

Christopher Walken Wants Me Dead

by
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OVER BLACK

We hear a lion roaring, and MIKE screaming.

MIKE

Please don't kill me! Please don't
kill me!

CUT TO:

EXT. ZOO. NIGHT.

Through Mike's POV, we see an upside down lion. The camera turns, and we see CHRISTOPHER WALKEN laughing maniacally.

CHRISTOPHER WALKEN

It's just a little pussy cat Mikey.
Don't you like pussy cats?

MIKE

No! Please don't kill me! Please
don't kill me!

CHRISTOPHER WALKEN

I'm not going to kill you Mikey!
Him, he might. But not me Mikey!
You and me go way back! Remember?

Again, Christopher Walken begins to laugh like a crazy person. And we FREEZE FRAME on CU of his face.

MIKE (V.O.)

Yesterday, I was just another
Hollywood wannabe. There's a
million out there just like me. You
know the type. We do what we have
to do to get by, but our focus,
what we're really chasing, it's the
ultimate fantasy: the big screen. A
few actually make it. They have the
talent and the lucky breaks to go
with it. Yesterday, I thought I had
finally gotten my big break. Boy
was I wrong. Cause I'm not
dreaming, this is no fantasy, and
Christopher Walken wants me dead.

We UNFREEZE the CU of Christopher Walken, and

CUT TO:

INT. STUDIO EXEC'S OFFICE DAY.

Mike is just finishing up a pitch to a studio exec for his most recent script. Mike is a decent looking guy in his late twenties. He is doing the best he can to dress to impress, but his shirt and pants are a little wrinkled, and his cheap tie doesn't have the best of knots.

MIKE

And that about wraps it up. It's a strong story, broad marketability. I think if you put the right A List actor in there you could have a blockbuster.

STUDIO EXEC

Hmmm. I'll be honest with you. I love it.

MIKE

Really?

STUDIO EXEC

Yeah. I do. It's fantastic.

MIKE

That's great.

STUDIO EXEC

The thing is, I'm not sure the timing is right for us to do a picture like this.

MIKE

Oh. OK.

STUDIO EXEC

I tell you what though, let me hold on to your script.

MIKE

OK. Great. Hey, Thanks for your time.

STUDIO EXEC

No problem.

After the studio exec turns Mike down, we go through a series of JUMP CUTS of additional studio execs giving feedback to Mike in other pitch sessions.

STUDIO EXEC 2
Let me think about it.

STUDIO EXEC 3
I'm going to show it to some
people.

STUDIO EXEC 4
This has big potential.
(beat)
Let me get back to you on it.

STUDIO EXEC 5
I'll get back to you.

STUDIO EXEC 6
I'll get back to you.

STUDIO EXEC 7
I'll get back to you.

CUT TO:

INT. MIKE'S APT. DAY.

Mike enters what just barely passes as his one bedroom apartment. The walls are cracked, the floor is warped, and the decorations are sparse. He throws his things on a small coffee table and shuffles to the kitchen. He opens the refrigerator that holds nothing more than a few condiments, an old Chinese takeout container and a single beer that has already been opened and half finished.

Mike pulls out the beer and the Chinese food. He opens the takeout container and smells it to see if it is still edible. The grimace on his face makes it clear the food should have been thrown out long ago. Mike leaves the Chinese food sitting on the counter, grabs the beer, and shuffles back to the front of the apartment and collapses on his old ratty sofa.

Mike takes a sip of the beer and grimaces again. The beer should have been thrown out with the Chinese. He sets it on his coffee table and leans back in the sofa rubbing his hands on his face and groaning. Mike gives a final grimace, then falls over sideways on the sofa, face down. He is ready to put this day behind him, even though the next one will probably just hold more of the same.

As Mike lays on the sofa, the exterior light goes from daylight to dark, indicating that several hours have gone by.

INT. MIKE'S APT. EVENING.

We hear several knocks at the door.

WILL (V.O.)
Mike! Open up. It's Will. Wes and
Pockets are here.

FISH EYE VIEW THROUGH APARTMENT DOOR EYE HOLE.

