

The Country Fried Film

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FADE IN:

INT. SMALL AIRPLANE - (PRESENT DAY) MORNING

SUSAN CHEN, late 30s, a beautiful woman with jet black hair, sits on a bench inside a small airplane.

The sun rises over the Pacific Ocean as the plane glides along the horizon. The tandem instructor signals to Susan as he hooks into her.

TANDEM INSTRUCTOR  
YOU READY??

SUSAN  
LET'S DO THIS!

She pulls out her phone, attempts to take a selfie making a duck face, but the tandem instructor jumps out of the plane before she expects it, dragging her with him. She is jolted out mid-selfie.

The phone flies into the sky. Susan screams with sheer terror as she falls to Earth off the Californian coast. The instructor spots the phone and grabs it, mid-fall.

They land on the ground minutes later.

SUSAN  
OMG I almost lost my phone! (Her phone rings) Hi, it's Susan.

KAREN LINCOLN (V.O.)  
Susan! Are you coming into the office today?

SUSAN  
Yeah, I'll be in at 9:30.

KAREN LINCOLN (V.O.)  
Great, see you then. A lot is happening today.

SUSAN  
Talk to you soon.

She hangs up and drops off her jump suit on the ground. The tandem instructor looks at her, confused.

SUSAN  
You get it, I've got to go.

TANDEM INSTRUCTOR  
Hey! I saved your phone!

SUSAN  
Whatever dude. You interrupted my  
selfie!

She hops into her Black Porsche and speeds off.

CUT TO

INT. CAA OFFICE - CONT.

Susan walks into the CAA Agency Headquarters office in Santa Monica. She is a Senior Agent at CAA. The younger agents in the cubicles slowly start to clap as she makes her way to her corner office.

SUSAN  
What is going on in here?

The agent bros all line up in a line, bowing down to her.

AGENTS  
We're not worthy! We're not worthy!

SUSAN  
What is going on with you, morons?

Susan takes a selfie video of them all worshipping her and flips it up to her Instagram.

YOUNG AGENT  
Susan, tag me!

SUSAN  
Hell no. You wish.

Karen Lincoln, the VP of CAA, approaches.

KAREN LINCOLN  
You haven't seen the cover of Variety today? SUSAN CHEN - HIGHEST GROSSING AGENT IN HOLLYWOOD.

SUSAN  
Woah...

KAREN LINCOLN  
Woah is right. Your client list is now the best in the world. Rumor has it

that *Clark Stie* wants you to spearhead his next project.

SUSAN  
Are you serious?

KAREN LINCOLN  
Absolutely. You deserve it.

The younger agents continue to chant and bow "We're not worthy! We're not worthy!"

SUSAN  
Would you losers stop?

KAREN LINCOLN  
Back to your cubicles. Thank you...

The young agents disperse.

CUT TO

EXT. SANTA MONICA BLVD. - DUSK

Susan's black Porsche with tinted windows speeds down Santa Monica Blvd. She motors by the Troubadour heading eastbound. She steps on the gas, her mind as fast as her car. The cell phone rings.

CLARK STIE (V.O.)  
Susan, are you coming by the party? I have something very important I want to discuss.

SUSAN  
I'll be right there.

CLARK STIE (V.O.)  
Excellent, we'll see you soon.

The phone clicks.

She downshifts and accelerates past the Hollywood Bowl turning into Hollywood Hills. It winds through the hills passing old mansions with high hedge walls. The sun set's on the vast ocean.

CUT TO

INT. HOLLYWOOD HILLS MANSION - DUSK

A decadent entry hallway with massive chandelier. A beautifully decorated living room views the LA valley.

Agents, studio executives, producers, and celebrities all cavort with each other. Matthew McConaughey is seen with a group of young agents huddled around him.

MATTHEW MCCONAUGHEY

I'm telling ya, if y'all would just *journal* each day, you would find so much more clarity in your *lives*. Y'all could use it!

YOUNG AGENT

Greenlights, baby! Greenlights!

The young agent tries to hi-five McConaughey. He turns the other way to dodge it. Another group of producers and agents huddle around Jim Carrey.

YOUNG PRODUCER

Jim, when are you going to win an Oscar, man? Golden Globes are cool and all, but...

JIM CARREY

Your soul is a conduit of darkness. An endless pit of avarice and narcissism. Good day.

Jim shakes his hand firmly and walks off. The producer looks to his co-workers.

YOUNG PRODUCER

That got heavy, fast.

CUT TO

EXT. MANSION DRIVEWAY - DUSK

The Porsche roars into the driveway of the mansion and turns into the roundabout. Susan drops off the keys to valet and confidently saunters into the mansion.

She walks by a mirror, stops, adjusts her hair.

She walks by a second mirror, stops, turns sideways to observe her butt.

She walks by a third mirror, stops, and deeply takes herself in. She takes a selfie and posts it online. The likes and followers roll in even faster than usual.

SUSAN

It's going to be a good night. I can feel it in my phone.

She makes her way through the crowd, but walks with intention towards the back patio. She's been to this party before and knows exactly where Clark sits.

The guests clear out as she marches through the house. Matthew McConaughey and Jim Carrey acknowledge her as she passes by.

CUT TO

EXT. OUTDOOR PATIO - DUSK

Kevin Spacey, holding a glass of tequila and lime, talks with two producers. A young, hot bartender catches his eye. He positions to make a move.

KEVIN SPACEY

Would it be weird if I hit on that bartender?

OLDER PRODUCER

Completely.

KEVIN SPACEY

I thought so. Excuse me - sir!

Kevin chases after him.

A caterer brings a plate of Santa Barbara shrimp garnished with Porcini mushrooms in dumpling spoons, straight to a table at the back of the patio. The infinity pool glistens. The Hollywood sign is in near view.

CATERER

Compliments from Mr. Wolfgang Puck himself, sir.

Wolfgang Puck motions a "thumbs up" from inside the kitchen.

CLARK STIE, early 70s, a studio executive dressed sharply in an Armani suit, helps himself to two shrimp spoons and waves back to Wolfgang.

Susan Chen makes her way to the back patio table.

CLARK STIE

Delightful. Thank you! (beat) Susan!  
Great to see you, please sit.

PENNY LOPEZ, 40s, an up-and-coming Hollywood producer, sits with Clark at the patio table. She declines the shrimp and sips on a flute of Prosecco. Susan sits.

CLARK STIE

I saw the cover of Variety today! Well done! It is absolutely fantastic what you have accomplished in your time as an agent in LA. Truly precocious.

SUSAN

That is a high compliment coming from you, Clark.

PENNY

I liked that picture they had of you too. You looked HOT!

SUSAN

Thank you, Penny. I thought so too. How've you been? I haven't seen you in a little.

PENNY

Doing well! We just finished "Murder Row"--

CLARK STIE

--We're expecting big things from that film!

PENNY

It's on track to release this summer.

SUSAN

Sounds like everything is moving along.

CLARK STIE

Listen. I've got a situation on my hands and I need both of your help.

PENNY

Try me.

SUSAN

Anything.

CLARK STIE

I just got our revenue numbers at the studio. They're shit. I've got to do something to pick this up. I'm on the hot seat now.

PENNY

What are you thinking?

CLARK STIE

I need something big. A huge movie for everyone. It has to be a home run and turn into a franchise. Multi-film situation over five to ten years. I need you two to deliver it to me.

SUSAN

No pressure.

CLARK STIE

I have an idea. Find George Harman. He retired somewhere in Mississippi. He's the highest grossing studio director in the history of Hollywood - the man shits blockbusters.

PENNY

He's been out of the game for awhile now though. And do we want that baggage?

CLARK STIE

I don't care. Michael Jordan is on the bench and we need him back. As they say in this town, all is fair in love and war.

SUSAN

I can figure out casting once we agree to terms with him.

CLARK STIE

Great. I don't care how it happens. Just make it happen. My legacy in this town is on the line. You two will be the highest paid producer and agent in Hollywood ever if you can pull this off.



Both ladies' eyes light up.

PENNY

We love a good challenge.

CLARK STIE

But... this is the kicker. He doesn't have an agent anymore.

SUSAN

How do we get a hold of him?

CLARK STIE

You'll have to go to Mississippi to find him.

SUSAN

We can handle it.

PENNY

*Definitely.*

CLARK STIE

Excellent. (they cheers each other) If you'll excuse me. (he motions to Matthew McConaughey) Matthew! Tell me about your book, come here!

The ladies get up and move into the house.

CUT TO

INT. UPSTAIRS IN MANSION - DUSK

Penny and Susan walk quickly upstairs to recap the discussion. More people are drinking, enjoying the beautiful ambiance of the mansion.

SUSAN

Wait - we have to go to Mississippi??

PENNY

It'll be fine. I need you to scour your roster for the best screenwriter. We'll bring them with us.

SUSAN

George doesn't have an agent here?? What kind of podunk, hillbilly clown is this?

PENNY

Keep your eyes on the prize, Susan. You realize what this can do for us, right? We'll be setup in this town forever. We can literally run the show.

SUSAN

I know. But damn, Mississippi.

PENNY

It's just a few days. We go in, sign him, get out. We bring him back to La La Land. We make a blockbuster. You'll be sipping mimosas and balancing your chakras within 2 weeks.

A young, beautiful blonde waitress approaches holding a tray of Prosecco flutes.

YOUNG WAITRESS

Can I offer y'all some Prosecco?

As she offers the drink to Penny, she spills all over her.

YOUNG WAITRESS

Oh my God, I am so sorry. I will get you a towel.

She takes the hors d'oeuvres towel and offers it. Susan notices her southern accent.

SUSAN

Hey - where are you from?

YOUNG WAITRESS

Mississippi. Why?

PENNY

Oh, we were just talking about how we're going to Mississippi for a film project.

YOUNG WAITRESS

REALLY?? CAN I BE IN IT??

SUSAN

NO! Go away.

Susan pulls Penny aside privately. Penny dries herself off.

PENNY

She's from Mississippi! It's a sign  
that this film will be great!

SUSAN

Cheers to that.

They clink.

CUT TO

INT. CAA HEADQUARTERS - NEXT DAY

Susan Chen walks towards her corner office inside CAA headquarters. LOUD roars of laughter. The word has gotten out about her trip to Mississippi. We hear the young agents chanting "M-I-S-S-I-S-S-I-P-P-I!" Susan dials up Penny on her conference phone.

SUSAN

Do you hear this clown show in my  
office? They all found out we're going  
Mississippi.

The junior agents eavesdrop on the call outside her office.

PENNY (V.O.)

Sounds like they're having a great  
time over there. But get this, it gets  
better. George Harman lives in *Chunky*,  
Mississippi.

SUSAN

Did you say *CHUNKY*, Mississippi?

A second and louder wave of laughter erupts from the peanut gallery. The crowd incorporates "CHUNKY, CHUNKY!" into their original chant.

SUSAN

Penny, hang on. (beat) WOULD YOU ALL  
SHUT THE HELL UP! I'm on a call!

The crowd disperses.

SUSAN

Sorry about that. Anyway, I have a  
writer. He just finished Bill  
Deblasio's biopic.

PENNY (V.O.)  
*BILL DEBLASIO* has a biopic?

SUSAN  
*Everyone* has a biopic these days,  
 sadly. Even Bill. But this guy is  
 good. He's coming into the office  
 shortly.

Susan's secretary buzzes in.

SECRETARY (V.O.)  
 Hi Susan, Bradley Baton is in the  
 lobby.

SUSAN  
 Send him in, thanks. (beat) Penny,  
 speak of the writer devil, he's here.  
 I'll catch you later.

She hangs up.

BRADLEY BATON, mid 20s, enters. He's tall and slender with a  
 nonchalance about him, dressed in jeans and glasses, a white  
 button down and baby blue sports coat. He sips on green  
 juice.

BRADLEY BATON  
 Sup.

SUSAN  
 Hey, sit down. (beat) Thanks for  
 jumping into this project on such  
 short notice. How much did they tell  
 you about it?

BRADLEY BATON  
 A little.

SUSAN  
 Did they tell you we're going to  
*Chunky, Mississippi*?

BRADLEY BATON  
 What--

The peanut gallery erupts in laughter again. "CHUNKY,  
 MISSISSIPPI!" Susan motions to the peanut gallery that she'll  
 kill them.

BRADLEY BATON

What is going on out there?

SUSAN

Ignore them. You'll be coming with Penny Lopez and me.

BRADLEY BATON

Ohh, I see. The A team. Penny is the hottest producer in Hollywood right now.

SUSAN

You know it. Sent by Clark Stie himself. We're going there to meet with *George Harman*.

BRADLEY BATON

Oh, wow, ok. I guess I'm writing an action thriller with gratuitous pyrotechnics. A sure-fire winner with the public.

SUSAN

Exactly. And this one *has* to be a blockbuster with the option for a franchise.

BRADLEY BATON

Ok, I think I'm up for the task.

SUSAN

You better be. We leave tomorrow. We should only be there a few days. We convince him to film back here and sign the contract, but I need you there to storyboard the idea out with George. Help close the deal.

BRADLEY BATON

I'll bring my white board.

SUSAN

Sounds like a plan. (beat) I'll walk you out. We'll see you bright and early tomorrow morning.

