loved throwing big parties  
at our house near Mulholland  
Drive. We had everything cooked by  
our private chef. But China was  
the empress of the kitchen. Well,  
that's when she cooked. Throughout  
my career, when she heard the  
other comedians say, "IRV's gone  
too far this time." - she'd stick  
up for me and tell them off. She  
made me feel like a hero. And she  
was the girl worth saving. Not  
that she needed me, but that we  
needed each other. We complemented

each other. Oscar Wilde said, "A woman who demands equality renounces her superiority."

MARTY

Hold on let me capture this. "A woman who demands equality renounces her superiority..." That quote is gonna get our script canceled. And, Oscar Wilde said that?

IRV

Actually, I said that. I tell the audience Wilde said it so it has more gravitas. But people google these things today and tell me it's not true. Don't let facts get in the way of the truth. (or "Sometimes you need to lie to tell the truth.") What I mean is that men are at each other's necks, work all day in the machine, come home tired with our soul beaten down - and we do it all for them. It isn't easy. We do it so they don't have to. All I've wanted is to do what's been asked of me and to have a woman love me for it. Women are wiser than us. They take an aimless man, who may lack courage and she *brings him into life*. They've always known the larger picture. You know, I believe theirs is the center of the universe.

IRV points through the table indicated the reproductive organs

IRV

They can take a house, and make it a home. Have you heard Sarah Vaughan's version of "A House is Not a Home?"

(IRV singing)

IRV

*A chair is still a chair, even when there's no one sittin' there*

*But a chair is not a house and a house is not a home*

*When there's no one there to hold you tight*

*And no one there you can kiss goodnight*

IRV Ooooh! Every time. It kills me after all these years.  
Still.

(Waitress comes by)

WAITRESS

Coffee?

IRV

I'll have another latte and orange  
juice, please.

WAITRESS

You got it, IRV.

IRV, back to MARTY.

IRV

This is a good place. In LA, I'd  
be in a restaurant with my friends  
and we couldn't get any table  
service. I'd see them passing by  
and go "Waitress! Waitress!" and  
couldn't get anybody. My friend  
goes, "Actress!" and they all turn  
around! Back to China. But then  
China turned cold. We'd go to a  
restaurant with Jr. and she make  
me sit at another table. She'd  
spend all Saturday at the race  
track. She thought I was treating  
my son like a friend. She said,  
"IRV. Jr, does need a friend, he  
needs a father!" She came from a  
tough Chinese family where the  
patriarch was a disciplinarian.  
But my father gave up on his  
dreams to raise me. I was an only  
child; I had no friend to talk to.

MARTY

What's IRV Jr doing now?

\*\*\*\*\*bring up drug over dose. And death. MARTY sees it as a suicide and IRV blames Jr.'s friends. Later this with set context for how MARTY and IRV related to WALLY's suicide. Too important to not include. MARTY would have known about this from a Wikipedia article.\*\*\*\*\*

IRV

A woman will do anything for a man, except love him again. The bravest thing a man can do is to love a woman.

MARTY

What does that mean?

IRV

It's because they're so mysterious.

MARTY

Oh.

IRV

They fall in love with us hoping we'll change, and we fall in love with them hoping they never do. I mean, have you ever met a woman who knew what she wanted?

MARTY

Yeah, I think.

IRV

I'm telling ya, pal. If it weren't for their unique anatomy, there'd be a bounty on their head.

MARTY

Ok, we shouldn't include that in the script either. But, I'm so sorry IRV. It sounds like China mistreated you and abandoned you. How do we write that in the script?

IRV

She didn't abandon me. It was her friends who put the bug in her ear. She's not the enemy, they're the enemy. Culture is the enemy. She's the girl worth saving. And

when she sees this picture, she'll know that I mean it. I've always meant it. And American people, who are gasping for breath, will love it. They'll reward me for it as they have before. And China will love Mill Valley. We'll get a house and she can open a boutique downtown.

ADD:

\*\*\*\*\*IRV asks MARTY what he thinks of RENEE. Encourages him to ask her out. "If you don't, I will." MARTY thinks, "is IRV joking? How serious is IRV about wanting China back? Or is he really "in love with love" Will IRV enrapture RENEE and make MARTY look worthless by comparison. Will IRV's desire to connect with RENEE (later dedicating time to the documentary, MARTY learns) derail the deadline for the script and the risk MARTY has taken wity his career and precarious financial and family situation?\*\*\*\*\*

MARTY presses for how each thing contributes to the script. Directive. MARTY has urgency - he's committed, it's really important. It needs to go well. MARTY reference what they've written, characters. MARTY lays out a few sentences about the script to IRV.

By the end of the scene, it's clear that MARTY is in a bit of trouble. This script is going to be tougher than he thought. He sacrificed a lot for this... and it's not going to be easy.

INT. CAFE - DAY

MARTY's cell rings,

MARTY  
Hi Irv

INTERCUT - IRV in his apartment)

IRV  
Hi, pal.

MARTY  
You're ready for me to pick you up?

IRV  
You got it, kid.

EXT. IRV'S CARPORT- DAY

MARTY arrives at IRV's apartment. IRV is standing outside, gingerly leaning against the wall in the carport. Previously we see that the path from his apartment to the car is treacherous for IRV's unsteady walk and balance problem. MARTY is surprised he got that far. Perhaps all this time IRV's had a cane, and we see it again here. But this time he's wearing a black leather jacket with flashy zippers, like a Danny Zuko from the musical Grease.

MARTY  
Nice duds, IRV. You've got a date?

IRV  
Thanks, pal. Steve McQueen gave it to me. He wore it when he was in Bullet. *(this movies has crazy car chases through the steep streets of San Francisco)*

We see that MARTY's Toyota is parked next to an Aston Martin or some other luxury car.