WILL stands on the other side of the door with two other
guys, POCKETS and WES. All three are about the same age as
Mike. Will is a tall, good looking guy, Wes is a little on
the hefty side, and Pockets is a skinny dorky looking guy.

WILL
Yo! Mike!

Will leans in to the door hole until all we can see is his
eye.

WILL
I see you!

MIKE (O.S.)
It's open.

Will, Pockets and Wes enter the apartment, but Mike doesn't
move from his face down position on the sofa.

WILL
Guy's night out!

WES
The clubs is callin.

POCKETS
Par-tay!

WILL
Hey why aren't you dressed Mike?

MIKE
Guys, I'm not really in the mood.

WILL
What are you talking about? We've
been talking about this for weeks.

WES

Yeah so get in the mood. We gonna do it up.

MIKE

(his voice muffled as he buries his face in a pillow)

Noooooooo.

POCKETS

We could stay in and watch porn.

WILL

No luck with the meets?

MIKE

They all hate me.

WILL

Well that's why we're going out. You're busting your ass and we never see you any more. You need to blow off some steam.

MIKE

I should really just stay in and work on a rewrite.

WILL

You were crashed out. You're not working on anything.

POCKETS

Hey Mike all you need to do is get an A list actor signed on. That's all it takes.

MIKE

Thanks Pockets. My problems are solved now. Let's see, who should it be? Jack Nicholson maybe? How about Robert De Niro. Oh, Christopher Walken. Problem solved. Christopher Walken it is.

WES

Yeah he's good.

POCKETS

Good choice Mike.

MIKE

Idiots, I don't know him!

POCKETS

(Impersonating Walken)

Hey! What if you just went, balls out, gave him a call.

WES

Is that supposed to be your Walken impression?

POCKETS

Dude it was dead on. Check it out.

(Impersonating Walken)

Hey! What if you just went balls out...

WES

Dude just stop. You got the intonation all wrong. It's like this.

(Impersonating Walken)

Mikey, boy, friend! What this untalented little piss ant meant to say...

POCKETS

(Impersonating Walken)

Kiss my ass.

WES

(Impersonating Walken)

Christopher Walken, don't swing that way.

POCKETS

(Impersonating Walken)

Mine is clearly better.

WES

(Impersonating Walken)

No, it isn't.

POCKETS

(Impersonating Walken)

Yeah way. I am clearly the master.

WES

(Impersonating Walken)

The only kind of master you are, is a masturbator.

WILL

Ladies, ladies. Don't twist your
panties in a wad. Pockets, C+ for
effort. Wes, B-. But now,
(Impersonating Walken)
Sit back, and, enjoy the
entertainment.

Will pulls out his phone and starts to dial.

MIKE

Will who are you calling?

WILL

(Impersonating Walken)
Mikey, you little cutie pie. What
you need, is a night on the town.
And Christopher Walken don't take
no for an answer.

CUT TO:

INT. ÉT. LATE AFTERNOON.

JEAN PAUL, the snooty French maître d' of the see and be seen restaurant Ét (pronounced 'eat'), is hurriedly walking through his restaurant and showing the new hostess JEN all of the different stations just before the restaurant opens. He points out different areas as Jen struggles to keep up and retain all of the information Jean Paul points out as they start in the main dining room, move to the VIP room, race through the kitchen and end at the hostess station in front.

JEAN PAUL

Ét is not any ordinary restaurant.
Ét is not even ordinary for a five
star restaurant. Ét is where the
most important of people come to
see and be seen by the other most
important of people. Are you
keeping up back there?

Jen picks up the pace to catch back up with Jean Paul.

JEN

Yes Jean Paul. Sir. I'm right here
I'm just trying to make sure I...

JEAN PAUL

I didn't ask for a dissertation just a simple 'Yes' will suffice. Moving on moving on. As I said, Ét is where the most important of people come to see and be seen. This is the VIP room. Where the most important of the most important come to see and be seen by the most important of the most important. You will need this.

Jean Paul hands Jen a piece of paper.

JEAN PAUL

This is the list of patrons we allow in our VIP room. If a guest requests to be placed in the VIP room, they must be on the list.

JEN

Not on the list, can't get in the room.