CUT TO

EXT. LAX INTERNATIONAL AIRPORT - NEXT DAY

MONTAGE OF THEIR FLIGHT TAKING OFF.

Bradley types away on his laptop. He pulls out lotion from his bag and carefully applies it to his face, checking it on his phone's selfie mode.

Susan listens to music on professional grade headphones. She pops an Ambien and passes out.

Penny is lost in thought as she looks out the window and sips her whiskey. The man sitting next to her is asleep and has an unopened mini bottle of whiskey. She coyly grabs it and dumps it into her drink. The flight attendant comes by asking for trash.

PENNY

He said that if he's asleep he wanted  
another whiskey.

The flight attendant returns with another whiskey mini bottle. She grabs that as well and quickly downs it.

CUT TO

INT. TAXI - DAY

The team drives from the airport towards Chunky, Mississippi.

They drive down the highway and see a sign: "CHUNKY - 20 MILES".

DANNY JACOBS, early 30s, very skinny with glasses and a very professorial manner, drives the Uber SUV. He wears a bandanna over his mouth as a mask and has technologically "tricked out" his Escalade.

DANNY JACOBS

I've got real-time satellite  
coordinates GPS on this car (he points  
to the screen) and I can navigate my  
way around any traffic. And check out  
"Prince mode".

He hits a big purple button on his dash. The interior turns to purple lights as a disco ball descends. "Little Red Corvette" comes on, and a cooler pops out with a six-pack of beers.

DANNY  
Eh? What do you think?

SUSAN  
Very nice!

DANNY  
Are y'all visiting family? If it's a  
Smith or Jones, I know where they  
live.

SUSAN  
No, just here for business.

DANNY  
Ahh, welcome.

They pass a pawn shop with a sign that reads "JIMMY'S PAWN  
SHOP - GUNS, BRIDAL GOWNS, TYLENOL".

BRADLEY  
I can see why you'd need those  
together.

DANNY  
Y'all like country fried steak?

The three look at each other in confusion.

SUSAN  
You fry your steaks?

DANNY  
Never had country fried steak?! Where  
are you from? Mars?

SUSAN  
Los Angeles, same difference.

DANNY  
Chunky has the best country fried  
steak in all of Mississippi.

SUSAN  
Ah... noted.

BRADLEY  
But does it come with green beans and  
mashed potatoes?

Penny and Susan are clearly annoyed that he's egging Danny

on.

DANNY

The best damn green beans and mashed potatoes you've ever tasted! You betcha!

They pass another electronic sign with a running ticker: "JOE BIDEN'S LAST DAY IN OFFICE - 2 YEARS, 9 MONTHS, 15 DAYS, 3 HOURS, 25 MINUTES"

BRADLEY

Wow, you guys really picked the destination wedding.

SUSAN

Look, this is the plan. We find George Harman and discuss terms with him. He signs, we bring him back to LA. Then we shoot.

PENNY

In and out. Two days max.

BRADLEY

As quick and dirty as an LA casting couch.

The Escalade pulls up.

DANNY

Alright, y'all have a nice time here. Lovely to meet you.

Penny tips him.

PENNY

Thank you.

DANNY

Thank you! Much appreciated.

CUT TO

INT. COUNTRY HOTEL - DAY

The team pulls in their luggage to the local lodge. Susan has a sleek carry-on, Bradley has a large backpack, Penny has 4 suitcases. They pull up to the front desk.

GUS JOHNSON, 60s, a very skinny man and as jovial as a



drunken pirate ship, mans the front desk.

JIMMY, 60s, sits with him, smoking a cob pipe. He's fat and provides color commentary to everything happening within the Country Hotel.

GUS JOHNSON

Hey there! Y'all look like you were ridden hard, and put up wet!

The CAA team looks at each other in bewilderment. Gus recognizes they don't understand the idiom.

GUS JOHNSON

That means it looks like y'all've had a *rough day*.

JIMMY

You'll have to excuse him, we have a unique way of communicating here.

BRADLEY

Clearly.

PENNY

We're here for three under Penny Lopez. Three rooms.

GUS JOHNSON

Let me look here. Ok, got it. Where are y'all coming in from?

SUSAN

Does that matter?

JIMMY

She's feisty, Gus!

Penny motions to her that it's okay.

PENNY

Los Angeles. We're here to see George Harman.

GUS JOHNSON

You don't say! Woo doggie!

JIMMY

Goddamn, I love that man.

GUS JOHNSON  
He's a legend around here!

PENNY  
That's what we hear.

GUS JOHNSON  
Y'all gonna bring George back to  
Hollywood?

SUSAN  
That's the plan.

GUS JOHNSON  
Good luck with that.

JIMMY  
He's as happy as a pig in shit living  
in Chunky.

The idiom once again stuns the CAA team.

GUS JOHNSON  
That means he likes it here!

BRADLEY  
(under his breath) Wow.

SUSAN  
Yes, so we hear.

Gus pulls out three keys and one extra.

GUS JOHNSON  
Alright. Here are y'all's keys for your  
rooms. The number is on the key. The  
extra key is for the bathroom on your  
floor.

JIMMY  
We have a communal bathroom on each  
floor, hope y'all city-folks don't  
mind.

SUSAN  
Are you kidding? Penny, are you  
serious?

PENNY  
This is the only hotel in town, Susan.

GUS JOHNSON

Look at the bright side. Y'all will keep the toilet seat nice and warm for each other. (they take the keys) Rooms are down the hall, to the right.

JIMMY

Biscuits and gravy are served with Folger's coffee at 8 am.

BRADLEY

(under his breath) Gross.

They grab their keys and walk down the hallway.

CUT TO

INT. COUNTRY HOTEL - CONT.

Bradley enters his room and throws his backpack on the bed. He sits on the bed, which has a comforter design from 40 years prior. The bed has old springs as he noisily bounces up and down.

He unloads two large toiletry bags from within his suitcase and lines up 12 different bottles of lotion in front of the vanity. He pops one of his lotion bottles and it squirts him in the face.

BRADLEY

Just like in LA.

He wipes his face.

INTERCUT TO

Penny enters her room pulling all four suitcases in. She looks around noticing how rundown everything is. She opens her closet door only to find the handle falls off. It's not nearly big enough for all her clothing.

She lines up her four pink suitcases along the wall, pulls out her cell phone and sees Fedex is calling.

PENNY

Hi... (beat) Yes, you can bring the shipment to room 18 inside the Country Hotel. (beat) Thank you.

A moment later, her door knocks. A Fedex delivery brings another five pink suitcases into her room.

PENNY

Oh thank God for my shoes. Thank you.

She closes the door. She opens each suitcase. One is packed with shoes, the next with jeans, the next with lingerie, the next with hats, the next with tops, the next with toiletries, and so on. She stacks all her shoes methodically.

INTERCUT TO

Susan enters her room. She starts coughing heavily due to the dust. She goes into the bathroom and runs her finger along the sink to find it's barely been cleaned.

SUSAN

Disgusting.

Penny stops by her door.

PENNY

Hi.

SUSAN

This is GROSS.

PENNY

It's just for a few days, Susan. I know it's bad.

SUSAN

Being a cocktail waitress at the Troubadour and seeing the floor at 4 AM was bad. This is beyond the pale.

PENNY

Look, stay focused, ok? I've had rough assignments too. We can do this.

CUT TO

INT. JIMBO'S COUNTRY FRIED STEAK - NIGHT

The CAA team enters the lone restaurant in town on a busy night. The wall alternates deer heads and George Harman's movie posters. The waitress greets the team as they're observing the decor.

WAITRESS

Pretty impressive, right?

SUSAN  
The deer or the movies?

WAITRESS  
I mean, both, obviously.

PENNY  
These are all of George Harman's  
movies, right?

WAITRESS  
That's right. He's our town hero here.

BRADLEY  
Are they all his deer too?

WAITRESS  
Now *that* I can't vouch for. (beat)  
Private table for three or y'all want  
to sit at the community table?

The community table is loaded with overweight truckers eating  
chicken fried steak with minimal room for them to sit.

SUSAN  
Private table would be *perfect*.

She seats them at a booth. The waitress motions to the menu.

WAITRESS  
Our specials tonight are fried  
raccoon, catfish gumbo, and of course,  
our famous country fried steak.

BRADLEY  
Wow, so much to choose from. Do you  
have any kale?

WAITRESS  
Sorry, we don't... but we have the  
country version of that - collard  
greens!

BRADLEY  
I don't believe that there's a country  
version of kale.

PENNY  
Thank you, we'll need a minute to  
contemplate... so many great options.

WAITRESS

You bet! What can I get to water your  
whistle?

Bradley looks at the other two, again with the idioms.

SUSAN

(beat) I think that means drinks.  
Tangueray martini, on the rocks, two  
olives.

PENNY

Casamigos tequila, on the rocks, with  
a splash of lime.

BRADLEY

I'll just take a club soda. Liquor is  
bad for my skin.

WAITRESS

We've only got Bombay gin and Cuervo  
tequila... that ok with y'all?

SUSAN/PENNY

Sure...

PENNY

No Casamigos. We really are on another  
planet.

The waitress moves to another table. The team looks at the  
menu.

PENNY

Well, guys. Quite the options we have  
for fine dining here.

SUSAN

I might barf.

BRADLEY

Your barf might actually have some  
kale in it. I'm going to need to pick  
that out.

GEORGE HARMAN, 60s, with a larger than life personality,  
dressed in khakis and a flannel shirt enters. He is  
accompanied by his wife, CYNTHIA HARMAN, 60s, blonde, pretty  
and dressed in bright colors. The waitress greets them with a  
hug and George returns her greeting with a hearty laugh.

SUSAN

Wait, guys, that's George Harman.

BRADLEY

The man, myth, and legend... of  
*Chunky, Mississippi*.

PENNY

How did that guy ever survive  
Hollywood?

BRADLEY

Absolutely no idea.

PENNY

Ok. This is the plan. Let's have a  
drink, skip the raccoon gumbo and  
catfish mash, and we talk to Harman  
once he gets settled in. Cool?

SUSAN

Sounds good.

The waitress delivers their drinks. They sip them and watch George closely. George slowly makes his way to his table shaking hands with every person at every other table. He settles into his booth.

PENNY

Let's make our move.

BRADLEY

Can I stay here?

SUSAN

No, you come.

The team moves over towards George. He notices them approaching. They clearly don't look from around Chunky.

PENNY

George Harman, we've wanted to meet  
you.

GEORGE

(to Cynthia)

Cynthia, if I had to guess, these  
people look like they're from  
*Hollywood*. They're certainly not from  
Chunky.

SUSAN  
Guilty as charged. Can we buy you a drink?

GEORGE  
(suspecting they want something)

Sure, I'll take a whiskey.

Penny motions to the waitress.

GEORGE  
So... what brings you city slickers to Chunky, Mississippi? I doubt it's the gumbo...

George lets out a bellowing laugh.

BRADLEY  
(under his breath)

Wow.

Susan elbows Bradley.

SUSAN  
Mr. Harman, we come on behalf of AMG Studios. My name is Susan Chen, I'm with CAA. This is Bradley Batton, our screenwriter.

GEORGE  
Ooh! A Hollywood screenwriter! No one's more full of shit on this planet!

BRADLEY  
Thanks?

PENNY  
And I'm Penny Lopez, I am a producer that was sent by Clark Stie.

GEORGE  
You work for Clark Stie?

PENNY  
Yes, I do.

GEORGE  
I'm sorry to hear that. (beat) What



can I do for y'all?

SUSAN

I'm sure you want to enjoy your meal, Mr. Harman. We'll get to the point. We are interested in you directing a new film.

GEORGE

Man, I can't get away from y'all. Go on...

PENNY

The studio is interested in your directing a film. We brought the whole team to discuss with you.

GEORGE

What kind of film?

SUSAN

What you do best - action, explosions, ultimately, we want to create a franchise. This will setup your family for generations to come.

GEORGE

I have enough money. This sounds like quite a commitment.

PENNY

It would be, but America misses your talent, George.

GEORGE

That's very sentimental. Sounds like Clark's ass is just on the hot seat and he's desperate.

Susan gets annoyed.

SUSAN

We can find another director for the job if you're not interested. We have plenty on the studio roster. Cmon guys, let's not bother Mr. Harman anymore.

They begin to exit.

GEORGE

I'm interested to hear more. (beat) I haven't done a film in awhile, but it'd be good to dust off the ol' skills. I miss filmmaking.

SUSAN

That's great. Can we setup a time to talk in more detail tomorrow? Ideally, we'd like to bring you back to LA next week and start pre-production in three weeks.

GEORGE

Let me talk this over with my wife and I'll meet up with y'all tomorrow. Sound good?

PENNY

Yes, we'll meet you at the local coffee shop at 10 AM. Does that work?

GEORGE

The Honky Tonk Cafe, I'll see ya there! Even you, Hollywood screenwriter!

BRADLEY

Bright and early.

GEORGE

10 AM *is* early for a writer!

George lets out another belly laugh. The team closes out their tab and exits the restaurant.

CUT TO

INT. HARMAN HOUSE - LATER

George gets into his pajamas. Cynthia takes off her makeup at the vanity. George is seemingly pleased with himself.

CYNTHIA

What is so funny, George?

GEORGE

We have a tremendous opportunity here, Cynthia. (beat) Before we met, Clark Stie used me and threw me out like an old condom in Hollywood.