MARTY  
Oh, is WALLY here?

IRV  
No, he's away for the week shooting a movie. But he left that for us. He know's that I'm a car guy. He has several of these up in Napa. He wants us to get around in style.

MARTY  
We're still going into San Francisco to write, right?

IRV  
Yeah, I'll take you to North Beach.

MARTY helps IRV into the Ashton Martin. They start driving out of Mill Valley onto the highway. MARTY is playing Frank Sinatra for IRV. There's a heavy silence.

IRV

Hey pal, when we get this script made and I'm here with China. I'm going to want to drive her around. I want to drive down to LA, throw her over my shoulder like John Wayne to Maureen O'Hara in The Quiet Man. Can you take me to a parking lot and I can practice for the driver's test?

MARTY

I don't know, IRV. Do you think they'll give you your license back? I really don't mind driving you. I don't mean to be negative but you can't see in one eye? You want to drive this Ashton Martin? WALLY's Ashton Martin? Did he say you could drive it? What is this, Scent of a Woman?

IRV

No, in that movie Al Pacino was completely blind. And he was crazy. You don't think I'm crazy, do you?

MARTY

Ok. I'll pull into the Civic Center parking lot. It's huge and there shouldn't be many cars.

IRV

Thanks, pal.

- MARTY could use a little motivation to be convinced to drive the Ashton Martin.

- MARTY calls WALLY to get them off the hook, but he says he insists on them taking it. Then he feels like he NEEDS to take it.

- Then IRV pressures MARTY into letting him drive. "Should we call WALLY again?"

EXT. PARKING LOT - DAY

They pull into the back corner of the parking lot. There's only two cars parked in 50 empty spaces. MARTY helps IRV into the driver's seat and sits in the passenger seat.

MARTY: Ok, they definitely want you to do a few things before you start the car. Buckle your seatbelt, adjust your mirrors.

IRV does this, but his hands are a bit shaky. MARTY, nervously, kicks off his left sneaker and lifts his leg awkwardly over the center console, putting his foot close to the break, just to be ready.

MARTY

Ok, so when you back-up the don't want you to rely on the back up camera. The police officer will want you to look over your shoulder.

IRV backs up very slowly without looking behind him

MARTY

You should look over your shoulder.

IRV

My neck only goes this far, pal.

MARTY

Ok, you'll want to tell the police officer that because they'l think you just forgot.

IRV

I can handle this.

IRV starts looping around the parking lot, accurately but very very slowly.

MARTY

Ok, nice. Nice job. Maybe try going a little. A little- little less slow.

IRV

Faster?

MARTY

A little less slow.

IRV

Very diplomatic.

MARTY

Just give it a little gas, you don't want to look timid.

IRV

Me? Timid?

IRV revs the engine, obviously he has the ability to both break and pump the gas at the same time.

MARTY

Not funny, IRV.

IRV stops and continues slowly around the parking lot, this time with a little acceleration and a little pumping of the breaks as if he were going over speed bumps. This whole time, the car isn't going over 5 miles an hour. IRV's driving isn't unsafe, it's just awkward.

MARTY

One thing they might test you on is backing up 50 feet. Put it into reverse and give that a go.

IRV backs up for several seconds successfully and we hear a scrape and a thud. They have one wheel that went over the curb of the median/island in the center of the parking lot. The underbody rests on the curb and it's obviously he can't back out. MARTY calls AAA roadside service

IRV

You don't have to say it. I don't think I should be driving. Let's go into town.

- Maybe a cop comes and catches them. Suspends him. They almost get in big trouble but IRV gets them out. Spoof on Scent of a Woman.

- IRV is driving around and he ALMOST hits a car... MARTY jumps out and checks - "Oh my gosh, you didn't hit it!" even though it's super close. "I told you I was great at this!" Then a cop rolls up.

- "Hey I saw you were making some herky jerky moves over there, can I see your license?" He hands it over. "I'm ready for my test officer. Let's do it now." "Sure, you failed."

- Or he almost hits a kid? That parallels his son's death?
- Or maybe there's no cop and they are fine.

EXT. - SHOTS OF DRIVING

We see beautiful Redwoods and rolling hills, and the bay as MARTY drives IRV into the city. As they drive over the GOLDEN GATE BRIDGE,

IRV  
Welcome to the city that made me.

MARTY looks at IRV and looks back smiling. He feels proud of his friend and excited to be on this adventure. Perhaps we put a line in here that shows this.

We see them driving through a grittier neighborhood, NORTH BEACH. Italian restaurants and chinatown on the corner. CITY LIGHTS BOOKSTORE with A PHOTO OF ALLEN GINSBERG, and RICHARD BRAUTIGAN, because this is Kyle's movie, dammit. We see THE BEATNIK MUSEUM and CONDOR STRIP CLUB with a sign that says "THE FIRST TOPLESS STRIP CLUB IN THE USA" next to a photo of a stripper CAROL DODA. We also see a BANANA REPUBLIC and a few high end chain bakeries.

MARTY  
There's the Hungry i.

IRV  
But that's not the original. They bought the name for a strip club. Sold the name for like 15 dollars. Enrico, the owner, needed the money. But that name meant something; that;s where the Kingston Trio and Barbra Streisand got their start. After I was a success and went touring, I gave Woody Allen and Bill Cosby theirs.

MARTY  
Oh, yikes - those two.

IRV  
Bill Cosby was not a nice guy. He borrowed my watch and never gave it back. If, you ever see him by chance, tell him "IRV wants his watch back!"

MARTY chuckles.

MARTY

What did you think when you heard about him drugging and raping women?

IRV

I've been in this business a long time, and I've never seen someone on stage who couldn't get a date after the show. You know, Maya Angelou was a calypso singer at the Hungry i.