JEAN PAUL

And finally your station is here. I'm sure everyone has reviewed your duties with you?

JEN

Umm, I...

JEAN PAUL

Good. It's not that difficult dear girl even an American could handle the job.

The phone at the hostess desk begins to ring, but Jen does not make a move to answer it.

JEN

Thank you again Jean Paul. Sir. I'm going to do a great job. I promise.

As the phone continues to ring, Jean Paul clears his throat, snaps, and points at it.

JEN

Right. Sorry.

Jen answers the phone.

JEN

Thank you for calling Ét how may I help you? For the VIP room? Just one moment sir.

Jen looks through the list Jean Paul has just handed her to see if the caller's name is on the list. After quickly browsing it, she returns her attention back to the voice on the other end of the phone.

JEN

I'm sorry but I don't see anything available at the current time Mr. Walken.

Jean Paul's face changes to horror as he realizes that Jen is about to deny this Mr. Walken a table.

JEAN PAUL

Wait wait wait. Walken? What is his first name?

JEN

Uh, Christopher.

Jean Paul gasps in disbelief that Christopher Walken desires an evening at his restaurant.

JEAN PAUL

Give me that phone you imbecile!

Jean Paul snatches the phone from Jen.

JEAN PAUL

Monsieur Walken I am so sorry about this misunderstanding. Of course we can accommodate you this evening.

SPLIT SCREEN of Jean Paul and Will on the phone.

WILL

(Impersonating Walken)

Hey! That is a neat trick. Your voice really changed.

JEAN PAUL

Pardon? Oh, no no no Monsieur Walken. This is Jean Paul, maître d'.

WILL

(Impersonating Walken)
Make your voice sound like a girl
again.

JEAN PAUL

I'm sorry Monsieur Walken that was
just one of our hostesses. This is
Jean Paul, the maître d'. How may I
be of service to you tonight?

WILL

(Impersonating Walken)
I want you to do me?

JEAN PAUL

I'm sorry Mr. Walken but I'm not
sure I understand.

WILL

(Impersonating Walken)
Do me do me. Everyone likes to do
me? Impersonate me!

JEAN PAUL

I apologize Mr. Walken but I do not
have this skill.

WILL

(Impersonating Walken)
You made your voice sound like a
girl, and then a crazy frenchy!
You're gonna tell me you can't do
Christopher Walken?

JEAN PAUL

Eh, perhaps Monsieur would be
interested in discussing his dining
needs?

WILL

(Impersonating Walken)
Right! Monsieur would be très
interested. This is a big night.
Big night!

JEAN PAUL

Très bien! Monsieur will be
attending with how many others?

WILL

(Impersonating Walken)

Four others. I'm meeting with a filmmaker and his representation. I need to really wow them. I gotta get this part.

JEAN PAUL

Oh, Monsieur has chosen the most appropriate of places. We will see to it that they are very impressed with Monsieur.

WILL

(Impersonating Walken)

Fantastic. They'll be there in a few hours. Give em the royal treatment. I want them to be blown away when I get there.

JEAN PAUL

We are very excited to have you dining with us tonight. You will be very happy. I promise you.

CUT TO:

INT. MIKE'S APT. NIGHT.

Mike is seated in the middle of his sofa, with the guys surrounding him trying to talk him into following through with the plan.

MIKE

No.

WILL

Oh come on Mike.

MIKE

No way. I'm not doing it.

WES

It'll be fun man.

WILL

You need a night on the town Mike. We're just gonna show you a good time.

MIKE

They think Christopher Walken is coming!

WES

So what?

POCKETS

We could watch porn.

WES

Let it go man.

WILL

Look, we're not doing anything wrong. We just dropped a name, and now we're in.

MIKE

No, you pretended to be someone you're not. Isn't that some kind of crime?

WES

Playing make believe?

POCKETS

He means plagiarism.

WES

That's writing idiot.

MIKE

Whatever!

WILL

Look, we're not doing anything wrong Mike. You know who goes to Ét?

MIKE

Yeah. Rich ass holes.

WILL

Not just any rich ass holes. Rich ass holes in the business.

WES

Producers.

POCKETS

Producers looking for the next big thing.

WILL
Exactly.