CYNTHIA

I know you've made mention of this before, but I didn't know the full story.

GEORGE

20 years ago... they fired me from *Galactic Collision* after a production assistant was killed in a pyrotechnic blast... I took all the safety precautions, but Clark and the studio pinned it all on me. Like it was totally my fault. I never had any accidents on any of my sets ever. I never told you this because I was so ashamed.

CYNTHIA

This is awful, I didn't know the extent of it. But George, they want you to go back to LA. You promised we'd never go back. It's been such a blessing the way things worked out here.

GEORGE

I have a better idea, my dear. If they want me to do this film so badly, we'll film it here!

CYNTHIA

Here??

GEORGE

We film it here. They'll say yes because the initial projections will be much cheaper to film outside of LA. But I'll create the biggest and most expensive flop in history. This will make *Waterworld* look like an indie budget!

CYNTHIA

Do you think that is a good idea?

GEORGE

Clark and the studio shamed me and ran me out of town. This is my chance to level the balances!

George takes a moment to calm himself.

CYNTHIA

Come to bed, George. We can talk about  
it more tomorrow.

George acquiesces and turns out the lights.

CUT TO

INT. HONKY TONK CAFE - DAY

Penny and Susan order at the coffee shop. George is 10  
minutes late. The menu on the wall reads: 1) "CHUNKY MONKEY  
MUD", 2) "THE SOUTH WILL RISE AGAIN", 3) "LET'S GO BRANDON",  
4) "THE GOOD LORD'S LATTE". At this point, nothing surprises  
Penny and Susan about Chunky.

SUSAN

I'll take the Chunky Monkey Mud  
coffee, please.

PENNY

I'll take the "South Will Rise Again"  
Americano, please.

It pains her to say the words. They sit.

PENNY

Where's Bradley?

SUSAN

I told him we don't need him yet. This  
is strictly about the overall deal.  
(beat) So is George a no-show or what?

George ENTERS the Honky Tonk Cafe.

GEORGE

Susan! Penny! Nice to see you. Ohh I  
see you got the Chunky Monkey and  
South Will Rise Again, the best!

George motions to the Barista.

GEORGE

I'll take The Good Lord's Latte! Extra  
angel dust for this devil.

He sits.

GEORGE

So! Let's talk. Tell me what you're

thinking.

SUSAN

Ok. You come back with us to LA, we sign a contract with AMG studio. \$200 million budget for the first film.

PENNY

5 movie deal. We pay you \$100 million all in. This deal signals to Hollywood that we've buried the hatchet after what happened 20 years ago.

GEORGE

No.

PENNY

(beat) No? What's the issue? That's a fantastic deal.

GEORGE

We film here. I'm not going to LA. We use locals here. This community has given me a lot, I want to give back to them. Plus the projected budget will be a quarter of what it would be to film in LA.

SUSAN

I'm not sure the studio will go for that. What if we start with the first film here and the rest in LA?

GEORGE

We film here. You tell Clark that's the only way this project flies with me on board. If he wants to work with me, he'll make it work. And one movie at a time.

SUSAN

What if he says no.

GEORGE

I've made my stance clear. (beat) I've already been a big fish in a big pond, and I like this lil' pond now.

George exits. Penny and Susan look at each other - stunned. They exit.

CUT TO

EXT. OUTSIDE HONKY TONK CAFE - LATER

Penny and Susan look around to make sure no one eavesdrops.

SUSAN

We need to talk to Clark about this. I don't think George's demands are going to work.

PENNY

He wants George badly. But consider this: if we sign him, even one film, do you realize how much money this will be? And the fact that we have equity points with each film? This is huge money.

SUSAN

I know. But something tells me George is screwing with us. I don't trust him.

PENNY

Look, don't mess this up. Who cares if you trust him or not, let's just get him signed onto this deal. Eyes on the prize.

SUSAN

I want to talk to him myself.

PENNY

Don't do anything dumb. We're making this movie. I'll confirm the changes with the studio.

SUSAN

That's fine, but I want to speak with him privately.

Susan exits.

CUT TO

EXT. GEORGE HARMAN'S HOUSE - LATER

Susan approaches George's house. It's an old, two story house with a wrap-around porch. George sits on the porch in a rocking chair, smoking a pipe.

SUSAN

Hi George. We spoke to the studio and they agreed to your terms.

GEORGE

That's grand.

SUSAN

Yes, we are looking forward to this deal. But I need you to give me your word that you'll finish this project on time and on budget - \$80 million. Can you agree to that?

GEORGE

You bet, Susan.

SUSAN

For what it's worth, I know it was a little before my time, but I think how they treated you after that set accident was wrong.

GEORGE

I appreciate that, Susan.

SUSAN

But if you fuck this up, I will see to it that you're buried forever.

George is taken aback.

GEORGE

Now that isn't any way to talk in the south.

SUSAN

This is a serious deal with serious money for you. I ask you honor the deal.

GEORGE

Don't you worry about a thing, Susan. I honor my word.

Susan acknowledges this and leaves. George gets up to move inside.

GEORGE

And my word is to deliver what Clark Stie has coming to him.

CUT TO

INT. THE OL' CHUNKY WATERING HOLE - NIGHT

The local bar is dark and divey. Bradley types away on his laptop working on the outline for the movie. JAMIE LEE JENKINS, 20s, a blonde sex bomb, whose sass matches her ass, walks in from the back room and spies Bradley typing away.

JAMIE

You ain't from around here, huh.

BRADLEY

You clearly are.

JAMIE

Let me guess your drink... something clear, huh. Vodka soda?

BRADLEY

NO... WHEATGRASS.

JAMIE

Mmmm, I can pull you some of that out of the lawnmower for ya.

BRADLEY

No, but seriously. Where can I get a kale smoothie in this town?

JAMIE

You pussy...

BRADLEY

I like drinking that too.

JAMIE

Ooh look at you. Not quite a gentleman, are ya? Definitely not from around here. (beat) What're ya working on?

BRADLEY

If you haven't heard, we're filming a movie in this town.

JAMIE

I heard alright. Maybe you can write me a role.



BRADLEY

If you're lucky, I will.

JAMIE

If you're lucky, you'll get a lot more than an actress.

The tension reaches a boiling point. Jamie moves in closely... and licks Bradley's nose.

JAMIE

For real, you need a drink. This one's on the house. What'll it be?

BRADLEY

Since you're out of wheatgrass, I'll take a tequila on the rocks with a lime.

JAMIE

Alright, hun. I'll take one with ya. Why don't we make it a double?

He coyly grins back at her.

CUT TO

INT. JAMIE'S APARTMENT - LATER

Jamie and Brad stumble into the front door of Jamie's laughing. They share a quick gaze and start making out feverishly. The passion boils over.

Jamie throws off her shirt. Bradley follows suit.

JAMIE

You ever two stepped in your underwear?

BRADLEY

WHAT?!

JAMIE

Alexa, play George Strait.

"Check Yes or No" by George Strait comes on. Jamie grabs Bradley, prepared to dance.

BRADLEY

Jamie, this is weird.

JAMIE  
SHUTUP YOU LITTLE HOLLYWOOD BITCH AND  
DANCE WITH ME.

She presses her large chest against him. He acquiesces. She leads him in a two step dance as he catches on. They dance through the completion of the song.

JAMIE  
Ok, now I'm ready.

She jumps in his arms and kisses him passionately. He carries her into the hallway.

BRADLEY  
Which way??

JAMIE  
LEFT!

They fall onto her bed. She pulls off his pants.

BRADLEY  
Wait-

JAMIE  
What?!

BRADLEY  
I need to get into the mood as well.  
Alexa, play Kenny G.

Kenny G.'s "Forever in Love" comes on.

JAMIE  
You LA guys are unbelievable.

A few moments go by as Bradley takes in the music. He reaches down below to confirm that he is hard.

BRADLEY  
Ok!

He rolls over on top of her and screams.

CUT TO

INT. JAMIE'S APARTMENT - MORNING

Jamie and Brad lay in her bed under the covers, naked. She lays her head against him.

BRADLEY

You are fun.

JAMIE

I've been doing my Kegels. (beat)  
So... Kenny G is what does it for ya,  
huh?

BRADLEY

Listen. I have an emotional penis and  
he has to be in the mood.

JAMIE

An emotional penis! I've never heard  
of that before! And you speak of him  
in the third person!

BRADLEY

We all have our things. You had to  
have George Strait on.

JAMIE

I think all the kale smoothies are  
getting to your head and your...  
(beat) So tell me, what's going on  
with this movie.

BRADLEY

That's top secret.

JAMIE

Ain't nothing top secret in this town.

BRADLEY

Well, this is.

JAMIE

Is that right?

She reaches down his pants.

BRADLEY

I guess some things are negotiable.

JAMIE

I guess some things are. So tell me,  
what's going on with this film.

BRADLEY

I can't say!

She grabs him firmly down below.

BRADLEY

Okay! We came into town to bring George Harman back to LA.

JAMIE

Good luck with that. He retired here. I don't think he's too fond of LA either.

BRADLEY

Yeah, he said he wouldn't do the film in LA, but would do it here.

JAMIE

We're going to shoot a film here! (she squeals) Put me in it! Put me in it!

BRADLEY

Easy, relax! It's not that easy.

JAMIE

Oh shutup, you know you can put me in. Write me a role sensitive, writer boy. Or do you need to consult with your emotional penis?

BRADLEY

Seriously! It has to clear Susan and Penny and obviously George has to want to use you.

JAMIE

That won't be a problem, I was destined for stardom.

BRADLEY

And I have to write you a role as well, obviously.

JAMIE

I know how to take care of that.

She climbs to her knees and dives under the covers towards Brad's emotional penis. His eyes roll to the back of his head.

JAMIE

Is it working?

BRADLEY  
It's working.

JAMIE  
Am I jogging you're imagination about  
the role you're gonna write for me?

BRADLEY  
You're so jogging it.

JAMIE  
Good.

She continues. She does something that clearly Bradley's never experienced.

BRADLEY  
Wow, WOW! Okay... OKAY! Wow, you are  
good at that.

JAMIE  
Some things you only learn in the  
South.

She wipes her mouth.

JAMIE  
So am I in the movie?

BRADLEY  
You are definitely in the movie.

She squeals and hugs him.

JAMIE  
I wasn't born yesterday. I know how  
things work in Hollywood.

CUT TO

INT. COMMUNITY CENTER - DAY

George holds auditions for the new film. Signs are posted around town "Auditions for A Grand Ol' Hollywood Film". Everyone in town is lined up to audition. Every type of redneck you can imagine is standing in line. Penny and Susan look over the stack of resumes.

PENNY  
They all brought in their job resumes.  
Do we have any actual performers here?

SUSAN

Why are all their last names either Smith or Jones? Is everyone related in this town?

GEORGE

The original settlers in this area were from two families. They're not inbred.

PENNY

If you say so.

GEORGE

Alright, please call in Abe Smith.

Abe enters dressed in a brown, plaid shirt, Wranglers, alligator skin boots, and a Stetson hat.

ABE SMITH

Hey, y'all. Really glad to be here. I hope you cast me.

GEORGE

Great to have you here, Abe. Whenever you're ready.

He pops a slug of chaw into his mouth and winds himself up for an over performance.

ABE SMITH

You cant handle the truth! ... You don't want the truth because deep down in places you talk about parties; you want me on that wall, you need me on that wall! We use words like honor, code, loyalty, we use these words as the backbone of a life spent defending something, you use them as a punch line!

He throws over a chair and beats his chest in rage.

SUSAN

Thank you. Next.

Abe exits overly grateful. FRANK JONES, mid 20s, a total hunk and jock, muscles popping out of his shirt, enters.

GEORGE

Frank Jones... when you're ready,

Frankie.

Frank warms up his singing voice.

FRANK JONES

That I would do anything for love,  
Oh, I would do anything for love,  
Oh, I would do anything for love,  
But I won't do that, no, I won't do  
that.

Frank takes a bow and flexes. Penny leans over to Susan.

PENNY

This is a shit show.

SUSAN

A shit show is generous. I've never  
seen anything like it.

They approach George.

PENNY

George, this is a disaster. We can't  
use these people.

GEORGE

Relax! Trust the process. This is  
normal for casting a movie. We have  
people we can use in this town. Next!  
Jamie Lee Jenkins.

Jamie enters in tight jeans and a tight shirt. Her presence  
beams throughout the room. Bradley ogles here in the back.

GEORGE

Whenever you're ready, Jamie.

JAMIE

(she sings)

These boots are made for walkin',  
and that's just what they'll do.  
One of these days these boots are  
gonna walk all over you.

She eyes Bradley in the back at the end of the song and takes  
a dramatic bow. George, Susan, and Penny are all impressed.

CHASTITY WARGROVE, early 30s, tom boy with a large presence,  
enters. She's equipped with a flamethrower strapped to her

back and ten different sized lighters all strapped to her belt.

CHASTITY

I'm not an actor, y'all. But I know Mr. Harman likes big explosions and pyrotechnics. And *that*, is my specialty. Everyone stand back.

Chastity lights up multiple sticks and fires off her flamethrower.

CHASTITY

KICK THE TIRES, AND LIGHT THE FIRES!  
WOOO!