MARTY

You hooked up with Maya Angelou?

IRV

There's been hundreds of birds, pal.

MARTY

Hundreds?

IRV

Which, by the way. Could you get me some viagra?

MARTY

You seeing someone?

IRV

It's good to have.

MARTY

My friends back home know I'm hanging out with an older crowd, and I've been asked to score drugs before, but never viagra (MARTY laughs). I'm worried it might interact with your medicines. What about talking to your doctor.

IRV

"Ask Your Doctor If Viagra' Right for You." HA!... The Hungry i was in the basement at 229 Jackson, it's not there anymore.

MARTY  
Let's check it out.

They pull up and see is a BOBA MILK TEA cafe.

IRV  
What's Boba? Milk Tea?

MARTY  
It's like an asian chocolate milk  
with, like gelatin balls in it.  
And they give you a big straw  
where you can suck up the balls,  
going up like on a little  
elevator. It's good. Wanna try it?

IRV  
Sure.

INT. BOBA TEA CAFE - DAY

"THAT'S WHERE I USED TO STAND." THEY WRITE THE SCRIPT.

INT. IRV'S APARTMENT - DAY

\*\*\*\*this scene mirrors other writing scenes when RENEE is framed as romantic/affectionate interests between the two men. RENEE calls MARTY and asks him to go to wu wei(not as in the next scene). MARTY doesn't think this is a date because he doesn't feel he's worth it and he's obsessed with the script. Ir says it is, again saying if you don't go out with her, I will) They work on script\*\*\*\*. We see that IRV is quite lonely and has driven away a lot of people with his brand of humor. Often talks about the people who were against him.

- They go over what they have from the script. MARTY goes over it all, details IRV's life so far. Recaps it. But IRV has been stalling. "That's not the script. This movie is about the girl. I don't settle down and talk and people listen to me. It's about me getting the girl. We've got to live this! We need to go down and get the girl so we can write about it!" "We can't go get China. Aren't you divorced?" blah blah bl

- MARTY becomes worried that IRV is doing this just to win the girl back - he doesn't care about the script at

all. But IRV says that he's writing this to give China a role, to bring her back on top.

- They talk about the end of the script. MARTY wants to end the script realistically. IRV makes a nice place for himself in Mill Valley and connects with people. But IRV wants a bigger, more romantic ending. He wants to 'live the script', but MARTY shuts that down as being unrealistic. "You can't even drive. You don't even know where she lives." And IRV backs off (until he does it later and it's a big surprise!).

INT. MARTY'S APARTMENT - DAY

MARTY is at his desk which has a work set-up with stacks of books and DVD cases of old movies. There's the boba cup, sitting there for who knows how long. He has his work laptop open, which is communicated by displaying a drab spreadsheet. MARTY jiggles his mouse to keep the computer awake. He's clearly focused on another computer, his own, which has FINAL DRAFT on it...mainly a white page with sparse typewriter font. MARTY is transcribing his notes from the legal pad that he used with IRV in the cafe onto his own laptop. POV: We see phrases like "who gets the girl?" "I'm a radical" "divorce" and "resolution???" which is underlined multiple times. MARTY pauses, as he looks at the notepad. He's stumped. His cell rings.

MARTY: Hi Steve, what's up?

BOSS

Hi MARTY, do you have a moment?  
Have you been offline?

MARTY: No, I've been here. Were you trying to get me?

BOSS

I'm going into a meeting right now  
with the VP of HR and he's been  
able to raise the offer by 25%  
percent. Will that work for you?

MARTY

25 - wow. I need some time to  
think about it.

*MARTY looks at the scribble on the legal pad and the empty Final Draft with its cursor blinking.*

BOSS

I've got to give him an answer now. If not we'll have to wait until the next promotion cycle.

MARTY: I guess my answer's no, then. I'm happy with what I'm doing.

BOSS  
You can still keep doing what you're doing, but manage others to execute the details. It will really free up your time to do higher level work. You'll have a whole team behind you. And it's 25% more. Ok – he gave me a range, how about 30%?

**NOTE: MARTY is tempted at one point because he makes the offer even more attractive.**

#### CONFLICT WITH

MARTY

Thanks so much, I'm honored but sorry.

- **Steve thinks he's negotiating really well and likes it.**
- **He'll later be angry that he was really saying no.**
- **"You've read "Getting to Yes"**

BOSS  
Impressive. Holding your ground. I'll give you that. We need more of that around here. People with strong opinion and who can voice them to do what's best for our customers. Ok, I gotta go. We'll figure out what's next later.

*MARTY looks at the clock. He's getting a call from RENEE.*

MARTY  
Ok, ok thanks. Bye.

BOSS  
Bye.

MARTY

Bye.

*MARTY switches over to RENEE's call.*

RENEE

Hey MARTY, I'm heading to the Tea Temple Cafe. I'm checking out your old haunt. Want to hang?

MARTY

Yeah, sure. I was finishing this script. I mean just starting it. Ahhhh...ok, yeah. I'll be there in 20 minutes.

EXT. WU WEI TEA TEMPLE -NIGHT

The sign above the cafe has Wu Wei Tea Temple written in majestic calligraphy. An image of a teapot has steam swirling out of it in the shape of a spiritual labyrinth. A tiny man is walking the labyrinth.

INT. WU WEI TEA TEMPLE

The cafe looks like a hybrid of a Moroccan hookah lounge, coffee shop and spiritual bookstore. The floor has colorful cushions and low tables made of salvaged redwood logs, cut, stained and polished. The people are mainly young and quirky, a little granola and new-age hippy with a dash of Burning Man. A sign reads "WIFI PASS: BEHERENOW" or "Wifi: YouAreSoLoved." RENEE is seated on a cushion with a laptop in front of her. She's beaming positive energy.