MIKE
I don't feel good about it.

WILL
I don't care how you feel about it
Mike. You're going and I'm not
taking no for an answer. You know
why?

MIKE
Why?

WILL
Because you, are the next big
thing.

CUT TO:

INT. ÉT. NIGHT.

Two men, ROMAN and ARI, sit at a table for two in the VIP room. They are in the middle of a hushed conversation, both speaking with English accents.

ROMAN
What we need is to find the next
big thing.

ARI
I don't know Roman. We almost
didn't even get in here.

ROMAN
Point is Ari, we did. If I can pass
us off for a few VIP prats on a
premier list, everything else is
easy as pie. We're here, and this
is the place where deals are made.
Look around you mate. Only the big
boys here yeah?

ARI
Except us.

ROMAN

Now that is not the right attitude. As far as they're concerned, we are. Look, everyone in here is someone is in one of two groups. The first group consists of big players in the entertainment business.

ARI

Not us.

ROMAN

Exactly. Because we are in the exclusive second group consisting of people who everyone in the first group thinks are big players in the entertainment industry.

ARI

But doesn't everyone in the first group know everyone else in the first group?

ROMAN

Exactly.

ARI

Exactly what?

ROMAN

That's the brilliant part. We're so big, no one has heard of us. Everyone in here wants to know what we're all about.

ARI

You've lost your head.

ROMAN

Look, all we have to do is play middle man. We find two parties...

ARI

Men.

ROMAN

What's that?

ARI

Men. There's two of us. Middle men.

ROMAN

Men. OK? Middle men. We find two parties who need to be connected. We put them together and you might as well write out a check to us tonight.

ARI

Why do I have to write the check?

ROMAN

Not you. Look. Money in the bank, that's the point. What, what's wrong?

ARI

It's just that, didn't we try basically the same thing in Miami?

ROMAN

That was then and there, this is here and now. Where deals are made. I'm telling you!

ARI

Well, maybe. But all I know is we're in the hole for fifty thousand pounds, and a Cuban gangster wants to kill us.

ROMAN

We're about to fix all of that. Put your game face on Ari. Tonight is our big night. Our...

CUT TO:

INT. ÉT. NIGHT.

We cut to a different shot in the same restaurant with Jean Paul who in mid sentence, walking through the kitchen, checking to make sure that everything is up to the high standards he sets. He tastes soups, checks for dust and gunk, and makes sure all the staff are dressed correctly.

JEAN PAUL

Big night everyone. Big night. Christopher Walken is dining with us. He is a very big star. Everything must be up to his high standards and all of his requests must be accommodated.

Jean Paul takes a spoon and tastes some soup.

JEAN PAUL

Pierre throw this soup out. Did you mix it with dog testicles?

CHEF

Fou toi!

Jean Paul continues walking and stops a server walking by him.

JEAN PAUL

This shirt is wrinkled. Go put on another.

The server rolls his eyes and continues walking as Jean Paul lets go of him and continues on.

JEAN PAUL

Come on people let's go! This is the biggest night Ét has ever seen! Christopher Walken is dining with us!

Jean Paul continues to zip through the restaurant and we

PAN TO BLUR:

The camera stops panning on a MCU of a slick PRODUCER. In a sequence of JUMP CUTS, we see various producers talking about the rumor that Christopher Walken will be dining at Ét that night.

INT. ÉT. NIGHT.

PRODUCER 1

Did you hear? Christopher Walken is coming in tonight.

PRODUCER 2

He's meeting with a filmmaker.

PRODUCER 3

Scorsese says this guy is the next Scorsese.

PRODUCER 4

Walken's dying to get a role in his new picture. This guy is the next big thing.

PRODUCER 5
He's the next big thing.

PRODUCER 6
He's the next big thing.

PRODUCER 7
He's the next big thing.

We cut to a wider angle and see that PRODUCER 7 is talking to Roman and Ari.

ROMAN
I've worked with him before.

PRODUCER 7
Is that right?

ROMAN
Oh yeah. Genius. Tell you what.
When he gets here, I'll introduce
you.

PRODUCER 7
You'd do that?

