

INT STUDIO DAY

A very basic office with desk, and three chairs, one behind the desk, two in front.

Sean, sits behind the desk looking over some paper work when, Jay walks in through the door.

JAY  
Have you seen my pencil?

SEAN  
(distractedly)  
What?

JAY  
My pencil. Have you seen it?

SEAN  
No.

A voice from off camera disrupts the proceedings.

DIRECTOR (O.S.)  
Cut. Stop. It has to be an  
accusation. You think he/she's got  
the pencil. You want it back.

Sean, reshuffles the paper on the desk and then Jay walks in through the door.

JAY  
Have you seen my pencil?

SEAN  
(distractedly)  
What?

JAY  
(worried)  
My pencil. Have you seen it?

SEAN  
No.

The director walks into frame holding a script and shaking his/her head. An Assistant Director trails close behind.

DIRECTOR  
Pencil? No. No. It's got to be  
more accusatory. He/She's got the  
pencil.

(MORE)

(CONTINUED)

CONTINUED:

DIRECTOR (CONT'D)  
You want it back and you know S is  
going to lie to you. OK? Let's try  
it again.

The Assistant Director has raised their hand about to speak,  
but is silenced by the quick departure of the director.

DIRECTOR (CONT'D)  
Places.

ASSISTANT DIRECTOR  
Places everyone. We're rolling.

DIRECTOR  
Okay, roll camera.

The camera operator looks to the director.

CAM.  
Speed.

DIRECTOR  
Marker.

ASSISTANT DIRECTOR  
(stepping in front of  
camera holding up  
fingers)  
Kensworth Pencil Video Scene 5 Take  
8.

DIRECTOR  
Action.

The scene begins again, Sean bent over the paper'Sean on the  
desk as Jay walks in.

JAY  
Have you seen my pencil?

SEAN  
What?

JAY  
My pencil. Have you seen it,  
bitch.

The camera cuts to reveal several people in the studio  
staring to Jay. Director, Camera, Gaffer, Grip, Boom Op,  
producer all look on.

(CONTINUED)

CONTINUED: (2)

DIRECTOR

Whoa, whoa. What the hell was that?

JAY

You said to be accusatory.

SEAN

That's not what he meant.

JAY

Well what the hell do you think he meant, Mr. Helper?

SEAN

I think he meant, you suck at this and to basically stop sucking.

Jay just stares at Sean. The director comes over and interrupts right as Jay is about to speak.

DIRECTOR

(to A.D.)

Five minutes.

ASSISTANT DIRECTOR

That's five everybody.

In the back of the scene, a door opens a crack and MAKE-UP walks out, straightening their outfit. On set, Sean watches intently. Shortly after the entrance of Make-up, Pat enters from the same door, also straightening their clothes. The Assistant Director walks off as does most everyone else in the studio. Cam starts fishing in his/her pocket for cigarettes, finding none yells to the gaffer.

CAM.

Yeah, you smoking?

GAFF

Always.

CAM.

Can I bum one?

The camera and gaffer head for the back studio door.

MAKE-UP

S, you're looking a little shiny. Want a touch-up?

Sean, who has re-directed their attention to Jay gets up and heads for the make shift make-up table.

(CONTINUED)

CONTINUED: (3)

DIRECTOR

Jay?

SEAN

Yes?

DIRECTOR

What's wrong? What's going on?

JAY

Nothing, nothing's going on.  
Making a video.

DIRECTOR

Well, right now, it's more like  
trying to make a video, not making.  
You've been blowing lines all  
morning. We're not even halfway  
through this thing and it's almost  
lunch.

The studio door opens and the gaffer and cam walk outside.

INT LOCATION OFFICE DAY

An intern sits patiently behind a desk, staring occasionally  
at the telephone.

EXT. TV STUDIO DAY

CAM.

Can you believe were not even  
halfway through this thing and it's  
almost lunch?

GAFF

Looking like golden time.