RENEE

MARTY, I like this place! I didn't know you were a hippie!

MARTY

I'm an undercover hippie.

RENEE

Why undercover?

MARTY

My mother dressed me this way and I never thought to change. I believe my haircut is "Boys Haircut #5"

RENEE  
You smoke weed, though?

MARTY  
No, either nothing happens or too much happens when I smoke. You know on the dating apps, when people say they're "420 friendly."? I think their more than friendly... they're best buds.

RENEE  
Stop. That's awful. IRV's rubbing off on you. I mean, he's not responsible for that horrible joke, but he's rubbing off on you.

MARTY  
And I'm rubbin'one off on IRV.

RENEE  
Gross! Gross!

MARTY  
Don't tell him that.

RENEE  
We'll include that in the documentary. That will really highlight the irreverent, cool relationship you too have got going.

MARTY  
What doc-

RENEE  
I going to make a documentary about him. He's a living treasure. I studied film in school. Journalism, actually. I think we should honor his legacy and help him reach more people. I got to stop working at The Depot.

MARTY

Oh, he agreed to this? Amazing. He hates people asking him to interview him. He thinks documentaries are the last refuge of the talentless. I mean - not you-

*RENEE is thrown, but snaps back into her excitement*

RENEE

Yeah, but he wants to do it. He's really into it. We're shooting some B shots of him walking around his apartment tomorrow. We'll cut it with an interview of him talking on his couch. Or making a pot of coffee. Fly on the wall documentary.

MARTY

Cinema Verite?

RENEE

Dork.

MARTY

What time are you doing this? We're writing tomorrow.

RENEE

I'll shoot you both writing the script. It'll be a documentary from his childhood to present day.

MARTY

Uh, but the film he and I are writing is about his life. He didn't mention that?

RENEE

He says it can be about anything that I want. He trusts me, which is amazing. It can be include a behind the scenes/making-of documentary about your screenplay, showing him at present day. What's important is that we capture him while he's still here. He won't be around forever.

MARTY

I loved behind the scenes documentaries that they had on DVDs. How come we don't have that on Netflix? DVDs were before your time. What I'm saying, is that we can't do the same movie.

RENEE

If they don't happen to make you're movie, we'll then still have something. I mean, feature films can take a long time to make. But you'll make it. I know you'll get it made. WALLY's making it happen. I'm sorry, I didn't know you guys were writing about him.

MARTY

I don't know why he said he'd make a similar movie with you. Like, I'm not jealous but, but - I didn't tell you, he and I barely have a story. We don't even have a script yet and we're pitching the producers in two weeks.

RENEE

I'll film you working on it tomorrow. It'll be fun.

MARTY

It's kind of embarrassing. Like it's on me - I should be able to pull something out of him - but I've got nothing.

*Wu Wei WAITER comes by.*

WAITER

Welcome. Have you been helped?

RENEE

Yes, I've looked at the menu. I'll have The Golden Milk Goddess. I'll have it hot.

WAITER

MMMMmm. I'm feeling that. Wonderful choice. And you?

MARTY

Ahh, hmm. Ok, I'll have the Agni Ashwagandha Chai with Pine Pollen.

WAITER

Ahh, perfect for this season to balance your doshas.

RENEE

What is it?

WAITER

Agni means fire in Sanskrit. Chai is just tea. Ashwagandha is an ayurvedic herb that's anti-inflammatory and an adaptogen. Also, it increases virility. It's very healing for horses. Aww, I love horses. Pine Pollen reduces fatigue. Will that be all?

MARTY

Yes.

RENEE

IRV tells me you do magic. Show me a magic trick!. You gotta show me.

MARTY

What, am I your dancing monkey? Dance Monkey boy, dance! I don't have anything on me.

RENEE

You need cards? Can you use tarot cards?

*She walks over to the shelf of 20 boxes of different tarot, oracle decks.*

RENEE

Or you need regular cards? Oh, here. Here they are.

*She hands him a deck of regular playing cards.*

RENEE

Do me a magic.

MARTY

Do you a magic?

RENEE  
Magic me, magic boy.

MARTY  
Did you hear about the Spanish speaking magician? Yeah, for his final trick on stage he said, "Uno, dos, ..." and Poof! He vanished without a "tres"!

RENEE  
No, do a trick.

MARTY  
Ok, pick a card. Ok, I'll take it back. Now you know this isn't a fake deck with marked cards on the back that would tell me what your card is.

*MARTY flips the card over to show RENEE that back, but obviously he can now see her card. It was a joke. A hokey, joke.*

MARTY  
Ok, just kidding. Take another card.

RENEE  
Another card? Ok. Are you going to look at it this time?

MARTY  
No, just put it back here.

RENEE  
I have to put it back right there.  
Ok.

MARTY  
I had you put it right there so that you can see me shuffle it into the deck.

RENEE  
Why not just shuffle it into the deck?

MARTY

Ok, nevermind. That's it. Should we get something else to eat, like the baklava?

RENEE

No, No! I love magic. Go on. So you're shuffling the deck and...

MARTY

So I've shuffled the deck. And some would say it's improbable, nay Impossible that I could find it. A one in 52 chance that I could find it. But if I snap my fingers... do you know what happened?

RENEE

No, what? It's now on the top of the deck?

MARTY

Wouldn't that be amazing?

RENEE

That WOULD be amazing.

*MARTY turns over the card. It's not the one RENEE chose. RENEE is bummed*

MARTY

I didn't say I would do it. I just said it would be amazing.

*RENEE laughs*

RENEE

Awww

MARTY

But, if I spread the cards out on the table, you can see that there's one card, only one card out of the entire deck... that's facedown. Just one card.