ROMAN
Not a problem. I'm all booked up,
so, regrettably I had to turn him
down, but he is shopping for a
producer.

PRODUCER 7
Do that, and I won't forget it. I
will make it worth your while. If
things work out, mark yourself down
for an associate producer's credit.

ROMAN
That's very kind of you.

Producer 7 gets up to walk away.

PRODUCER 7
We have to take care of each other
in this business right? It would be
my honor.

ROMAN
Cheers mate.

Producer 7 walks away.

ROMAN

Did you hear that? Problem solved.
Thanks Roman, you're brilliant. Go
on, say it.

Ari just sits there with his jaw hanging open.

ARI

Have you gone absolutely mental?

ROMAN

What? All I have to do is put them
all together.

ARI

Who do you think you are Jerry
Bloody Bruckheimer? You don't know
any of them!

ROMAN

Look, I know how this works Ari.
Guaranteed, Walken and this
filmmaker are here for one reason.

ARI

Which is?

ROMAN

Money! They're here to talk about
the money, plain and simple.

ARI

Which we don't have.

ROMAN

Yet. We just need to supply it.
This lot in here, they've got it.
Word will get around that we know
Walken and the filmmaker.

ARI

Which we don't.

ROMAN

It doesn't matter. They'll come to
us because they think we do! Did
you see that last twat? He was
begging to throw cash at us just to
introduce him.

ARI

So, what's the plan then?

ROMAN

Walken gets here. One of these comes up, "fancy a load of cash and a producer's credit for making introductions?" Yes please. Problems solved.

ARI

Well, OK. But promise no more gangsters.

ROMAN

No more gangsters.

CUT TO:

EXT. CITY STREET. NIGHT.

A \$250,000 sports car pulls to a stop.

Inside, we see the Cuban gangster EDUARDO LACASA dressed like a modern day Scar Face. His cell phone rings, and he answers it.

EDUARDO LACASA

Have you found them yet? Good. No. I want to take care of this myself.

Eduardo closes his cell phone and drives away.

INT. CAR SERVICE CAR. NIGHT.

Mike, Will, Wes and Pockets are all seated in the back of the car.

MIKE

How much is this car service costing us?

WILL

It's not costing you anything.

WES

Everything's on us tonight.

MIKE

OK fine. The car's one thing but Ét? We drop a bill each and we're getting out of there cheap.

WILL

Mike they're gonna comp us.

MIKE

Right. And why exactly is that?

WILL

That's the way this business works. You think guys like Walken pay for anything?

WES

Yeah. Or Robert De Niro?

POCKETS

Or Carson Daily?

The guys just stop and look at Pockets, unable to believe how clueless he can be.

POCKETS

What? I like his show.

WES

You're an idiot.

WILL

Look, the point is he shows up somewhere, gets the royal treatment, everyone kisses his ass and they're happy to do it.

WES

Ecstatic.

POCKETS

It's good business.

MIKE

But Christopher Walken isn't with us.

WILL

Ah, we're sorry, Chris got held up, but we're going to tell him very favorable things about your establishment.

WES

They're happy.

POCKETS

We're happy.

WILL
We party like rock stars and no one
is the worse for it. We're here.

EXT. ÉT. NIGHT.

The car pulls up outside to a side entrance into Ét. A la Good Fellas, Mike and his crew walk up to the door and through back halls of Ét, where they are greeted by various employees along the way.

WILL
We're Christopher Walken's guests.

DOOR MAN
Oh good evening gentlemen. I will
inform Jean Paul that you've
arrived. Right this way.

The Door Man opens the door and lets the guys in through the side door.

WILL
Here's a little something for you.

Will palms a tip to the door man as he walks in.

DOOR MAN
Thank you very much sir.

INT. ÉT. NIGHT.

MIKE
What the hell was that?

WILL
Playing the game. Why don't you try
it?

MIKE
Because I told you I have a bad
feeling about this!

WILL
Mike, we're here. I am ordering you
to have a good time. OK?

MIKE
Fine.

The guys pass a Waiter.

WAITER
Good evening sirs.

Sarcastically, Mike answers in his best wise guy impression.

MIKE
How you doin'?

WAITER
Very good sir, thank you.