A huge spectacle unfolds in front of the team. Penny and Susan hide under the table. She blows out the flamethrower. Assistants rush in to with extinguishers to put out the fire. George grins.

GEORGE

I think we have our pyrotechnics specialist.

Penny's phone rings. She exits to take the call.

CUT TO

EXT. OUTSIDE THE COMMUNITY CENTER - DAY

Penny walks outside the Community Center to take the call. Clark Stie shows up on her phone.

PENNY

Hi Clark. How are you?

INTERCUT TO CLARK'S POOL IN LA

CLARK STIE

Penny! Good, good. How are things in *Chunky*?

Clark motions to his assistant to come towards him.

INTERCUT TO OUTSIDE THE COMMUNITY CENTER

PENNY

Ah... great! Things are coming along well. Things are moving along with George Harman. We're auditioning



talent today.

INTERCUT TO CLARK'S POOL IN LA

CLARK STIE

I heard he's not coming back to LA.

Two beautiful women in bikinis are marched out by an assistant. Clark waves them away, grossed out.

INTERCUT TO OUTSIDE THE COMMUNITY CENTER

PENNY

He's not. Yes, that was part of the deal that we cleared with AMG's operations. He wants to film it here.

INTERCUT TO CLARK'S POOL IN LA

CLARK STIE

Interesting. I see. If you can deliver from there, then do it. You'll save us a ton of money.

The assistant brings a flute of prosecco to Clark. He waves it away, motions that he wants a Martini.

INTERCUT TO OUTSIDE THE COMMUNITY CENTER

PENNY

That's for sure. There are nice scenic shots here as well.

An auditioner walks out of the Community Center and vomits in the background.

INTERCUT TO CLARK'S POOL IN LA

CLARK STIE

How has George been to work with? Be careful with him...he's a bit of a rascal.

INTERCUT TO OUTSIDE THE COMMUNITY CENTER

PENNY

Yeah, he's fine, I think. They love him here in Chunky. We'll keep an eye on him.

A raccoon runs by and a man chases after it, firing gun

shots.

INTERCUT TO CLARK'S POOL IN LA

CLARK STIE  
Is everything okay there?

The assistant brings the Martini.

INTERCUT TO OUTSIDE THE COMMUNITY CENTER

PENNY  
Yeah, just a standard day in Chunky.

INTERCUT TO CLARK'S POOL IN LA

CLARK STIE  
Penny, listen. We can't afford to have this project fail. My neck is on the line and so is yours and Susan's. I need you to ensure that George delivers a blockbuster film. Talk soon.

Clark hangs up and sips a Martini.

INTERCUT TO OUTSIDE THE COMMUNITY CENTER

Penny takes this in as the pressure doubles in her mind.

CUT TO

INT. DANNY JACOBS'S BASEMENT - NIGHT

Danny Jacobs types away in front of three screens, his Escalade sits outside the window. He is a true master of computer science. Beyond the computers, there is a complete moonshine fermentation system setup with multiple barrels and tubes moving moonshine throughout his basement. George Harman enters.

GEORGE  
Danny! You in there?

DANNY  
George! My man, how are you?

GEORGE  
I'm good, very good. We had our auditions today.

DANNY

Ah, yes. How was that?

GEORGE

Good, good. Listen, I need a favor. It revolves around tech expertise.

DANNY

You know I'm your man for that!

GEORGE

Exactly. I know you're great at editing film, but can you dig up some dirt on a few people in Hollywood?

DANNY

What do you need? I think so.

GEORGE

Good. I need anything you can find on Clark Stie at AMG Studios. Past lovers and mistresses. His dirty deals with the studio and other directors. I need everything.

DANNY

You really don't like this guy, eh?

GEORGE

This guy badly screwed me back in the day. Long story short, he destroyed my career in Hollywood.

DANNY

I hear ya, George. I'll start digging away. I think our best bet is to hack into the AMG database. We'll get everything we want in there.

GEORGE

Perfect. We're going to start filming this film shortly and I need the scoop by the time we go into post production. Copy that?

DANNY

Anything for the legend of Chunky!

GEORGE

You're too kind. Thanks Danny.

George exits.

CUT TO

INT. CHUNKY DINER - NIGHT

Jamie and Bradley sit across from each other, gazing into each other's eyes.

JAMIE

So... how's the emotional penis?

BRADLEY

It is high flying now that I'm with you.

JAMIE

Ooh, how exciting. Tell me, what's going on with the movie?

BRADLEY

Everyone loved your audition.

JAMIE

REALLY?? Am I going to be in it?

BRADLEY

I can't say, but maybe!

JAMIE

Yes!!

BRADLEY

But obviously that's not my call, I can't make any promises.

JAMIE

But you can write something for me, right?

BRADLEY

I mean, yes, but you know this situation is complicated.

JAMIE

I wonder how I could de-complicate it...

She reaches under the table and grabs his crotch.

JAMIE

What do you say we go back to my place  
and discuss further.

BRADLEY

If you insist.

JAMIE

I insist.

He motions for the check feverishly.

BRADLEY

Before we go, I need to go to the  
bathroom if you don't mind.

He exits to the bathroom.

CUT TO

INT. DINER BATHROOM - LATER

Bradley enters the bathroom with a bag. He checks under the stalls to make sure no one is there, but isn't entirely sure it's clear.

BRADLEY

I'm about to have wildly explosive  
diarrhea that is going to smell  
terribly! I advise anyone in here to  
leave immediately!

He waits and listens. The end stall flushes. Jimmy from the hotel exits the stall.

JIMMY

Goddamn LA people not used to southern  
food!

He runs out of the bathroom. Bradley is now satisfied and locks the bathroom door.

He drops his bag onto the counter and empties out 20 different lotion bottles. He overlooks them with joy.

He lines them up meticulously, one by one, tacitly acknowledging what each one will do for his skin. He must prepare his skin for Jamie.

An orchestra of lotion application unfolds. The base, the secondary and tertiary layers are all applied. He moves his

body sensually in an erotic dance, applying them all methodically.

He exits the bathroom back to the table once satisfied.

JAMIE  
Damn, you smell good!

He signs the check and they leave.

CUT TO

INT. JAMIE'S APARTMENT - LATER

They blast through the door, Jamie in Bradley's arms, they passionately kiss. Dejavu inside her apartment once again.

JAMIE  
Alexa! Play George Strait!

BRADLEY  
Seriously? Again?

JAMIE  
You've got your emotional penis, I've got George Strait!

They crash into the wall, knocking over lamps and pictures, feverishly taking off their clothes.

BRADLEY  
To the bedroom!

CUT TO

INT. JAMIE'S APARTMENT - MORNING

Jamie and Bradley lay naked, under the covers once again.

JAMIE  
That one calls for a cigarette.

She lights up and offers Bradley.

BRADLEY  
Smoking is so 1955. It's terrible for you.

JAMIE  
Oh I'm sorry, does this interfere with your kale smoothie diet? (beat) So

tell me... what brought you and your fancy LA team to Chunky, Mississippi? You *had* to have George Harman as director?

BRADLEY

I mean, basically yes. The head, Clark Stie-- well, I probably shouldn't say. That's kind of confidential.

Jamie GRABS his crotch.

JAMIE

You tell me... and I'll make it worth your while.

BRADLEY

Clark Stie, the head of AMG studio, is on the chopping block. Revenues are down. He put Susan and Penny in charge of making a turnaround film. George Harman has an incredible track record of creating blockbuster films and franchises so that's why we're all here.

JAMIE

I see... And how did you get roped into all this?

BRADLEY

You know, I yanked off the right people.

JAMIE

I can't tell if you're joking or not.

BRADLEY

In all seriousness, we have to deliver a very successful movie. But they wanted to bring George back to LA and he wouldn't do that so now I'm stuck with you in Chunky.

JAMIE

Aww, poor you. (beat) Hey question: are you into sexual pain?

She takes her cigarette and puts it out on his nipple.

BRADLEY

OWWW! No!

JAMIE

You will be soon enough.

Bradley runs off into the bathroom putting water on his nipple.

CUT TO

EXT. FILM SET - DAY

George Harman COMMANDS the film set with a megaphone. He sits propped up in a director chair. Chastity Wargrove SLINGS around her flamethrower and sets up the pyrotechnics.

CHASTITY

Director GEORGE! Redneck pyrotechnics are ready to ROCK N ROLL, SIR! WOOOO!

GEORGE

Excellent, thank you Chastity.

Jamie Lee Jenkins prepares for her scene.

GEORGE

Sound...speed... ACTION!

Jamie moves to her mark. FIRE! EXPLOSIONS! She screams as Frank Jones saves her.

Frank rides a horse and jumps over a fire line then jumps onto a rope and swings from a tree.

George captures all this, and loves the footage.

Chastity Wargrove does the moonwalk with her flamethrower shooting squirts of fire all around the set.

Bradley is sitting behind the production line, Jamie is sitting on his lap with a robe on. Penny and Susan approach the two of them and toss Jamie off his lap.

PENNY

What the hell is going on here?

BRADLEY

With her? We're just friends!



SUSAN  
Yeah, looks like it. And the script?  
This is dog shit.

BRADLEY  
Well, I thought we would play to  
George's strengths by--

PENNY  
--Did you watch the same movie I  
watched today?

BRADLEY  
I mean, I thought Jamie was great!

SUSAN  
Oh I see what's going on here. You're  
thinking with your dick now.

BRADLEY  
Look, it's not like that. Whatever you  
want me to do, I will do it.

PENNY  
Damn right. We'd hate to see you cut  
from CAA's roster when we get back to  
LA.

SUSAN  
You write a script like we know how  
you can write a script, understood?

Bradley acquiesces and quietly understands what they're  
saying.

CUT TO

EXT. FILM SET - LATER

Chastity Wargrove sets up the grand finale. Her excitement  
bubbles over. The film crew BRACES for impact.

CHASTITY  
I GOT FIRE IN MY BLOOD! YAH!

GEORGE  
And.... ACTION!

Chastity HITS the ignite button. In slow motion, a most  
beautiful explosion erupts in front of them all.

The crew and CAA team are blown backwards by it.

Penny and Susan arise from the blast.

George is cheering, thrilled by the footage he captured.  
Penny and Susan pull George aside.

PENNY

George, respectfully, this movie looks like what comes out of a dragon's ass after eating a fire sauce burrito.

GEORGE

What? It looks great! We need the pyrotechnics footage.

SUSAN

This is a complete and utter disaster, George, and you know it. We know how your past films have gone and it's nothing like this. You are clearly tanking this project intentionally.

George takes a moment to realize he's been caught.

SUSAN (CONT.)

This is a breach of contract. If you want to go down this path, we have an army of lawyers that can make your life very difficult.

GEORGE

Alright, ladies. None of that is necessary.

PENNY

We're dead serious, George. Don't try to fuck us over.

GEORGE

I'll talk to the team.

CUT TO

EXT. FILM SET - NEXT DAY

A new day of filming. George COMMANDS from the Director's chair once again. Chastity Wargrove is back, but seemingly has a new and professional way about her as does the rest of the crew.

The scenes look professionally done and well coordinated. Penny and Susan walk with each other observing everything.

PENNY

Much, MUCH better today.

SUSAN

What a difference a pep talk makes, right?

They shake hands feeling everything is under control.

CUT TO

EXT. GEORGE HARMAN'S HOUSE - NIGHT

George gathers all the townspeople involved in the film in his backyard that night, late. Jamie Lee Jenkins, Chastity Wargrove, Danny Jacobs, Frank Jones, Gus Johnson, Jimmy and others from the film crew are all there.

GEORGE

Alright y'all. Listen up. The original plan was to waste the movie budget, but our Hollywood friends have caught onto that. We're going to go to Plan B. I need dirt on this entire project. (beat) Jamie, you've been spending a lot of time with Bradley...What do you got?

JAMIE

Well, from my pillow talk with Bradley, he said that Clark Stie, the head of the studio, is on the chopping block unless this film is a major hit. Apparently, Susan and Penny are up for big promotions if this project is successful.

GEORGE

Bradley told you all this?

JAMIE

Yes, sir.

GEORGE

This confirms my suspicions, nice job. Chastity, I know you've been keeping an eye on Susan and Penny.

CHASTITY

I overheard Ms. Lopez talking to what sounded like Clark Stie the other day.

INTERCUT TO FLASHBACK

Chastity Wargrove walks out of her audition from the Community Center and overhears Penny Lopez talking on speaker on her cell phone. She notices she's speaking on a seemingly important call and coyly eavesdrops.

GEORGE (V.O.)

Yes! What did Clark say?

CHASTITY (V.O.)

Sounds like they don't trust you, but they need this film to be successful, badly. Similar to what Jamie said, this film *has* to be a blockbuster or they'll all get fired.

INTERCUT TO GEORGE'S BACKYARD

GEORGE

Excellent. If they want a blockbuster, I'll give them something they'll never forget. (beat) Danny, what have you found?

DANNY

Clark Stie has had multiple sex parties at his home in the Hollywood Hills, *without* his wife's knowledge. Sex, drugs, rock n roll, even some freaky stuff... you name it.

GEORGE

Great job, Danny. This is all very useful. We'll talk more later about the details. (beat) Gus, any news from the hotel?

GUS JOHNSON

Yeah! When Jamie comes over to Bradley's room at night, they do some *freaky shit* and wake up all my guests!