*MARTY holds the card near his face, looking directly into RENEE's eyes. A dramatic pause.*

MARTY

For the first time, what was the name of your card?

RENEE  
Tell you? Out loud?

MARTY  
Yes, tell me out loud. What is your card?

RENEE  
I forgot. No, No. I remember. Ace. Ace of Clubs.

*MARTY pauses, looks nervously at the card which he has not yet revealed to RENEE.*

MARTY  
You know. Some days I don't get this right.

*A dramatic pause.*

MARTY  
But not today!

*MARTY turns over the card and it is the Ace of Clubs. BOOM!*

RENEE  
Shit man! That's some good shit. You're really good. Like you're professional - you have showmanship.

MARTY  
Thanks.

RENEE  
No, really. Screw movies, you should do magic. You obviously love it.

MARTY  
I tried once, but it didn't pay the bills. I got in debt and depressed and had to live with my parents for a while. This script is going to work.

RENEE  
I know it is, it's obvious though that you really enjoy it.

MARTY

Thanks.

RENEE

I mean it, MARTY, I was really entertained. Cheesy is good. It works for you. Ok, see you tomorrow?

MARTY

Yeah, see you around noon.

RENEE

Great see you tomorrow. "Poof!"

RENEE walks backwards towards the door. She they turns around and exits the tea temple.

**NOTES-** Magic part of the scene way earlier. Wu Wei or another place?

**Earlier -** IRV challenges MARTY to go out with RENEE. You need to know how to captivate a woman, or understand a woman.

Or same scene but reorder:

Start: High note

Waiter, and maybe MARTY is confident in this maybe he describes the menu.

Magic trick

RENEE "Maybe you can do a couple when for the documentary tomorrow"

MARTY reacts negatively. MARTY is very upset. MARTY lashes out - I don't think you should do this. Ther'es a lot on the line here. I just turned down a promotion.

She's hurt by what he says.

EXT. MARTY'S CAR - NIGHT

MARTY's parents call with money problems. They want to collect some rent from the last time he was home; they are desperate. MARTY goes home every couple of years with depression and now they are billing him for it. He promises to send them something. They didn't even call on his birthday!

INT. IRV'S APARTMENT - DAY (SATURDAY)

MARTY goes to IRVs to write and RENEE shows up to do her documentary. Conflict.

It is clear that MARTY is discouraged and angry that she is interfering and he can't get any work done. This makes the next scene logical where WALLY tells him to "stay here, as long as he can." Next scene establishes the deeper connection WALLY and MARTY are building.

MARTY  
I think I should leave. You guys  
have some work to do.

RENEE  
Oh, ok.

IRV  
Ok, pal. Let's get crackin' later  
today.

EXT. IRV'S CARPORT- DAY

MARTY exits IRV's apartment and walks to his car. He encounters WALLY who's on his way into IRV's apartment.

MARTY, startled.

MARTY  
Hey, WALLY.

WALLY  
Hey, MARTY. How are you?

MARTY  
I'm good.

WALLY  
Really- everything good?

MARTY  
Yeah, things are really good. How  
are you?

WALLY  
Fighting the good fight. Living  
the dream.

MARTY  
What kind of dream?

WALLY laughs

MARTY  
Congrats on the movie.

WALLY  
It's a job. How's it going with  
IRV.

MARTY  
To be honest, I didn't want to  
tell you, but it's not going  
anywhere. I mean, I'm available to  
write, but I can't get anything  
down on paper. I know you paid him  
money, I feel-

WALLY  
Don't worry about the money. It's  
more about him getting back on his  
feet. It's important for an artist  
to do work that's important to  
him. You, just working with him is  
what he needs. I really appreciate  
you working with him.

MARTY  
Well, that's the thing. I don't  
think I'm right for this.

WALLY  
You're right for him.

MARTY  
I decided I need to focus on my  
day job.

List reasons:

- Got an opportunity down there
- Pays really well
- I've got some debt
- The script's not really going
- I can come back on weekends

MARTY

I want to move to Silicon Valley,  
to show up at the office and just  
put my best foot forward. (FRAME  
THIS ASKING FOR ADVICE)

WALLY

No, *stay here*...as long as you can.

WALLY

Okay boss.

WALLY claps him on the shoulder and goes inside.

EXT. WALLY'S CAR - DAY (SUNDAY MORNING)

They drive up together and WALLY proves why he is a famous entertainer. They are stopped by a cop who wants WALLY to read his screenplay. IRV shares about his driving troubles and WALLY takes a pit stop to...

IRV

Let's go!

WALLY, starts the engine and pulls out of the driveway in a convertible and then rips up the highway. We see the rolling green hills of Marin and a sign that has an arrow pointing to "121 - Sonoma/Napa." Robin has his sunglasses on and IRV sits in the front passenger seat. MARTY sits in the back with a huge smile on his face.

WALLY

I gotta go the speed limit. One time in LA, a cop pulled me over and asked me if I could read his screenplay.

IRV

See, everyone needs a healthy disregard for authority. So much for those police man charities you do!

WALLY

That's not the worst one. I was invited to a friend's wedding and at the reception he told me he couldn't afford the open bar. He asked for \$10,000. That stung.

IRV

Be zany!

WALLY

Yeah, that's right. MARTY, people ask me for a picture when I'm trying to have a meal with my family and it's not enough for them. Someone told me to act zany.

MARTY takes this to heart and loses his smile.

WALLY

Hey guys, I need to get gas. Let's get off at this exit.

WALLY takes the exit and a quarter mile away pulls into an empty parking lot of SCANDIA FAMILY FUN CENTER with a big sign that has a Scandinavian Viking on it, wearing a viking hat and an orange mustache. The main building is designed like a viking castle. This is a gaming park with mini golf, batting cages and a go-cart track. Not only is the parking lot empty, all the rides are empty as well. Not a person in sight.