WILL
There you go. Felt good, didn't it?

Mike continues with his wise guy voice.

MIKE
Lil bit. Just don't make me have to whack you.

As the guys reach the end of the hall, they are greeted by Jean Paul, ecstatic to see Christopher Walken's guests. He reaches forward to shake Mike's hand.

JEAN PAUL
Oh, très bien très bien! You must be Monsieur Walken's guests.

Will snaps his fingers, and Wes and Pockets jump forward and grab Jean Paul.

WILL
Are you Jean Paul?

JEAN PAUL
Eh, oui Monsieur.

WILL
Listen to me very carefully. Do you see this man in front of you?

JEAN PAUL
Eh, oui.

WILL
He is never to be touched. Never to be touched.

JEAN PAUL
I am so sorry. Très très sorry. It will not happen again.

WILL
See to it that it doesn't.

Will snaps his hands again, and Wes and Pockets let go of Jean Paul.

WILL
You may address me as William. I am Mr. Graham's representation.

JEAN PAUL
It is a pleasure to meet you Monsieur. And such a great honor to meet you Monsieur Graham.

Again, Will snaps his fingers, and Wes and Pockets grab Jean Paul.

WILL
Did you just say his name?

JEAN PAUL
Eh...

WILL
Never speak his name. Never ever speak his name.

JEAN PAUL
Eh, again, so sorry Monsieur.

Will snaps his fingers, and Wes and Pockets release Jean Paul.

WILL
I tell you what, Chris told us he hooked up the VIP room. Why don't you just take us there.

JEAN PAUL
Oui oui oui. If you would please follow me.

Jean Paul walks ahead of the guys, and they begin to follow him, now walking through the main dining room. Mike discretely confronts Will.

MIKE
Are you crazy?

WILL
What? You're the big man tonight Mike.

MIKE

Just stop acting like an ass hole
OK?

WILL

I'm just playing the part Mike.

MIKE

Well just bring it down a little I
don't want to get...

Jean Paul turns around to make sure the guys are keeping up, and this puts an end to Mike and Will's conversation. Mike and Will just smile at Jean Paul.

JEAN PAUL

This is the VIP room Messieurs. I
will show you to your table in the
back, reserved specifically for our
most important of guests.

As the guys walk through the VIP room, we get another Good Fellas rip off shot a la The Bamboo Lounge. As the guys walk into the room, they pass several big time producers. All glance at Mike and his entourage and give head nods and casual greetings. Is this the guy everyone has been talking about?

PRODUCER 1

How you doing?

PRODUCER 2

Good to see you.

PRODUCER 3

Glad you could be here tonight.

Jean Paul continues walking, and leads the guys to their table.

JEAN PAUL

Messieurs, our finest table. Your
server will be right with you. Eh,
do you know when Monsieur
Christopher Walken will be
arriving?

We see Roman and Ari sitting near by, picking up on the fact that these are Walken's guests.

WILL

Yes.

After a few seconds, Jean Paul realizes that he has received his answer.

JEAN PAUL

Very good. Enjoy your evening.

Jean Paul walks away, and Mike immediately begins to stress again.

MIKE

What the hell was that in the hall?
Roughing up the maître d'?

WILL

All part of the image. Look, five minutes, and these guys are going to start fishing to see what you're all about.

MIKE

No one knows anything about us, why we're here, or...

Roman and Ari walk up to the table.

ROMAN

Gentlemen, how are you doing tonight?

WILL

Fantastic. How about yourselves?

ROMAN

Very good. I had to come over...

ARI

We.

ROMAN

What's that?

ARI

We had to come over. The two of us.

ROMAN

(to Ari)

I said let me do the talking.

(to the guys)

We had to come over, to see if you are the gentleman everyone is talking about.

WILL
And what gentleman might that be?

ROMAN
Christopher Walken's friend.

MIKE
I'm not Christopher Walken's
friend.

WES
Business associate.

POCKETS
Colleague.

Roman starts to reach out to shake Mike's hand.

ROMAN
The name's Roman.

Will snaps his fingers and Wes and Pockets start to get up.

MIKE
Will you stop! I'm Mike. Mike
Graham.