Everyone scowls at Jamie.

JAMIE

What! I'm gathering intel!

GEORGE  
Anything else that's useful?

GUS JOHNSON  
Penny obviously isn't used to southern cooking cuz she's wrecking our plumbing system too.

Everyone is grossed out.

GEORGE  
Ok, that's enough. Thanks Gus.

GUS JOHNSON  
You betcha!

GEORGE  
Frankie, any news from the coffee shop or restaurant?

FRANK JONES  
Nothing there, but when I go for a run, I've see Susan snooping on you.

GEORGE  
On me?

FRANK JONES  
Yeah, she hangs around this house, trying to see what you're up to.

GEORGE  
I'll make sure Cynthia keeps an eye on the front yard. (beat) Alright everyone, keep up the great work. Let's keep the film going smoothly and let them believe we're making a great film. Y'all are dismissed. (beat) Danny, come with me.

Danny follows George into his house.

CUT TO

INT. GEORGE HARMAN'S HOUSE - LATER

George let's Danny in through the back door of his house. They go into his office, to the computer.

GEORGE  
Alright Danny, can we pull up what

you've found on this computer?

DANNY

Yes, you won't believe how corrupt and gross Clark is.

GEORGE

Oh I believe it. Show me all the salacious details.

Danny types away on George's computer.

DANNY

Five years ago, Clark Stie threw a secret party in the Hollywood Hills at his home called "Sexpalooza". Very exclusive, very private. His wife was out of town at the time. He had a variety of industry people over including actresses, exotic dancers, lots of cocaine and heroine. All kinds of debauchery. They even did freaky stuff with animals!

GEORGE

None of this surprises me, but this is excellent. Well, maybe except the animals.

DANNY

Additionally, I found out that during your filming of *Galactic Collision*, Clark already knew that what he tasked you to do was completely unsafe. This would totally clear your name in the filmmaking world.

George takes this in, stunned.

GEORGE

I was young back then. I didn't know how much risk there was in that project. I did what the studio told me to do. (beat) This is an incredible find, thank you Danny. We will incorporate this into the film!

DANNY

Aren't you concerned about a libel lawsuit?

GEORGE

Let me worry about that. If we put all this damning information in, it will completely exonerate me.

DANNY

I'm just concerned for you. These are some big fish you're taking on.

GEORGE

I'll handle the Hollywood sharks. You keep digging. Thank you.

George exits.

CUT TO

EXT. FILM SET - DAY

George is back on the set. With a cheshire cat grin, he pulls Penny and Susan aside.

GEORGE

Hey, y'all. I just wanted to say thank you for this opportunity. It's great to be back in the director's saddle. I know we kind of got off on the wrong foot.

Penny and Susan look at each other, not sure what to think.

GEORGE

Moving forward, I'm happy to send y'all the dailies so you can see what's been filmed and how it's all coming together.

PENNY

I guess we don't need to involve our lawyers then?

GEORGE

Oh gawd no, leave the legal beagles back in Hollywood. We're going to make a great movie.

PENNY

That certainly is appreciated, George.

SUSAN

What prompted the change of heart?

GEORGE

I'm just excited to be filmmaking again.

PENNY

A lot of money has already been wasted so your cooperation is certainly appreciated.

GEORGE

You bet. Let's make us a grand ol' blockbuster!

George scurries back over to the set.

CUT TO

INT. THE OL' WATERING HOLE - NIGHT

Susan Chen sits at the end of the bar, sipping on a gin martini after a long day of filming, staring into the ether.

Danny Jacobs enters the bar. He approaches five seats down and sits. He shares a few words with Jamie and orders a whiskey on the rocks.

SUSAN

Have we met? You look familiar. Chunky is such a small town. I'm surprised I've never seen you around.

DANNY

(he recognizes her)

Hi, I'm Danny. I guess not.

SUSAN

I'm Susan. Destroyer agent from a faraway land.

DANNY

Oh, lovely. I assume you're here for the film?

SUSAN

You know it. Here to make some Hollywood magic.

DANNY

Is it not going well?



SUSAN

Like any film, there's always challenges. But I think it's coming along well now. What do you do here?

DANNY

I'm a film editor actually. I'll be handling the film in post production.

SUSAN

Oh I see. I'm surprised I haven't heard your name yet.

Danny notices her glass is empty.

DANNY

Can I buy you another... was that a gin martini?

SUSAN

Yes, you may.

Danny moves next to Susan, she happily accepts his advance.

DANNY

You're pretty.

Susan takes a long gaze into Danny's eyes.

CUT TO

INT. COUNTRY HOTEL - LATER

Susan is in Danny's arms as they blast through the front door of the Country Hotel, passionately kissing. They stumble past Gus Johnson at the front desk and head down the hallway towards her room.

GUS JOHNSON

Hey! Keep it down! This ain't no goddamn brothel! (beat) Jimmy, have you ever seen such a mess?

JIMMY

Must be a full moon out. Everyone's in heat! (he howls)

Susan and Danny ignore the two and keep moving. They plow into her bedroom and quickly disrobe.

CUT TO

INT. SUSAN'S HOTEL ROOM - NEXT MORNING

Susan and Danny lay naked under the covers, in each other's arms.

DANNY

That was... awesome!

SUSAN

Practice makes perfect.

DANNY

We have to do that again, SOON!

SUSAN

We will, don't you worry. (beat) So tell me, how well do you know George Harman? Seems like he's everyone's favorite guy in Chunky.

DANNY

George? Oh yeah, for sure. Great guy. I've done a lot of work for him over the years.

SUSAN

Really... so you've worked quite closely with him.

DANNY

Yeah, I guess so. I do research for him as well.

SUSAN

Research... what kind of research?

DANNY

I've been digging up dirt on some guy named Clark Stie in LA. It's someone he used to work with when he lived in Hollywood. Oh-- I probably shouldn't mention that.

Susan crawls on top of Danny.

SUSAN

No, tell me more. Your work is very intriguing.

DANNY

Aww, nah, I really shouldn't. It's

private.

SUSAN

Too bad, cuz I really wanted do what we did last night one more time. (she runs her hand over him) What have you found in your research project?

DANNY

I really can't say. George wouldn't want me to.

SUSAN

Fine. Get out.

DANNY

What?

SUSAN

You heard me. Get out of here. Right now.

DANNY

Are you serious?

SUSAN

Yes. Leave. Or I'll scream.

DANNY

Wow, ok ok, I'm leaving. You LA women are cranky. And weird!

Danny quickly puts on his clothes and heads towards the door. She texts the team to meet.

Susan moves to take a selfie in bed. She doesn't like the backdrop so she moves over to the dresser and sits on the ledge for a better angle. It cracks and she falls to the floor.

SUSAN

I hate this place.

CUT TO

INT. COUNTRY HOTEL LOBBY - LATER

Susan, Penny, and Bradley all meet in the lobby after Susan calls a meeting.

BRADLEY

What's going on? Why the fire alarm?

SUSAN

I found out some damning information.

PENNY

What's going on?

SUSAN

This whole thing is a setup. George Harman is trying to avenge an old grudge against Clark Stie through this movie.

PENNY

How do you know this?

SUSAN

Well, I slept with Danny, his film editor. He mentioned this information this morning.

BRADLEY

Look at you! Not the only one around here getting that Chunky ass!

PENNY

So you're saying they've been intentionally sabotaging this project to get back at Clark?

SUSAN

Exactly. We've got to get out here and cut our losses. This is a mess.

PENNY

No, we can't. We've gotta finish this. The money! We can't give up on this! I'm not willing to!

SUSAN

Penny, there's no fixing this situation. We've been played this whole time. We leave this afternoon.

PENNY

I don't think this is the right call, but I'm a team player.

BRADLEY

Can I at least say good bye to Jamie?

PENNY/SUSAN

NO!

All three head back to their rooms to pack.

CUT TO

EXT. COUNTRY HOTEL - LATER

The CAA team has their suitcases packed outside the hotel, awaiting the taxi. Susan calls George on her cell phone.

SUSAN

George. We're leaving. I just found out about your ruse.

INTERCUT TO INT. GEORGE'S HOME

GEORGE

Susan, I'm confused. What's going on?  
We're not filming today?

INTERCUT TO EXT. HOTEL

SUSAN

No. It's over. I found out your plan.  
You're wasting our time here. Good-  
bye.

INTERCUT TO INT. GEORGE'S HOME

George takes this in and contemplates his next step.

INTERCUT TO EXT. HOTEL

An old, rickety taxi pulls up to the hotel, the CAA team loads in their suitcases. Gus Johnson watches from the office.

GUS JOHNSON

At least things will quiet down here  
now and I can fix the plumbing!

CUT TO

INT. AIRPORT - LATER

The CAA team arrives at the airport. A tornado warning is in

effect. Sirens go off. Chaos ensues. CATTLE are running by. Flocks of GEESE and DUCKS are blown by the wind, one hits Susan in the face on her way in. The airport security personnel is ushering people downstairs. All flights are grounded.

OVERHEAD AIRPORT V.O.

All passengers must make their way to the lower level basement immediately. An F4 tornado warning is in effect. All flights are grounded until further notice.

PENNY

This is a nightmare.

SUSAN

Dammit!

BRADLEY

I guess we're staying in Chunky.

PENNY

We have to go back into town. We can't stay here.

The team, while dodging birds, hails a taxi from the airport and drives back to Chunky.

CUT TO

INT. COUNTRY HOTEL - LATER

The taxi rolls up and drops off the CAA team at the hotel again. Gus Johnson looks out the window.

GUS JOHNSON

Aww, shit. Just when I thought things would calm down.

JIMMY

Get the wrench and pipes ready.

The team enters.

SUSAN

Hi Gus, we're back. We'll need three rooms again.

GUS JOHNSON

Coming right up!

JIMMY

Y'all gonna bang the local talent again?

GUS JOHNSON

Jimmy! Where are your manners?

JIMMY

Just callin' a spade a spade.

They unload their bags once again and talk in Penny's room.

PENNY

Let's call Clark and let him know what's going on.

SUSAN

No, if he thinks this is a disaster, he'll think we can't handle the job. That's the last thing we need.

PENNY

We're going to have to tell him we need more money though!

SUSAN

I will handle that.

Susan pulls out her cell phone and dials Clark on speaker. He picks up.

SUSAN

Hi Clark? It's Susan.

CLARK STIE (V.O.)

Susan! How's everything coming along?

SUSAN

Great. We're going to need more money. Another \$20 million. George wants to add in more effects and pyrotechnics. You know how his movies go.

CLARK STIE (V.O.)

Even more than already allocated? This is getting very expensive. Is everything under control?

SUSAN

Yes, we're doing fine. Just a few extra bells and whistles.

CLARK STIE (V.O.)

Ok, I will have the office allocate more funds. But remember, I'm counting on you both to deliver. This is a career maker or breaker for you both.

He hangs up.

SUSAN

Great.

PENNY

All roads lead through George Harman. Unfortunately.

CUT TO

EXT. GEORGE HARMAN'S HOUSE - DAY

Penny and Susan approach George's house. George looks out the window and sees them coming.

GEORGE

Well look who is coming back.

He opens the front door and steps onto the porch.

GEORGE

I heard y'all had left.

PENNY

Well, we did, but the tornado kept us grounded.

SUSAN

Listen George, we want to make this work. I've seen the footage we have so far. It's good. Let's finish the job.

GEORGE

I need more money for pyrotechnics.

SUSAN

Another \$20 million is being allocated for pyrotechnics.

GEORGE

I need \$40 million.

SUSAN

It's not going to happen, George.



GEORGE

If we do this, we do this my way. Make it happen. We start again tomorrow.

George walks back into the house. Susan motions to Penny that she'll handle it. Penny quietly erupts in frustration.

CUT TO

EXT. NEW FILM SET - DAY

Tanks ROLL onto the field with a backdrop of forest. Helicopters circle above. A jet FLASHES by. George looks around in great pleasure, loving the upgraded effects he requested.

GEORGE

Chastity! How are we looking today?

CHASTITY

Ready to rock, sir! The tanks are in position. The choppers and jets are ready. We just need to setup the lighter fluid!

GEORGE

Excellent. Let me know when the fluid is ready.

CUT TO

INT. ARMY RESERVE UNIT STATION - DAY

JANET FRANKLIN, early 50s, tough as nails and the local Army reserve Colonel, stands in her control tower overlooking the area with binoculars. Her privates sit at command consoles nearby.

JANET FRANKLIN

Any news today, private?

PRIVATE

Yes, this weekend we are drilling on invasion readiness, Colonel.

JANET FRANKLIN

Our reserves are ready and on stand-by?

PRIVATE

Yes, Colonel. I believe we have units

in place in the surrounding areas.

She observes a local map with two coffee stains that she believes are the units.

JANET FRANKLIN

Excellent, thank you.

Janet continues to observe the horizon with her binoculars.

CUT TO

EXT. NEW FILM SET - DAY (CONT.)

The film crew continues working to setup the pyrotechnics scene. Chastity Wargrove DIRECTS the team. George Harman makes the rounds and ensures everything is in place.

The makeup artist touches up Jamie. Penny steps in front of Jamie.

PENNY

Do you mind giving me a little touch-up?

MAKE-UP ARTIST

Uh... sure.