IRV

What's this?

WALLY

Thought you might want to go for a joy ride.

IRV

Go carts?

WALLY

All you need to drive is be "this tall to ride."

IRV  
Where are the people?

WALLY  
I bought the place out for a  
couple of hours.

IRV  
That's a bit much, pal.

WALLY  
Thank "Family Shenanigans 4 - The  
Final Shenanigan" for paying for  
it. That's about how much that  
movie made!

IRV  
You're unbelievable!

CUT TO: on the go cart track.

WALLY  
Let's go!

We see IRV rev his engine with zeal. He's the first line up in the gate with MARTY right behind him. IRV rips out of the gate. We see a MONTAGE of the three racing around the track. IRV is in the lead at first and then WALLY pulls in front. WALLY scrapes the outside of the track on the turn as MARTY pulls ahead of both of them. Out of nowhere IRV gains speed and passes by WALLY, giving him a unnecessary shove against the boards. IRV is playing dirty. MARTY sees what IRV did and looks back at WALLY who's laughing - they both give each other a look that says "What the hell was that about?!" As MARTY turns back to what's in front of him, IRV wizzes by, leading by half the track. IRV then puts on the breaks as he swerves the car 90 degrees to a complete stop, effectively blocking the track. MARTY and WALLY hit the brakes and stop just short of IRV's car. IRV is beaming with pride.

WALLY  
Woah, hey there Evell Knievel.

IRV: Ok, we have a script to talk about.

CUT TO: WALLY, IRV and MARTY back in the car. IRV has a huge grin on his face. MARTY, in the back, seems a bit soured. They pull off the highway and then on to a long, one-lane paved road surrounded by acres of vineyards. We see that it's actually a private driveway as they come up

to a gate that opens automatically. We're at WALLY's mansion. MARTY's expression changes to a dumbfounded smile.

INT. WALLY'S MANSION - DAY

They enter

WALLY  
Make yourself at home.

The place is huge. IRV and WALLY looking at the expansive layout and high ceilings.

IRV  
How do you find the remote control?

WALLY  
Can I get you anything? Something to drink? Lunch

MARTY  
No, thank you.

WALLY:  
Before we jump in. Let me show you my latte machine.

They walk into the large kitchen. There's full-size stainless steel espresso machine - professional, coffee shop size. The machine whirs to a stop and we see that there are three cups and saucers sitting in the machine and they are all filled to the brim with foam and a spot of espresso on the top.

IRV  
You read my mind. Your assistant's here?

WALLY  
No, started it on an iphone app when we were pulling into the driveway.

MARTY  
Amazing! I never heard of that.

WALLY  
Ta-da!

IRV  
Like magic.

WALLY  
Not like yours, I hear, MARTY. You  
gotta show me something.

MARTY  
I didn't bring anything with me -

WALLY picks up a latte, his hand shaking, and drops it on  
the floor. It shatters in a mess.

WALLY:  
Shit!

WALLY pulls paper towels from the kitchen counter and drops  
it over the shattered ceramics and coffee. MARTY reaches  
for more paper towels.

WALLY  
Watch your step, IRV. No worries,  
MARTY. I'll clean this up later.

WALLY puts another cup and saucer on the machine, and his  
hand trembling, starts the latte with his app. He signals  
the guys to the living room and brings the two lattes with  
him. They sit on the couch.

WALLY  
Let's get this fire-uped and look  
at what we've got.

Before they get the laptop our, IRV quips...

IRV  
Interior - three guys sitting on a  
couch, pouring over a script  
looking at a laptop.

Ding the latte is ready. WALLY stands up. MARTY stands.

MARTY  
I'll get it.

He walks into the kitchen.

WALLY

You want some donuts? MARTY, would you also bring in the box of donuts? I think they are in the forth cabinet or drawer below on the right.

(beat)

Hey IRV, about that cup in there..

IRV

I understand pal, if I had a dollar for every cup I broke I'd be able to build my own railroad.

WALLY

No, I mean... my doctor thinks it might be Parkinsons.

IRV

My god. I know a good doctor down in LA, miracle worker, heard he brought a guy back to life once.

WALLY

You've been through a lot... what do you do in these types of situations?

IRV

You keep going. You've got the best doctors, good friends. You've got the love of a wonderful woman - that's all you really need.

WALLY

She's not even here.

MARTY comes back into the room with the donuts.

IRV

If you're having a tough time pal, ring me any time. 24/7. I'm always here to talk.

MARTY enters with a large box of donuts under his arm and the latte.

WALLY

You know, this room isn't the most creative. Why don't we go visit my creating room.

WALLY gets up and leads them out of the room.

INT. WALLY'S ACTION FIGURE ROOM - DAY

The room is wall to wall action figures and collectibles. It's super fun. An action figure inspired table is in the center. Our heroes sit around it.

WALLY

Ok, let's fire this baby up. I still want to see a trick,  
MARTY[...] Ok, let's try to focus on what's the core of this story.

IRV

It's about \_\_\_\_\_.

WALLY

I know these producers, they'll want something more specific. They really want to see me in the character.

MARTY

What I remember, IRV was saying when we were working on it is \_\_\_\_\_.

WALLY

Oh, that's really good.

MONTAGE: (montage of them working on the script. Discussing on the couch. Standing up. Laughing. Playing with action figures).

IRV

We'll have this ready for our meeting with the producers in two weeks.

WALLY

I'm excited for it.

EXT. BALCONY - EVENING

The three are looking out over the fields of Napa. It's beautiful.

IRV

I've been thinking guys. China would have a great life up here. I would do my shows and she could start a boutique clothing store. I'm going to go down there and surprise her. She needs a grand gesture.

WALLY

I don't think that's a good idea IRV. She might take it the wrong way. I think she could press charges.