CAM.

I know, I know. I haven't seen the  
caterer. Wonder what we're having?

Both light up.

INT. GREEN ROOM DAY

A monitor sits in a small break room showing the view from  
the studio. The director can be seen talking with Sean on  
the screen. The producer is pacing back and forth in front  
of the monitor looking at his watch. A P.A. comes in.

(CONTINUED)

CONTINUED:

PRODUCER

I thought I told you to wait in the parking lot.

P.A.

That was Cary you sent to the parking lot. You told me to shut up and stand in the corner.

PRODUCER

I did?

P.A.

Yes.

PRODUCER

So, why aren't you in the corner?

P.A.

I was, but, um, Assistant Director asked me to come tell you that Cary has been in the parking lot all morning and says the exhaust fumes are making them dizzy. They want to come in.

PRODUCER

But they have to wait for the caterer.

P.A.

That's what Assistant Director told Cary, but it's been five hours and the caterer isn't here.

In the back ground Jay has jumped up and is obviously screaming at Director. The Producer and P.A. don't notice.

PRODUCER

What? They were supposed to be here an hour ago setting up.

Assistant Director walks in.

ASSISTANT DIRECTOR

Two things.

PRODUCER

Yeah?

ASSISTANT DIRECTOR

The caterer's not here and S is threatening to kill Director.

(CONTINUED)

CONTINUED: (2)

Everyone looks to the monitor as Sean tackles Director. All three run out of the room.

INT. TV STUDIO DAY

Jay and Director are rolling around on the floor fighting. Make-up, Sound and Sean are watching. The producer, Assistant Director and P.A. run in.

PRODUCER

What the hell is going on? Someone stop them.

No one from the crew moves to help.

PRODUCER (CONT'D)

For pete's sake.

The producer separates the two of them. Jay jumps up violently, straightening their hair and clothing. Director sits on the ground looking a bit bewildered.

PRODUCER (CONT'D)

What the hell happened?

Jay looks around at everyone staring.

JAY

Nothing, just quitting. Goodbye.

Jay flips them off and walks to the make-up area and grabs a small bag and walks outside. Make-up follows.

EXT. TV STUDIO DAY

Gaffer and Cam are still sitting around smoking when the studio door flies open.

CAM.

Guess breaks over.

Jay walks between the two in a rage. Make-up is close behind.

MAKE-UP

Jay, wait.

Jay and make-up talk just out of earshot of Cam and Gaff. Jay flips off make-up and heads for the parking lot. Make-up walks toward the studio, completely ignoring Cam and Gaff.

CAM.

Definitely looking at golden time.

(CONTINUED)

CONTINUED:

GAFF  
Definitely.

Gaff tosses his/her cigarette butt and the two walk back to the studio.

INT. TV STUDIO DAY

The producer is standing by the door on a cell phone.

PRODUCER  
Yes, Preston Agency, I need Jane Lassiter please. No, she's not expecting my call, but I wasn't expecting her talent to screw-up my shoot by blowing everyone one of their damn lines and attacking my director. We're looking at Golden time here. The director, I guess he's okay. What? No, I called you first.

The producer looks over to the director, the Assistant Director holding a wash cloth to his eye.

PRODUCER (CONT'D)  
He looks fine from here, just get me Jane, okay.

INT. GREEN ROOM DAY

The Assistant Director and director can be seen on the monitor. Jay is pouring a soft drink into a styrofoam cup. Make-up walks into the room and pushes Sean.

MAKE-UP  
What did you do?

SEAN  
What are you talking about? I didn't do anything.

MAKE-UP  
S, I've worked with you enough to know when you're screwing someone around. What did you do?

SEAN  
Speaking of screwing around, your paramour is here.

The producer and Assistant Director walk into the room. Make-up gets a very guilty look storms out of the room.

(CONTINUED)

CONTINUED:

PRODUCER

S, can you give us a minute.