She touches Penny up with foundation.

One of the crew rushes a bucket of lighter fluid along the fire line, but it's dripping fluid out the side. He then drops the bucket by accident and it spills on Bradley Baton's shoes who is standing nearby. Bradley doesn't notice.

GEORGE

OK, Chastity! Are we ready?

CHASTITY

Ready to go, sir! Redneck pyrotechnics are ready to rock! Let's fuckin' go!

GEORGE

Ok. Let's get the cameras rolling.  
(beat) Sound...speed...ACTION!

Chastity HITS the pyrotechnics switch. Fire POURS out of the helicopters via flamethrowers onto the field.

Tanks FIRE off rounds into the field. All out war ensues. George loves it.

Chastity then radios to the jets. Two fighters fly over and BOMB the field in front of the tanks.

A beautiful fire storm emerges, but the line from the dripping bucket CATCHES fire. The line quickly ignites and moves right to Bradley Baton's shoe.

He looks down and screams. George hears the scream and yells "MAN ON FIRE!" Bradley Baton is ENGULFED in flames. The team around him throws a blanket on him to put him out.

As the crew puts out Bradley, Chastity is distracted from calling off the jets.

She sees the jets circling, ready to fire off another round. She grabs the radio quickly.

CHASTITY

No more fire! No more fire!

GEORGE

Chastity! What's going on?!

Missiles FLY out of the two jets. The crew scatters, panicked. A HUGE blast at the end of the field. George captures it all on camera.

Another HUGE fire explosion occurs. Everyone has taken cover, but George celebrates.

GEORGE

WE GOT IT! WE GOT IT ALL! Bradley, are you okay?

Bradley is charred.

BRADLEY

Yeah, I'm ok.

GEORGE

Great, GREAT work everyone! We got fantastic footage.

Penny looks at Susan.

PENNY

What in the actual fuck was that?

SUSAN

I don't know.

Chastity looks over at the end of the field.

CHASTITY

Uhhh, sir... we have a problem! The forest caught on fire after the second round of missiles!

GEORGE

OH shit. FIRE TEAM!

CHASTITY

LET'S GO, LET'S GO, LET'S GO! MOVE!

The crew RUSHES over to the end of the field frantically putting out the fire.

CUT TO

INT. ARMY RESERVE STATION - DAY (CONT.)

Janet Franklin continues to look on the horizon. She sees the smoke burning from the field. Two jets BUZZ her tower and she ducks thinking they're under attack.

JANET FRANKLIN

I didn't call for the drill to start!

PRIVATE

Colonel! We're under RUSSIAN attack! Two unidentified bogies are on the radar!

JANET FRANKLIN

CALL UP THE RESERVES! Mobilize all units!

PRIVATE

Right away!

Sirens SOUND and lights FLASH inside the Army Reserve station. All personnel are scattering about in emergency mode.

CUT TO

EXT. NEW FILM SET - DAY (CONT.)

The fire crew continues to PUT OUT the fire frantically. The movie set tanks roll down the field and the film set helicopters circle above.

The Army Reserve tanks and helicopters approach, raring for conflict with what they think are Russian tanks and helicopters. They ignore the film crew.

They roll in closer and suddenly...BANG! The Army Reserve tank fires off a shot.

CHASTITY  
WE'RE UNDER ATTACK! WE'RE UNDER  
ATTACK!

The stunt team, the crew, all SCATTER, running through the forest that continues to burn. George Harman keeps his DP by his side and they continue to film.

GEORGE  
This is FANTASTIC! KEEP FILMING!

INTERCUT TO ARMY RESERVE COMMAND CENTER

Janet Franklin radios to her troops.

JANET FRANKLIN  
Destroy all enemy combatants  
immediately! Call in air support!

INTERCUT TO THE FILM SET SITE

The abandoned film tanks are blown up by the Army reserve helicopters and air support. The film crew is terrified in the forest and watches the scene unfold as the fire continues to burn.

George and his DP continue to film catching everything. Fire CONSUMES the field.

The film tanks are WRECKED.

The forest BURNS.

The crew is smoked out and terrified.

The Army reserve finally declares its dominion over the battlefield.

INTERCUT TO ARMY RESERVE COMMAND CENTER

LIEUTENANT  
Captain, we've secured the field and  
destroyed enemy artillery.

JANET FRANKLIN

Excellent.

PRIVATE

But there seems to be a few locals in the vicinity who are cheering on the battle.

JANET FRANKLIN

They have cause for celebration. We've defeated the Russians.

INTERCUT TO FILM SET SITE

George Harman celebrates with his DP as he's captured all the footage.

CUT TO

EXT. TOWN CENTER - LATER

The film crew gathers in the town center at the end of the day. Bradley Baton is burnt. Everyone else is smoked out and frazzled. George enters ecstatically.

GEORGE

Listen, everyone. I know today was intense, but we got FANTASTIC footage!

BRADLEY

I DON'T CARE ABOUT YOUR FOOTAGE! LOOK AT ME! IT'S GOING TO TAKE WEEKS TO REPAIR THIS SKIN!

JAMIE

Aww baby, it's nothing a few kale smoothies and a facial can't fix!

GEORGE

Y'all, I know it was crazy, but our movie is looking so good!

Penny and Susan emerge, pulling George aside.

PENNY

George, listen, I know you're happy with the footage, but that was unsafe and unprofessional for our crew.

SUSAN

It was a fucking disaster, George!

About 500 SAG violations occurred today!

GEORGE

I know, I know things got a little crazy, but--

Both Susan and Penny look like they survived a war. Penny tries to control her anger.

PENNY

--LOOK AT ME! I'M A DISASTER! I LOOK LIKE I JUST SURVIVED THE VIET CONG!

SUSAN

Penny, calm down.

PENNY

NO! THIS COUNTRY CLOWN HAS DRAGGED US THROUGH HELL AND BACK. I'M SICK OF IT!

SUSAN

George, what she means to say--

PENNY

NO! IT'S INSANITY!

GEORGE

Ladies, I meant to tell you this earlier-- but tomorrow we're going to Stennis Space Center. We film the end of the movie there.

PENNY

WHAT!?

GEORGE

Yes, I need that location for this film!

SUSAN

This is madness, George.

GEORGE

You told me you want a blockbuster. I need footage from Stennis Space Center! You thought today was exciting... wait until we film there!

They walk off. Penny stomps back to the hotel. George speaks to the rest of the group.

GEORGE

Alright y'all, I know it was a long day. But tomorrow, we film the grand finale of the movie. We head to STENNIS SPACE CENTER! (beat) I'll see y'all bright and early right here in the morning and we ship out at 6 am!

Chastity let's out a "YAW!" and high fives everyone around her. Jamie giggles in complete excitement and consoles Bradley.

CUT TO

INT. CARAVAN I-59 SOUTHBOUND - MORNING

Sunrise comes up as the film van caravan drives southbound towards Stennis Space Center.

George gazes out the window fully in his element, loving the early morning drive.

Chastity Wargrove checks all her lighters in the car. She has all her different sizes of lighters, all for different purposes, mounted on her belt. She is exceptionally effervescent for 6 AM. Bradley is not.

CHASTITY

This lighter is normally for a cigar, but you can use it on metal as well. THIS lighter is designed to light a fuse. This is what I used yesterday to light up the whole field!

BRADLEY

It appears you could completely burn a city to the ground, five times over.

CHASTITY

You give me enough fuses, hell yeah, brother.

BRADLEY

What inspired this passion?

CHASTITY

I was born from fire and water.

BRADLEY

...what does that mean?



CHASTITY

I'm just kidding, I like to say that to people cuz it sounds dramatic. No, but seriously, I kind of was. When my Mom was about to give birth to me, our house caught on fire and so I literally was born out of the fire. It's like I could feel the heat from the womb.

BRADLEY

And so you loved it ever since?

CHASTITY

Hell yeah, brother. Fuckin' love fire.  
ALWAYS TAKE A CHANCE WITH CHASTITY.

Bradley, recovering from the day before, looks out the window and applies Neosporin to his burns.

Jamie looks adoringly over at Bradley and grabs his crotch. She then checks her hair in her compact.

In the front van, Penny and Susan sit together.

PENNY

This must be karmic retribution. My ancestors fucked up badly. Like they spit on an indian burial ground or something and now I am paying for it.

SUSAN

Look, we finish this out, only a few more days. We collect our checks and take our promotions. That's it.

PENNY

I'm never leaving LA again after this. I'm going to get a wax at my spa when I get back, drink green tea, and get a hydro colonic cleanse.

SUSAN

I can't even think about that right now.

PENNY

Like for real, what did I do to deserve getting George Harman in my life.

As they drive, they pass a billboard that reads: "JESUS IS THE ANSWER TO YOUR PROBLEMS". Penny notices it.

PENNY

Oh, I get it now. He's the one behind my karmic retribution.

The majesty of Stennis Space Center becomes clearer as the caravan approaches. The team parks and sets up.

CUT TO

EXT. STENNIS SPACE CENTER - DAY

Two pyrotechnic gun boats cruise off the bay.

A massive crane tows a fake rocket to the launch pad.

Two helicopters circle the launch pad as Chastity radios down to George, flamethrower in tow.

CHASTITY

We're looking good, sir! Gun boats and helicopters are in place. And the ROCKET is ready to ROCK!

GEORGE

Excellent, Chastity. We will be ready shortly. I'll give you the call. Actors, are we ready?!

Jamie stands with Frank Jones.

JAMIE

Yessir! We are ready!

FRANK JONES

Uh, George, I have a question.

GEORGE

Yes, Frankie.

FRANK JONES

Do you think my character is experiencing inner angst about his role in society given ever changing gender and cultural norms for a man?

GEORGE

I'll let you make the call on that, Frank. (beat) Ok, let's do this!

They head towards the rocket launch pad. George sits on an elevated truck up high with his megaphone.

GEORGE

Sound...speed...and ACTION!

Jamie speaks her line.

JAMIE

Johnny, you told me if you really loved me, you wouldn't fly to the space station!

GEORGE

CUT! That's not the line, Jamie.

JAMIE

Oh...sorry!

GEORGE

Let's do it again. Scene 54, take two, mark! Sound...speed... and ACTION!

JAMIE

Johnny! Our love is bigger than any space mission!

FRANK JONES

I'm sorry, Jenny, I have to go. My mission awaits...

GEORGE

CUT! No...that's not it. Y'all, let's talk for a moment.

George climbs down from his elevated seat and walks over to Jamie and Frank.

GEORGE

Y'all, listen. The audience has to really feel like this is the last time you will ever see each other again. This is very sad! I need you to really GO FOR IT in this scene. Okay?

JAMIE

Yes, sir. Got it.

Just as George says "GO FOR IT," he drops his radio by accident and the transmit button is pushed.

CUT TO

EXT. STENNIS SPACE CENTER - DAY (CONT.)

Chastity Wargrove circles in the helicopter. She hears "GO FOR IT" from the radio and beams with excitement.

CHASTITY  
WOO! LET'S DO THIS!

Chastity HITS the ignition.

The rocket begins to launch, huge plumes of smoke emerge.

George looks at the tower and grabs the radio.

GEORGE  
NO! Chastity! WE'RE NOT READY!

George runs back to the camera.

GEORGE  
Start the cameras! Start the cameras!  
ACTION!

The crew films the explosion.

The rocket smoke plumes ENGULF the sky.

Fire POURS from the flamethrowers in the helicopters.

The gun boats FIRE off their rockets.

This is an explosion like George has never seen. He is awestruck.

GEORGE  
It's beautiful...

CUT TO

CHASTITY  
PRAISE BE TO OUR LORD!

CUT TO

SUSAN/PENNY  
What...the...fuck...

CUT TO

BRADLEY  
Nothing surprises me anymore.

CUT TO

EXT. STENNIS SPACE CENTER - DAY (CONT.)

The last pyrotechnic flare FIRES from the gun boat and FLIES errantly. It hits the support tower just as the rocket is beginning to liftoff.

Chastity sees this from the helicopter.

CHASTITY  
Uh oh... that's not good. (she grabs the radio) Sir, the launch tower is about to--

CUT TO

GEORGE  
What, Chastity?

The launch tower completely COLLAPSES, the rocket crashing as well.

Another BLAST occurs, blowing the crew and talent back on land.

The crew on the pyrotechnic boats get BLOWN into the bay.

Chastity's helicopter just escapes the blast.

The dust finally settles.

The camera is still rolling.

CUT TO

EXT. STENNIS SPACE CENTER - DAY (CONT.)

A loud beep RINGS in George's ear as he returns to consciousness. The entire crew slowly arises. Penny and Susan dust themselves off.

PENNY  
George, we have to shut this down. This is completely dangerous to the cast and crew and--

GEORGE

Shhh. Look...

PENNY

What am I looking at? We all barely survived.

GEORGE

The camera is still rolling...

George's eyes well up with tears of joy.

GEORGE

We did it, everyone! We got the footage of the finale! That's a wrap!

Everyone looks around in confusion.

BRADLEY

Wait, what?! I didn't write that!

SUSAN

You've got to be kidding me.

GEORGE

No, we got it! That's what we needed! Pack it up everyone, we head back to Chunky!

They all gather the equipment and head to the vans.