IRV

Damn the law.

WALLY

MARTY, before we go, I want to see a trick.

MARTY pulls out a key and makes it disappear. It's a simple trick. IRV claps.

IRV

Very cute.

WALLY

C'mon, I know you've got something bigger than that.

IRV

We should probably be going.

WALLY

No, I want to see a trick. Something personal. You've got depth - let's see something real. You ever come up with your own stuff?

MARTY

Well actually I do have one trick from when I was back at home..

WALLY

That's what I want to see!

MARTY

I don't know. I didn't end up showing it to anyone... it's kind of personal... shouldn't have even brought it up.

WALLY

Take it from us, if you're not getting personal you'll never be a real artist.

IRV

That's true. Bleed on the page, right?

WALLY

Now's your chance.

MARTY

Okay... do you have a spool of thread?

INT. LIVING ROOM - NIGHT

MARTY stands in front of IRV and WALLY, prepared for a trick. He pulls a spool of white thread, matches and a small candle from a drawer. He sets the candle and matches on the coffee table and lights the candle. He pauses, preparing for the trick.

MARTY

Sometimes things that seem simple... aren't so simple, after all.

A simple spool of thread, a single strand

(opens spool)

...like our lives.

There is a beginning... And an end. (Breaks thread off of spool)

And in the middle there is happiness.

But also sorrow

(He severs the thread by  
drawing it over the flame)

there is pleasure,

but also pain.

(Breaks thread with flame)

There are moments of intense love  
and times of tragic separation.

(severs)

Betrayal.

(severs)

Abandonment.

(severs)

When the bonds between us seem  
broken forever.

(rolls broken pieces  
together in a ball)

We hope that's not so. We want –  
something more.

The universal dream is a dream of  
MAGIC...and

(pulls two ends from the  
ball of the thread, it  
starts to unravel...)

TRANSFORMATION.

(He blows out the candle)

WALLY

That's amazing. You're like, Doug Henning. You're the Buddha of magic.

MARTY

Thanks!

WALLY

That's so good. I'm not gonna be able to stop thinking about how you did that.

IRV

Wow, forget writing scripts, you should be doing magic! That's your voice.

MARTY

Thanks, but this script is really where my heart is at.

IRV

I'm serious! You come up with that yourself? Where's that when we're writing the script?

MARTY

Uh, thanks.

WALLY

You guys have a good thing here -- this script is going to be great.

MARTY

People don't really take magicians seriously... I think screenwriting is for me.

IRV

Sure, maybe you could pull the rest of the script out from a hat!

WALLY

Whoa. All those words, that was writing. The kid's doing fine.

IRV

Consider me dazzled. (beat) WALLY, where's your bathroom?

WALLY

I'll show you. It's tucked away between two of the bedrooms, but it's off the main hall.

IRV  
That'll do me. No, I got it, kid.

IRV exits down the hall. MARTY and WALLY alone, WALLY lets out a long, sad sigh.

MARTY  
Uh... thanks. For what you said.

WALLY:

I meant it.

WALLY goes silent and gazes at the wall.

MARTY  
Are you okay?

WALLY  
Yeah, sure, just haven't got my energy back since the shoot in Vancouver. IRV said you've only been in town a few months.

MARTY  
Well, I've lived here for years. But I was back in Boston with my family for a few months... I was depressed... when I came up with that trick.

WALLY  
I'm depressed.

MARTY  
Yeah, I was with my parents. I felt like a waste.

WALLY  
I'm a waste.

MARTY, pauses. Shocked.

WALLY  
What did you do to get better?

MARTY

Uhh, talk therapy. Taling to a therapist. Medicine. Not sure which worked. Maybe both. It was really good to be around family.

WALLY

What medicine do you take?

MARTY

Citalopram. Well, they switched to that from Wellbutrin.

WALLY

I'm on Effexor. Did you you ever want to kill yourself?

MARTY

No, I didn't I somehow knew that I'd get better, even though a depressed reality was as real as my reality now...I know you've been depressed in the past, and although I don't know what you're going through, you've gotten through this before and you'll get through this again.

IRV comes back into the room.

IRV

Let's hit the road guys?

MARTY

Let's go.

INT. MARTY'S APARTMENT - DAY

Scene where boss wants answer if he's taking the job.

It's the day after the trio collaborate at WALLY's mansion. MARTY is in a notably good mood. He gets a call from his boss.

BOSS

MARTY, how was your weekend?

MARTY

Good good.

BOSS

So, I got you the extra equity you were expecting, and a bit more.

MARTY

I'm not going to take the job.

BOSS

I'm really disappointed, to be honest. I really went out of my way. I wish you told me earlier you were leaning in the other direction.

MARTY

I just decided actually. Yeah, it's not the direction I'm going in.

BOSS

No, it's ok. The door is open for a while if you change your mind. until we'll need to fill the role.

MARTY

No, I'm giving you "The No Factor." (The power of now)

BOSS

Oh, good book... I gotta jump, but I'll see you soon.

MARTY

Thanks.

MARTY takes a breath. He's exhilarated.

INT. THEATER - NIGHT

A few days later, RENEE and MARTY have a date to go to watch IRV's show at the theater. Perhaps MARTY's videoing. IRV is talking extemporaneously that was influenced by the encouraging time with WALLY and MARTY...something like, "They don't make movies these days, the producer's don't have the courage to do anything that breaks the mold. Maybe they

lack the talent. But there are a few people in Hollywood that do." IRV's act ends and the emcee comes on stage. He says that WALLY Roberts just died by suicide and nothing else is know. MARTY feels a panic attack and runs out of the theatre(renee follows?), trying to take control of his racing heart and anxiety. Scene where MARTY panics and he says "He said did you want to kill yourself?" RENEE, "Calm down." "He said did you want to kill yourself? I never asked him!"