Sean sets his cup down and walks out.

PRODUCER (CONT'D)

This has the potential to be the single worst shooting experience of my live.

ASSISTANT DIRECTOR

Not to make things worse, but I finally got in touch with the caterer's people.

PRODUCER

Good, when will the be here?

INT. STUDIO DAY

Pat is standing with Cary, who looks very woozy and parking lot dirty.

PAT

You should get some water.

Cary wobbles on their feet. The Assistant Director comes up to Cary and Pat

ASSISTANT DIRECTOR

The caterer cancelled. Cary, I need you to run to the deli.

Cary falls to the ground. The Assistant Director looks at Pat And then to Cary. and then back to Pat

ASSISTANT DIRECTOR (CONT'D)

Okay, Pat I need you to run to the deli.

FADE OUT.

FADE IN

INT. GREEN ROOM DAY

Director and Producer are in the green room having a rather heated argument. In the background, Cary lies on a table with a wash cloth over their face moaning lightly.

DIRECTOR

It is a big deal. It does matter.

(CONTINUED)

CONTINUED:

PRODUCER

Director, it's a freaking corporate industrial. It is not art. It's not for broadcast. It's not Citizen Freaking Kane for god's sake. It's a training film for a pencil maker and nothing more. It's as never intended to be and will never be anything great.

DIRECTOR

Not with an attitude like that.

PRODUCER

Look, the talent agency is sending over a less temperamental actor to finish out S's part. You need to get back in there and get back to work.

DIRECTOR

We need to reshoot all of S.

PRODUCER

But, we won't. As it stands, if we bust our asses, we can still make a tiny bit of profit from this fiasco.

Cary moans slightly louder.

PRODUCER (CONT'D)

Provided, queasy doesn't sue.

CARY

Did you say sue?

PRODUCER

Lie back down, don't rile yourself up. And, you get back out there and finish the scene. You can make this work?

DIRECTOR

I can make this work?

PRODUCER

Sure, whatever, just finish.

The Assistant Director walks in.

ASSISTANT DIRECTOR

We're all set out there.

(CONTINUED)

CONTINUED: (2)

Director walks out.

CARY

What did you say about sue?

PRODUCER

I said you were lucky we don't sue you. Screwing up the production like this. Getting sick, passing out. What if the client had been here? How would I have looked then? Now like back down. And if the client does show, you don't work for us, your just some vagrant wandered in off the street. Got it?

Cary lies back down.

ASSISTANT DIRECTOR

What about Jay? Shouldn't we notify the police or something.

PRODUCER

Nonsense. Find out if we got it on tape first.

INT STUDIO DAY

The director comes hurriedly into the room, interrupting the gaffer, Cam, and Audio in a discussion.

DIRECTOR

Okay, everyone, we're going to shoot S's reversals until a replacement shows up for S.

Sean wanders over from the make-up table and gets into place. Cam and Gaffer start to move the gear for the reversal.

DIRECTOR (CONT'D)

Now, I know that we're behind schedule, one of our leads attacked me and things have gone pretty much to hell, but I'm confident that if we buckle down - we're gonna finish this and make something really great. Okay.

EVERYONE

(halfheartedly)

Sure.

(CONTINUED)

CONTINUED:

DIRECTOR

That's almost the spirit. Now,  
let's get to work.

The back door of the studio opens and Pat enters carrying  
bags of food.

PAT

I got lunch.

DIRECTOR

Oh, hell.

FADE OUT.

FADE IN

Everyone is in the green room eating, except the director and  
producer. Director is visible on the monitor looking over  
the script and muttering to himself. The producer is no where  
to be seen.

ASSISTANT DIRECTOR

So, Audio, did you work on that  
Green River deal last week.

AUDIO

No, I'd already booked this crap  
thing for Monty over at VistaReal.  
Sucked too, Green River pays great.

PAT

What was the Green River deal.

GAFF

Who care, for what they pay, I'd  
work a wedding.