CUT TO

INT. CARAVAN I-59 NORTHBOUND - DUSK

The caravan pulls out at dusk as smoke smolders in the rear view mirror.

Everyone is exhausted and most of the crew is sleeping. Bradley looks to Chastity.

BRADLEY

So what happened out there today? Use the wrong lighter?

CHASTITY

Nah man, we just had a little miscommunication.

BRADLEY

Yeah, I'd say so!

CHASTITY

All's well that ends well, right?  
We've got this bad boy in the can now!  
Maybe I'll win an Oscar for  
pyrotechnics. Do they have an Oscar  
for that?

BRADLEY

Thankfully, no.

CHASTITY

Too bad. I think I'd might win one!

BRADLEY

But I think you'd be eligible for most  
safety violations.

The caravan arrives to Chunky late.

CUT TO

INT. DANNY JACOBS'S BASEMENT - NEXT DAY

Susan, Penny, and George all gather in Danny Jacobs's basement for post production editing. They observe the elaborate moonshine operation and his multiple computer screens. His different brews are on display: BASEMENT BRO, GIN N BASEMENT JUICE, SHOTGUN BLESSED, and BYTE DEBUGGER.

SUSAN

Interesting setup you have here.

DANNY

Yeah, good to see you again. Here's my  
QR code for the brews - 2 for 1 for  
y'all.

PENNY

Let's see the raw footage and make a  
plan for the edit.

GEORGE

You've got it all organized, right  
Danny?

DANNY

Yes sir.

SUSAN

We've had preliminary discussions on  
how this is going to go based on the

script, but we're missing some of the dailies.

GEORGE

Don't worry about that.

PENNY

What do you mean don't worry about that? We need all the dailies.

GEORGE

I think everyone has a good idea of how this should look in terms of the final product. It's not rocket science!

PENNY

Too soon.

GEORGE

You'll see a rough cut shortly. Danny, if you have any *questions*, feel free to reach out to me later.

George indicates that something tricky is going to happen later.

DANNY

You bet, George.

SUSAN

Ok then, we plan to head out of Chunky the day after tomorrow and we can give notes on the edit from our office in LA.

GEORGE

Sounds perfect.

They exit.

CUT TO

INT. LOCAL WATERING HOLE - NIGHT

Cast and crew party at the local watering hole. Jamie is slinging drinks to everyone involved in the film. Country music is blasting.

JAMIE

Hey y'all, we did it! First round on



the house!

Everyone cheers. Chastity holds up her drink and lights the top of the drink on fire.

CHASTITY  
Y'ALL! Watch this!

She chugs the drink while on fire. Penny and Susan approach the bar.

JAMIE  
Look who it is! Can I get y'all the regular? Gin martini and a tequila?

SUSAN  
Make it a double.

PENNY  
SAME.

Jamie goes right to work. The cast and crew two-step to the country music. Jamie serves up the two drinks.

PENNY  
Cheers. Well, we got through it.

SUSAN  
Barely.

PENNY  
You know, initially I hated this place, but it's not so bad.

SUSAN  
You want to stay here??

PENNY  
I mean no, obviously. But I think this film could be exactly what Clark is looking for.

SUSAN  
I want to see the rough cut first before we make that determination. (beat) Cheers to us however. To getting the job done.

PENNY  
Cheers. And I can't WAIT to get back to LA.

Bradley overhears them.

BRADLEY

What's this? We're talking about what we're going to do back in LA? For me, Urth Cafe first, obviously. Then I'll hike Runyon. And my skin is suffering. I need to get back on my regular schedule of kale consumption and lotion interspersed with a spa visit.

SUSAN

That all sounds lovely, Bradley. I'll be camping out at the spa as well.

PENNY

ME TOO. I can't wait. Where's George?

SUSAN

He said he'd be a little late.

CUT TO

INT. DANNY JACOBS'S BASEMENT - NIGHT

Danny and George are focused in his basement at the computer. George holds a jar of moonshine. Danny focuses on the edit.

GEORGE

I swear, your brew gets better and better every year.

DANNY

At your service.

GEORGE

Ok. You understand the game plan, right? (beat) We need two versions of this film.

DANNY

Yes, I've got it. How do you want to blend in the dirt about Clark? Should I mix it in throughout? Or front load it?

GEORGE

Let's mix it in between each scene. But more towards the beginning of the film.

DANNY

Ok, copy that.

GEORGE

But everything Penny and Susan saw in the dailies has to line up with the final edit for their version. Understood?

DANNY

Yes sir.

GEORGE

This has to be a perfectly constructed trojan horse. They see what they think is the final cut and then I'll swap it out at the premiere.

DANNY

Copy that.

GEORGE

I'll check back in shortly and see how it looks. Two versions. I'm gonna head to the wrap party now. Come by later if you want.

DANNY

I will, thanks.

GEORGE

You don't mind if I just bring this moonshine to the party do you?

DANNY

Not at all!

GEORGE

It's damn good.

George motions a "cheers" on the way out.

CUT TO

INT. LOCAL WATERING HOLE - NIGHT (CONT.)

The crew is noticeably rowdier than previously, line dancing and stomping away. Jamie is slinging drinks to everyone.

George walks in and the crew cheers. He begins to line dance with the crowd as he enters. He finally taps out and makes

his way to the bar.

JAMIE

Look at you go, George! I ain't see anyone dance like that since my brother shot at my daddy when he was drunk!

GEORGE

Whew! I am gassed already! I need to get back into shape!

JAMIE

How about a beer? That'll get you into shape.

GEORGE

Sounds grand, Jamie.

Chastity approaches George.

CHASTITY

There he is! The man of the hour!

GEORGE

Hey Chastity! How are you feeling after filming?

CHASTITY

I'm just sad we're not blowing anything up today. The last few days have been AWESOME!

GEORGE

That blast at Stennis was something else.

CHASTITY

It was the time of my life. Woo!

Bradley moves over to the bar by Jamie and ogles her.

BRADLEY

Hey sexy.

JAMIE

Well hello there, mister. You feeling that whiskey yet?

BRADLEY

Yes, I am. What do you say we throw on

some George Strait later and do our favorite dance?

JAMIE

Is your emotional penis up for it?  
He's temperamental, ya know!

BRADLEY

He's in the mood.

Penny and Susan approach George.

PENNY

George! Good to see you here finally.

SUSAN

Can you believe we made it?

GEORGE

I know it was a wild ride, but always glad to complete filming.

PENNY

I know we had a rough start to all this, George, but we're thankful this is completed and it appears we have a great film on our hands.

SUSAN

The final product is all that matters, right?

GEORGE

Yes, absolutely. I look forward to premiering the film in Los Angeles next month.

PENNY

How soon do you think you'll have the rough cut ready?

GEORGE

Shouldn't be too long. Most likely a month.

SUSAN

Great, we look forward to it.

Chastity jumps out to the center of the dance floor as the music picks up.

CHASTITY

We may not win every game, but we've never lost a party!

Everyone joins her on the floor for a group dance.

CUT TO

INT. DANNY JACOBS'S BASEMENT - A FEW DAYS LATER

Danny continues to work on the edit a few days later. George returns to the basement.

GEORGE

How's it all going?

DANNY

It's coming along well.

GEORGE

You got the part in about the sex parties?

DANNY

Yup.

GEORGE

And the hookers dressed in unicorn costumes?

DANNY

Yup.

GEORGE

And all the blow they snorted off of George Clooney's ass?

DANNY

Yeah, I got that. Do you want that in with the rocket explosion scene?

GEORGE

Yes. (beat) And what about the animal sex? The pigs? You got that too?

DANNY

...We're putting that in?

GEORGE

Yes! Everything! Everyone needs to know who Clark Stie is and I want the

full story included about the mishap with *Galactic Collision*.

DANNY

It's all in there! It'll be ready in two weeks.

GEORGE

Excellent. I can't wait.

CUT TO

INT. GEORGE HARMAN'S HOUSE - LATER

George heads into his house. He sits down at the kitchen table. Cynthia greets him.

CYNTHIA

How's the film coming along?

GEORGE

Excellent. It looks great. Our version that is.

CYNTHIA

Y'all are going through with this then?

GEORGE

Yes, I must. They can't do anything to us because we aren't part of Hollywood anymore.

CYNTHIA

I'm just nervous there will be retribution. These are powerful people, George. I really don't think this is the best course of action.

GEORGE

Cynthia, this man ...he ruined my life. He ended my career. There's nothing out there they can take from us. This town is who we are and they don't understand it. I'm going through with this.

CYNTHIA

I'm just concerned about unforeseen consequences from this course of action.

GEORGE

Cynthia, I need your support on this.

She takes this in.

CYNTHIA

I love you and I support you. But I have reservations.

GEORGE

When we get to LA and watch this film during the premiere, Clark Stie will be completely exposed and I will be exonerated. He will be mortified. I want us to see it in person.

CYNTHIA

I will say, I'm excited for a little vacation myself!

GEORGE

This will be a vacation we'll never forget.

CUT TO

EXT. FLYING MONTAGE

MONTAGE OF THE CHUNKY CREW FLYING TO LOS ANGELES.

Entering the airport. Chastity wears a shirt that reads "MISSISSIPPI: AS SOUTHERN AS IT GETS".

Jamie wears pink head-to-toe. Pink faux fur hat, a pink leather jacket, pink jeans, a pink suitcase, and pink sunglasses.

They load onto the plane.

Chastity and Danny entertain themselves on the flight playing beer pong across the aisle.

Jamie pulls out a picture of Bradley on her phone and lovingly gazes at it. She kisses her phone.

Frank takes out a tension bungee chord and works out his biceps.

They exit into LAX feeling excited and starstruck.



JAMIE

Chastity, do you think a famous agent will notice me here?

CHASTITY

Yeah, they'll notice you alright. They'll put you in Legally Blonde 8.

JAMIE

I think I'd be fantastic.

CHASTITY

Are there any explosions in that movie?

JAMIE

Thankfully NO. Unless Bradley gets some funny idea.

They hail a taxi outside the airport.

CUT TO

EXT. GRAUMAN'S CHINESE THEATRE - NIGHT

The crew, media, actors, and everyone involved congregate outside the Chinese Theatre. The marquee displays "ATOMIC IGNITION." The media snaps pictures on the red carpet.

Penny Lopez and Susan Chen pose on the carpet, dressed immaculately. Clark Stie exits a limousine with his wife who is holding his arm.

The Chunky film crew all exit from limo bus.

George and Cynthia Harman exit from another limousine. Entertainment Tonight interviews Clark Stie.

ET REPORTER

Mr. Stie, with the highly anticipated return of George Harman as director, do you feel this film will be a home run?

CLARK STIE

I'm very excited to show the world this film. It has something for everyone. Romance, action, suspense - this is a vintage George Harman film and the studio has high expectations for it in the box office.

ET REPORTER

Thank you, Mr. Stie. We look forward to seeing "Atomic Ignition".

CLARK STIE

Thank you.

The reporter moves over to Penny and Susan.

ET REPORTER

Penny Lopez, it has been rumored that you will likely take over the reigns at AMG Studios, contingent on a blockbuster hit, once Clark Stie retires. What do you see as your vision for the future of the studio?

PENNY

We will produce films that every ethnicity and culture can relate to, unsung heroes of our rich history as a nation.

ET REPORTER

That is a truly inspiring vision. Best of luck at tonight's premiere.

PENNY

Thank you.

The Chunky film crew moves over to behind Penny to get a picture with her, but she keeps moving down the carpet to get away from them. Susan Chen walks by the ET Reporter.

ET REPORTER

Susan Chen! (she approaches) The Hollywood Reporter previously reported that "Atomic Ignition" used predominantly local hire talent from Mississippi for George Harman's film. Does CAA see this as a new model for casting talent in the future?

SUSAN

Absolutely not.

She walks off. They all move into the theater.

CUT TO

INT. GRAUMAN'S CHINESE THEATRE - CONT.

The CAA team, Clark Stie and wife, the Chunky crew, the media, and George and Cynthia Harman all enter into the theatre. Danny Jacobs waits for everyone to enter as he slips up the back stairway towards the projector room.

Old acquaintances shake hands as they finally get settled. George looks up to the projector room and makes eye contact with Danny. They nod in understanding to each other.

Danny hops on the computer and pulls out a USB jump drive. He uploads the movie onto the computer and prepares to play it.

Susan Chen exits a bathroom and speeds down the hallway upstairs. She passes by the projector room and thinks she sees Danny through the glass window in the door. She opens the door.

SUSAN

What are you doing?

DANNY

Oh, hi! I'm...uh...just making sure the format of the file will work on this projector.

SUSAN

It's Digital Cinema Package. You converted it to that, right?

DANNY

Yes! Of course. Yes.

She takes a moment to observe him. She feels his arm.

SUSAN

Have you been working out? You look bigger.

Suddenly, Danny realizes this is going in a different direction and goes with it.

DANNY

I mean, yes, I have been.

SUSAN

It's a good look on you.

Sexual tension is in the air. They suddenly kiss passionately. Danny kisses Susan's neck and they crash into

the walls.

Danny lifts Susan onto the desk, caressing her neck, and coyly hits "Enter" to start the film, while she's lost in the moment.

CUT TO

INT. GRAUMAN'S CHINESE THEATRE - CONT.

Downstairs, the lights lower and the film begins. The audience claps. Scenic, establishing shots of Chunky, Mississippi are first shown.