### MIDPOINT

#### INT. IRV'S APARTMENT - NIGHT

MARTY rushes over to IRV's. He is shocked. MARTY wants to quit writing the script; "What's the point?". IRV tells him you have to keep moving; that's what you do when tragedy strikes, you get up and say the stuff that needs to be said. IRV doesn't want to understand WALLY's death... he immediately blames WALLY's crowd of friends, the public, and declares they shouldn't talk about it anymore.

[...]

IRV

That's it for the movie, too. There's no way it will get made.

MARTY

I've been helping pung you, with *your* voice, to do this for you, to get China. And you just quit. What about my success? What about my dreams? Did this project mean anything to you?

IRV

He didn't reach out for help to me. I told him I was here 24/7.

MARTY

Why would he reach out to you? What could you do for him? You didn't really listen to him. He knows that. But he respected you, but he couldn't get too close because you only brought him down further. You don't listen to anybody. But you charm people with

the words you use and they walk away not feeling heard, because your voice- while good for the drama of the stage-offstage, doesn't help anyone. You don't have an compassion.

IRV

The industry really wore him down.

MARTY

Did you even just listen to me?  
See!

IRV

He told me he had Parkinsons. None of his friends could help him, his managers couldn't help him. His wife couldn't help him.

MARTY

You can't blame others for this. You do that all the time. You make yourself the victim because it somehow ennobles you. You don't know anything about depression. You don't know anything about suicide. It wasn't the pressures, it wasn't the others. He said he felt like a waste. Can you believe he felt like a waste. That's not rational on the outside because depression isn't about the outside.

IRV

My son committed suicide!

MARTY

You can't blame others for your son's death! You did the same with your son! WALLY said to me - "stay here" with you, as long as I could. He thought we were good for each other. He believed in our dream. And then he bailed. He bailed on us. He's out. He left us. Don't blame anyone else! This was on him.

IRV

My son committed suicide!

MARTY

Now you're bailing on us, too. I gave up my job for this. And you're just gonna give up and make yourself the victim. And you're gonna reconfirm that China is deluded by her friends because she isn't going to comfort you this time. Maybe she was never a good person. You were blinded. She said you were in love with love. And she was right. Like you said, believe someone when they tell you who they are the first time. Sounded like she liked you, but doesn't love you. Everybody likes You, but nobody loves you. That's why none of your friends or family help you. You make it too hard for them to love you.

Life is Not like the movies. Movies shouldn't be about life as it should be, both life as it is. To speak all else, is deluded. And it makes people feel alone because they don't see their life living up to the illusion. That's where suffering comes from. By not accepting the pains of life, but thinking things should be different.

You're living in the past. On a legend. Nobody owes you anything. You had Everything once, the house, the fame, the women. Do you think you deserve that still- for sixty years?

You don't know how much you have. I've had NOTHING. What about my turn?

I can't stay here. I can't stay in this dead-ass town.

IRV

My son committed suicide!

MARTY

Well, I'm not your son!

MARTY slams the door as he leaves

INT. MARTY'S APARTMENT - NIGHT

Finds a video where WALLY discuss that he "took roles of heroes, but was always behind the role, just an actor, not a real hero. Acting is great, but it's the things in real life that matter."

EXT. IRV'S APARTMENT - DAY

IRV has to use Uber to get to the cafe, because MARTY is ignoring his calls. (MARTY gets a notification each time because it's technically his uber).

INT. CAFE - DAY

IRV and RENEE discuss MARTY. Neither have heard from him in a while. IRV sort of writes him off. "Everyone leaves me eventually."

EXT. CAFE - DAY

As IRV is leaving he trips and injures himself. RENEE rushes him to the ER.

INT. HOSPITAL - DAY

MARTY goes to the hospital. IRV partly blames MARTY for not being there; holds him to impossible standards. IRV, perhaps thinking of his mortality, decides they need to go down and do a grand romantic gesture for China. **MARTY has no choice but to agree.**

INT. MARTY'S CAR - DAY

As they drive home from the hospital, IRV insists they make a stop and buy him his classic outfit. He seems secretive.

INT. CLOTHING STORE - DAY

While IRV is changing, MARTY answers IRV's cell phone. It's his lawyer. Lawyer has heard wind of the China plan and informs MARTY about the restraining order. If IRV is caught there, he'll go to prison. MARTY is shocked and notices a whole bunch of unheard messages - they are from the night WALLY died, but IRV missed them.

INT. MARTY'S CAR - DAY

MARTY confronts IRV about restraining order. IRV downplays and then turns it around on MARTY. MARTY chooses not to tell IRV about the WALLY messages.

IRV needs to make one more stop -- it's a production office all the way in San Francisco.

INT. PRODUCTION OFFICE - DAY

Yup, it's the pitch meeting for WALLY's script. MARTY hasn't even seen the final script yet, but IRV insists it's gold. They go in and the pitch goes horribly. They only wanted the script when WALLY was attached. IRV reacts with venom and tears apart the producers apart, forever burning that bridge.

INT. MARTY'S CAR - DAY

After, MARTY is quietly simmering. IRV is ranting about Hollywood.

EXT. GOLDEN GATE BRIDGE VIEWPOINT - DAY

MARTY stops the car and they have a fight. Tells IRV he's going to take the job and move back to Boston. IRV calls him spineless, "You want to find your voice, but you don't even have one. You just do whatever anyone else tells you to do!". MARTY dishes truth back as well, "You are judgemental! You're your own worst enemy!"

**WHAT ELSE COULD THIS BE ABOUT?**

INT. MARTY'S CAR - DAY

But he still drives IRV back and helps him into his house.

**END OF ACT 2**

**ACT 3**