PAT

They pay well?

AUDIO

You're new at this, huh?

PAT

My second job.

AUDIO

It shows.

Audio gets up and walks over to get a drink.

(CONTINUED)

CONTINUED:

ASSISTANT DIRECTOR

Green shoots always go into Golden.  
95 percent of the time they don't  
have a clue what's up until the  
days half over. It's great.

PAT

Sounds like hell.

AUDIO

It is, but you're missing the whole  
golden time thing here.

PAT

So, are you saying they're good to  
work for or not?

EXT. TV STUDIO DAY

The producer is on the cell phone with a tape in one hand  
pacing back and forth shouting.

PRODUCER

Okay, Jane. My director didn't  
start any fight. Your actor, who  
by the way, is completely insane,  
started it. No. No. You will not  
send the cops over here. You're  
supposed to send an actor to  
replace the freak you gave us in  
the first place. What? What?  
Like hell you will.

INT GREEN ROOM DAY

Make-up gets up from the table and walks out of the room. She  
gives Pat A look on the way out, a small signal to follow.  
Pat misses the sign entirely.

PAT

So how does this shoot rank?

GAFF

Somewhere in the middle with the  
added bonus of an assault that  
didn't involve me.

Make-up comes back into the room.

MAKE-UP

Pat did you mess around with the  
make-up table?

(CONTINUED)

CONTINUED:

PAT

What?

MAKE-UP

I need you to help straighten everything out.

PAT

Oh. Oh, yeah. Okay.

Pat gets up and walks out after Make-up.

ASSISTANT DIRECTOR

What the hell was that about?

INT LOCATION OFFICE DAY

An intern sits patiently behind a desk, staring occasionally at the telephone.

INT WARDROBE DAY

Make-up pulls Pat Into the wardrobe room.

Pat Tries to grab make-up, but make-up resists.

PAT

What's wrong?

MAKE-UP

Pat, this isn't going to work.

PAT

Mine name's not Pat.

MAKE-UP

(ignoring P.A.'s comment)  
We we first got together I was in an odd place in my life. I was really mixed up.

PAT

We just got together this morning.

MAKE-UP

(still ignoring)  
I made some assumptions about our relationship. Assumptions about you, the kind of person you were.

PAT

What?

(CONTINUED)

CONTINUED:

MAKE-UP

More specifically, exactly who you were. I thought you were related to the producer.

PAT

Huh?

MAKE-UP

If I'd have realized then, that you were just a P.A., then I never would have... Well, we never would have... You understand right?

PAT

(making odd indescrpt  
psuedo sexual gesture)

So, since I'm a P.A., we can't.

MAKE-UP

Exactly. I should be sleeping with producer or directors. A production assistant is just not a good career move. You understand, right?

Make-up hugs Pat And leaves the room, leaving Pat Standing there.

INT STUDIO DAY

Director is on set clapping his hands together.

DIRECTOR

Come on, people, are we making a video or not?

ASSISTANT DIRECTOR

That's still up for debate.

DIRECTOR

S, get in position, we're just going to shoot reaction shots of you responding to off camera dialog.

Everyone moves into position.

ASSISTANT DIRECTOR

You want me to read the other parts?

(CONTINUED)

CONTINUED:

DIRECTOR

Yes, we're just going to cue you,  
S, and then roll off as many  
different versions of the line as  
you can think of.

Director looks around.

DIRECTOR (CONT'D)

Okay, quiet on the set.

The door to the wardrobe room opens loudly and Pat enters the room looking stunned. Pat walks across the back-ground of the set and out of the studio, accidentally knocking over a cart on the way out. The entire time, the director is trying to ignore the noise.

DIRECTOR (CONT'D)

And roll tape.

The last sound of the Pat can be heard exiting the studio.

DIRECTOR (CONT'D)

And action.

ASSISTANT DIRECTOR

(monotone)

Have you seen my pencil?