Five minutes into the film, it starts to feel like a documentary. The audience is confused.

Then... "Clark Stie was widely known for throwing debauchorous parties in the Hollywood Hills." Visuals of debauchery, snorting blow, wild parties, naked models in the pool dancing with Clark.

The audience gasps.

"...Animals were incorporated as well..."

The audience gasps LOUDLY. The Chunky crew starts to snicker amongst themselves.

CHASTITY

And I thought in Chunky we had some  
freaky shit! Damn!

FRANK JONES

OH...MY...WORD.

"...Clark Stie withheld crucial safety data from George Harman while filming *Galactic Collision*..."

Clark Stie looks on in terror. He suddenly realizes everyone is staring at him. His wife stands, and walks off. He is paralyzed with fear.

CUT TO

INT. GRAUMAN'S CHINESE THEATRE - CONT.

Danny and Susan are half naked as their kissing escalates. Susan stops for a second. She hears a commotion going on downstairs and stops.

SUSAN

What the hell is going on down there??

She looks out the projector window and sees Clark Stie screaming at the audience. She then watches the movie screen and sees footage of Clark slapping a pig's butt.

SUSAN

Holy shit... this isn't the movie! Did you do this??

DANNY

Uh.. maybe?

SUSAN

Get out.

DANNY

Seriously, this again??

Susan storms out of the projector room, down the stairs, towards the main theater.

CUT TO

INT. GRAUMAN'S CHINESE THEATRE - CONT.

Susan enters the main theater. Absolute pandemonium ensues. Clark, belligerently screaming, throws popcorn at everyone. The Chunky crew laughs hysterically. Clark's wife cries in the lobby. Penny attempts to calm down Clark.

CLARK STIE

WHERE IS GEORGE HARMAN?! WHERE IS HE!  
I'M GOING TO KILL HIM!

PENNY

Clark! Please, try to calm down!

CLARK STIE

FUCK OFF! EVERY LAST ONE OF YOU! YOU  
DUMB, COUNTRY REDNECKS! YOU ALL DID  
THIS!

CHASTITY

Oh shit, he's as mad as a wet hen.

GUS JOHNSON

We may be rednecks, but we ain't dumb!  
Jimmy!

Gus PUNCHES Clark in the left eye. Clark is stunned. Jimmy then PUNCHES him in the right eye and he falls.

PENNY

Guys, please! Calm down! We'll sort this out later!

The movie finally shows the footage of Stennis Space Center explosion.

CHASTITY

Wow! That turned out great! Jamie, look at you in that scene...

No response from Jamie.

CHASTITY

Jamie?

Chastity turns around. Jamie and Bradley are in the back of the theatre making out.

CHASTITY

JAMIE!

JAMIE

Damn, I look good!

INTERCUT TO

PENNY

Clark, we have to go.

Penny rushes Clark out of the theatre. Susan sees them and joins. They pass Clark's wife in the lobby who's in tears.

CLARK'S WIFE

You're a sick fuck, Clark! I want a divorce tomorrow!

Clark and Penny get into the limousine and speed off. Susan consoles Clark's wife and helps put her hair and dress back together that is falling apart from her rant.

INTERCUT TO

The chaos continues, but quietly, George Harman sits in the back of the theater basking in the glory of Clark's humiliation. He finally stands and takes a bow, the remaining crowd applauds. The media laughs in disbelief.

CUT TO

INT. CLARK STIE'S OFFICE - NEXT DAY

Penny and Susan sit in Clark's office overlooking Santa Monica and the ocean forlornly. Clark initially has sunglasses on to cover his black eyes.

CLARK STIE

Will you two explain to me how the hell this happened?? This is a complete disaster!

Penny and Susan sit in silenced shame. Clark removes his sunglasses exposing his black eyes.

CLARK STIE

Look at the headline in Variety today! "SWEET REVENGE: George Harman Exposes Clark Stie - ATOMIC IGNITION An Atomic Hit Job on the Studio Head" - THIS IS TERRIBLE. (beat) How did you two let this happen?

PENNY

Sir... they tricked us. We saw the dailies. We saw the final cut! They made a duplicate copy and added in...well...everything else.

CLARK STIE

You mean to tell me you got outplayed by a bunch of country bumpkins in CHUNKY, MISSISSIPPI? Is this what you're telling me?

SUSAN

Sir, we suspected something was going awry, but we had it under control.

CLARK STIE

CLEARLY you did not! (beat) How did this happen? You two are the dream team. The heirs to the Hollywood throne and you let George Harman get the best of you!

Clark takes a moment and realizes the damage is done.

CLARK STIE

Holy shit... Credit to George Harman.

He's as crafty as ever. (beat) Was the launch pad scene crashing done with CGI? It looked so real.

PENNY

No sir... it was real.

SUSAN

Too real.

CLARK STIE

That is classic George Harman. (beat)  
Well, look. I have bad news for us all. I just received word from the Board of Directors that I'm fired.

PENNY

Oh fuck.

CLARK STIE

Yup, shows over for us I'm sad to say.

SUSAN

This can't be happening.

CLARK STIE

It's happening. And it gets worse: they're putting George Harman in as Interim Head of Studio.

PENNY

Are you fucking kidding me?

SUSAN

NO WAY.

CLARK STIE

Unfortunately, this is real.

RECEPTIONIST (V.O.)

Sir, George Harman arrived. He says he wanted to drop by and say hi to an old friend.

CLARK STIE

You've gotta be kidding me. (beat)  
You're both dismissed.

Penny and Susan exit. They scowl at George as he passes by them in the hallway.



GEORGE  
Morning, ladies!

George saunters through the hallway dressed in vacation apparel, as relaxed as can be. Everyone in the office in in shock that he's there. He approaches Clark's office gleefully.

GEORGE  
Knock, knock! Pack it up, baby.

CLARK STIE  
Look who it is. The ballsiest man I know.

GEORGE  
Well you know, I'm on vacation in Los Angeles, but now I've got a new, shiny title. How could I not stop by and see my old colleague.

CLARK STIE  
I don't know how you pulled this off.

GEORGE  
Well, you were dumb enough to hire me. Credit yourself. I had to give my encore performance.

CLARK STIE  
You got me back after all these years.

GEORGE  
As they say in Hollywood, all's fair in love and war, right Clark?

CLARK STIE  
I guess so. Live by the sword and die by the sword. Honestly, George, I didn't think you had the balls to do what you did. Or the intelligence. But you proved me wrong.

GEORGE  
Us country folk aren't as dumb as we look. (beat) Nice office you got here. I guess I should be moving in shortly.

CLARK STIE  
About that...What are your plans as Interim Head of Studio?

GEORGE

Well as you know, I'm not too fond of Hollywood.

CLARK STIE

I was surprised you took the job.

GEORGE

I can understand that. But I think this studio needs a change in tone. I'd like to appoint someone who thinks he should be president of something.

George steps out of the office and addresses both Clark and everyone sitting in the open area.

GEORGE

As Interim Head of AMG Studios, I would like to name Matthew McConaughey as *permanent* Head of AMG Studios.

Matthew McConaughey enters the room.

MATTHEW MCCONAUGHEY

Alright, alright, alright! Looking forward to workin' with y'all and stepping up our game! Thank you George for passing me the baton. I'd like to start us off on the right foot doing a little breath work. Repeat after me.

He begins to beat his chest in the same way he did in Wolf of Wall Street. The employees look around in confusion.

MATTHEW MCCONAUGHEY

Cmon now, don't be shy!

GEORGE

You're all in good hands with Matthew. If you'll excuse me, I'm going to finish my vacation with my wife.

George exits.

CUT TO

EXT. STAR TOUR TRAM - DAY

George and Cynthia Harman sit on the Star Tour tram driving through the Hollywood Hills with other tourists. Everyone is dressed in Hawaiian shirts with Fannie packs and all are over

the age of 60. The tour guide colorfully describes each house as they pass by.

STAR TOUR GUIDE

Listen up, you colorful and vibrant seniors, are we ready to see some star mansions today??

CROWD

Yes!

STAR TOUR GUIDE

Alright, that's what I like to hear! Off to our left, we have the funny man, Owen Wilson's home. It features 6 bedrooms, 4 bathrooms and a lovely view of the LA basin and the Pacific Ocean.

CYNTHIA

Ooh that house is just beautiful. I always loved Owen Wilson too.

GEORGE

He's a weirdo. This town ruined him.

CYNTHIA

I still like him.

STAR TOUR GUIDE

Next up, to our right, tell me if you can guess this famous movie quote from this actor's house: "Yo Adrian!"

CROWD

Sylvester Stallone!

STAR TOUR GUIDE

That's right! You're all as bright as your Hawaiian shirts. Sylvester Stallone's mansion features 7 bedrooms, 5 bathrooms and a lovely backyard pool that overlooks the hills.

They turn the bend up a familiar hill. George recognizes Clark Stie's house from the film.

GEORGE

Cynthia, look. It's Clark's house.

CYNTHIA

Oh my word, I recognize it from the movie.

GEORGE

Let's get off the tram.

CYNTHIA

Right now??

GEORGE

Yes, I want savor this moment. (beat)  
Excuse me! We need to get off here.

STAR TOUR GUIDE

Sir, we don't allow guests to hop on and hop off.

GEORGE

Then we're getting off.

STAR TOUR GUIDE

Alrighty then! Good day to you sir, Bumblebeetuna.

George and Cynthia get off the tram.

STAR TOUR GUIDE

Speaking of Bumblebeetuna, that line was made famous by this man's house. Any takers?

CROWD

Jim Carrey in Ace Ventura!

STAR TOUR GUIDE

You are correct! That's also a line of his from Liar Liar.

The tram drives off. George and Cynthia take in the valley from the hilltop, overlooking the ocean and Clark Stie's house.

GEORGE

This is a special moment, Cynthia. I went through so much in this town. The backstabbing, the heartaches, the politics. They ruined my reputation here.

CYNTHIA

I'm sorry, George.

GEORGE

I feel like I finally conquered this place. I never felt like I fit in here either, but I was gifted to make movies so I came to the city of Angels. More like the city of demons.

CYNTHIA

But you survived. And now you've made a difference.

GEORGE

Yes, I did, but with a huge cost. And I finally got that sonovabitch back. To be honest, I don't feel bad about it one bit. (beat) Let's go home. I never want to come back here again.

They begin walking down the hill.

CUT TO

INT. BARNEY'S BEANERY BAR - DUSK

Chastity, Frank, and Danny have a beer and throw darts inside the bar celebrating a massive victory over the Hollywood team. Frank throws darts at 80 MPH from 10 feet back. They all share a basket of wings.

Jamie sits at the bar, drinking a beer, seemingly a little down. Chastity notices her and approaches.

CHASTITY

Hey girl, what's on your mind? You seem like you're somewhere else.

JAMIE

I mean, I had a great time at the premiere. But... I don't know. I feel like Bradley is going to go back to his life here and forget about me. I really love him.

CHASTITY

Aww, I understand. I'm sure he won't forget about you.

JAMIE  
I'm just not sure.

CHASTITY  
You know, I think I heard him outside.

JAMIE  
Bradley? He's here?

CHASTITY  
Hey y'all! Did you say Bradley was  
outside? I thought I saw him!

JAMIE  
REALLY??

Bradley enters the bar dressed in a tuxedo. Jamie gasps.

BRADLEY  
Did you really think this is how  
things would end between us?

She runs to him and they embrace.

JAMIE  
I didn't know! I figured you'd just  
come back here and bang all your  
Instagram models.

BRADLEY  
That would be a crummy ending to a  
screenplay in my opinion. I've got a  
better idea.

Bradley bends down on one knee and presents a ring. Everyone  
in the bar claps and cheers.

BRADLEY  
Jamie, my emotional penis picks you.  
Will you marry me?

JAMIE  
Absolutely, you weirdo!

The bar erupts in cheers.

CUT TO

EXT. MALIBU HILLTOP - LATER

The Chunky team sits in seats overlooking a makeshift altar

and the Pacific Ocean. Chastity Wargrove stands at the altar with Bradley who's still in his tuxedo. Chastity wears her regular jeans and flannel shirt, but with a priest's clerical collar around her neck as she prepares to officiate the wedding. Danny sets up his rental car with the doors open to play music. The music begins.

Jamie enters from behind the car as George Harman escorts her down the aisle. She is still in her street clothes, but has a bridal head cover on. Everyone looks on and smiles.

CHASTITY

Hey y'all, we are gathered here today to join Bradley and Jamie in holy matrimony. Bradley...

BRADLEY

With this ring, I thee wed.

He slides it on to her finger.

JAMIE

With this ring pop, I thee wed.

She slides the ring pop onto his finger. He licks it.

CHASTITY

Alright, cool! Uh...I guess that's it. (she remembers) Oh yeah! By the power vested in me by the GREAT STATE OF MISSISSIPPI, I pronounce you two husband and wife! Let's party!

Danny blasts the music from the car, everyone gets up to dance.

Bradley and Jamie exit the hillside, laughing, as the Chunky crew all throw rice at them. They hop into an old VW bus with cans tied to the bumper.

They drive off into the sunset as the cans clank along and everyone waves.

A sign in the window reads "JUST MARRIED AN EMOTIONAL PENIS"

FADE OUT