SEAN

What? What?!? What?

DIRECTOR

Good. Next.

ASSISTANT DIRECTOR

My pencil. Have you seen it?

SEAN

No, I haven't. No, I haven't. No!  
I have not! No, I! Have! Not.

DIRECTOR

Okay and good.

ASSISTANT DIRECTOR

My new Kensworth Mach VII self  
sharpening Dual Action #2 Deluxe  
pencil?

(CONTINUED)

CONTINUED: (2)

SEAN

What are you accusing me of? What!  
Are you accusing me? How dare you!  
Accuse me? Why I never.

DIRECTOR

Stick to the script.

INT GREEN ROOM DAY

The scene plays out on the monitor while Pat and Cary sit at the break room. Cary still looks woozy. Cary is however paying attention to the monitor.

CARY

It's not going well is it?

PAT

No. Not well at all.

EXT. STUDIO DAY

Producer is still pacing up and down talking on the cell phone.

PRODUCER

Yes. I understand. But you see  
that kind of puts us in a bind.

INT. STUDIO DAY

Director and others are huddled around the desk.

SEAN

I could swear we already shot that  
line.

ASSISTANT DIRECTOR

(looking over script)  
We did, but only in a two shot.

DIRECTOR

Yeah, we need to get that again of  
just you.

SEAN

When is our other actor going to be  
arriving?

ASSISTANT DIRECTOR

I don't know, where's Producer?

Looks around.

(CONTINUED)

CONTINUED:

DIRECTOR

Send a Pat to get 'em.

ASSISTANT DIRECTOR

Okay. Where the hell are my  
P.A.'s?

CAM.

Probably in the green room. I know  
how to get there attention.

Cam swings the camera around to the Assistant Director and walks into shot with them. On their marker slate, they have written seconds until P.A.'s are fired. The Assistant Director Holds up ten fingers

INT GREEN ROOM DAY

The P.A.'S are sitting in the green room, the monitor displaying CAM and Assistant Director counting down.

CARY

You like to bowl?

PAT

What?

CARY

Bowling. People will tell you it's  
not a sport, but is?

PAT

What are they doing out there? Oh,  
crap. Come on.

The two run out of the room as the Assistant Director gets down two seconds.

INT. STUDIO DAY

Assistant Director reaches zero and Cam flips off the lens just as the two P.A.'S Run into the studio.

PAT

Sorry.

CARY

Sorry.

ASSISTANT DIRECTOR

Shut up. One of you go find  
Producer and see what time the  
talent is showing up.

INT LOCATION OFFICE DAY

An intern sits patiently behind a desk, staring occasionally at the telephone.

INT STUDIO DAY

Director has been leaning over the desk looking through the script.

Pat enters and whispers to Assistant Director who then approaches Director.

DIRECTOR

Well, once the talent shows, we can knock out the rest of this scene and then we'll be able to move on to the end of page 6

ASSISTANT DIRECTOR

(interrupting)

Talent's not gonna show. Jane's threatening to press charges on behalf of her client. Producers called everybody in town that owes us a favor. No dice.

Cam leans over to Gaff.

CAM.

Screw golden, we're looking at double time.

ASSISTANT DIRECTOR

Director, I know that you've put a lot into this script, but why does it have to be this way?

DIRECTOR

What?

ASSISTANT DIRECTOR

Why this way?

SEAN

I was wondering the same thing. Couldn't I just do a stand-up, bullet graphic over my shoulder or something. I mean it's just a corporate video.

The director throws his script down.

(CONTINUED)

CONTINUED:

DIRECTOR

Just a corporate video? Just a corporate video. It's just a corporate video only if we let it be - JUST a corporate video. Sure, we could just have you walk in, put graphics up about the pencil. What the hell is that? What kind of craptacular production would that be? Huh? Would you want to go home and say, honey guess what I did today? Hey, I got paid, but I just sacrificed a little bit more of my soul to make something NO ONE would ever like? Huh? This script has drama, it has intrigue, passion. It makes you give a damn about a freakin' pencil. But fine, let a few dozen roadblocks fly up and just screw the whole thing. Just give up. We'll screw it.

The director storms off. Everyone just stares at each other.

PAT

Great. This is just great. This has got to be the worst production I have ever been on.

Assistant Director leans over to Cary.

ASSISTANT DIRECTOR

(whispering)

How many production has he/she been on?

CARY

Two.

PAT

Everyone of you keeps talking about the money. The rate, the food, the hours. None of you has talked about the production. Doesn't anyone care about what we're making here today? I'm ashamed at all of you.

SEAN

What are you talking about? You're only here because you're sleeping with Make-up.

(CONTINUED)

CONTINUED: (2)

Everyone is shocked, most of all Make-up.

PAT  
That's not true.

Make-up looks relieved.

PAT (CONT'D)  
Make-up dumped me an hour ago.

Some walk away, some challenge Pat

INT LOCATION OFFICE DAY

An intern sits patiently behind a desk, staring occasionally at the telephone.

EXT. STUDIO DAY

The producer is sitting on a bench smoking and talking on the cel phone.

PRODUCER  
Yeah. I understand.

INT. STUDIO DAY

The crew is back in place and looking devoted when the director walks back in.

DIRECTOR  
Sorry about that guys.

ASSISTANT DIRECTOR  
No problem.

CAM.  
Not to worry. We're all set for the next shot.

AUDIO  
Audio is ready.

GAFF  
Let's make some art.

The director stares at Gaff following that comment.

GAFF (CONT'D)  
That wasn't sarcastic. Honest.

Director continues to stare.

(CONTINUED)

CONTINUED:

GAFF (CONT'D)

Really. Let's make some art. I know it sounds sarcastic, but it's sincere. I promise. I'm just not good at sounding sincere.

DIRECTOR

You guys are honestly behind this project now?

SEAN

One hundred percent.

DIRECTOR

OK. OK! Let's knock this out. Everyone set?

The door to the studio opens and the producer walks in.

PRODUCER

Everybody freeze.

DIRECTOR

Oh, for crying out loud. What now.

The producer puts his arm around the directors shoulder and talks as Assistant Director walks up.

PRODUCER

I just got off the phone with our client.

DIRECTOR

OK.

PRODUCER

Somebody in legal didn't like the script.

DIRECTOR

But the signed off on it.

PRODUCER

Yeah, well, somebody's boss was out of town, got back and read the script. It's a no go.

DIRECTOR

What do they want?

PRODUCER

Actor, in limbo, graphics over their shoulder.

(CONTINUED)

CONTINUED: (2)

DIRECTOR

Damn. Damn. Damn.

PRODUCER

And they apparently got the deadline wrong. They need it for an overseas meeting in well.... 72 hours.

DIRECTOR

Damn.

FADE OUT.

FADE IN

INT STUDIO DAY

Sean is standing in front of the cyclorama with blue light in the background. Suit coat and tie on, looking directly into the camera, reading from a Teleprompter.

SEAN

That's only one of the benefits of this great new pencil. There are more. The Kensworth Mach VII self sharpening Dual Action #2 Deluxe pencil has these great features: Self Sharpening, Blue and black lead, non toxic, #2 tip, edible eraser and so much more.

The Producer and Director are looking on.

DIRECTOR

Who are we going to get to do graphics on no notice?

PRODUCER

I got it covered.

DIRECTOR

We don't have any money left in the budget?

PRODUCER

I got it covered.

DIRECTOR

So, who do we have that is going to work over night for no pay?

(CONTINUED)

CONTINUED:

PRODUCER  
Our intern.

DIRECTOR  
Call 'em.

INT LOCATION OFFICE DAY

An intern sits patiently behind a desk, staring occasionally at the telephone.

FADE TO BLACK.