ROMAN
Pleasure. This is my partner Ari.
We wanted to come introduce
ourselves because we are also
friends with Christopher Walken.

WILL
Well have a seat gentlemen.

MIKE
What?

WILL
Pull up a a few chairs.

Roman and Ari pull up chairs from the empty table next to the
guys' table.

WILL
So you've worked with Chris before?

ROMAN
Oh yeah. We go way back.

Ari chokes on his drink which he was holding when he walked
over.

ROMAN

Way back.

MIKE

So what projects have you worked on together?

ARI

Yeah what projects?

ROMAN

Well, we're more like the middle man.

ARI

Men.

ROMAN

Men. We're middle men. What we do is put interested parties together. The rumor is that you may be shopping for a producer.

WILL

We are.

MIKE

No we're not.

WILL

What Mike is trying to say is that not just any producer will do.

ROMAN

Oh of course not. Not for you. And not for Chris.

ARI

We know him you know.

ROMAN

What we would like to do is just introduce you to a few producers.

ARI

Big time producers.

ROMAN

Elite. As luck would have it, some of them are here tonight.

MIKE

Uh...

WILL
We would be very interested.

MIKE
I don't think tonight...

WILL
Mike don't be so humble.
I tell you what, while we're
waiting for Chris, let's do a
little meet and greet.

ROMAN
Brilliant.

Roman leans over, waves to the producers he has spoken to,
and whistles them over.

PAN TO BLUR:

INT. ÉT. NIGHT.

It is later in the night, and now the party size has
quadrupled. Several of the producers have pulled up chairs to
the table, some others are standing, and everyone is
laughing.

WILL
So I wake up on the beach, no
clothes on, and I have no idea
where the last three days went.

PRODUCER 1
So what did you do?

WILL
Well I had never been to Aruba
before...

PRODUCER 2
How did you get to Aruba?

WILL
To this day, I have no idea. Point
is, I woke up with both of my
kidneys intact, so might as well
enjoy it right? I stroll up to one
of those outside beach bars...

PRODUCER 3
Naked.

WILL

Buck naked, and looking rough. But I see these two beautiful, beautiful women sitting at the bar.

PRODUCER 4

You didn't hit on them.

WILL

What the hell right? I sit down right next to them. Nothing like paradise is there ladies? And they're right there with me. Back and forth with the small talk. Both flirting with me. Because I rolled up there with confidence, and that's what women love. But eventually, someone's going to bring up that...

PRODUCER 4

You have no clothes on.

WILL

Exactly. So one of the girls says, you know, you don't have any clothes on. And I go...

MIKE

Here we go.

WILL

No you remember this Mike.

MIKE

Here we go.

WILL

And I go, ladies, it's a nude beach. Didn't you know that? Now they didn't believe me at first. But I'm like, why would I be walking around naked if this wasn't a nude beach? I'm fine if everyone else is a little subconscious, but I'm just here to have a good time.

PRODUCER 2

And they went for it?

WILL

Better. Within 10 minutes, every girl on the beach was naked.

ARI
What about the guys?

ROMAN
Gay.

ARI
Just curious.

ROMAN
Bi curious.

WILL
Everyone. Clothes off. Partying,
having a good time. And like I
said, this is where I met Mike. He
was sitting at the bar a few chairs
down. Saw the whole thing. And he
had been shopping around for an
agent at the time. He walks over to
me...

MIKE
After he put some clothes on.

WILL
Right. And he says, you've got what
I'm looking for. And that's how it
all started.

Everyone at the table gives Will a round of applause.

Jen approaches the table to check on the guests.

JEN
Can I bring anything for anyone
gentlemen?

MIKE
Jen?

JEN
Mike?

Mike gets up and hugs Jen.

MIKE
I can't believe this. It's so good
to see you. Guys I'll be back in a
minute.

Mike and Jen walk away from the table to have a private
conversation.

WILL

But on to business. You are all going to love what Mike has been working on.

All of the producers try to make the first move, which turns into all of the producers trying to talk over each other.

PRODUCER 1

That's what I want to talk to you about.

PRODUCER 2

I think we would be a perfect fit for each other.

PRODUCER 3

Let's work out a deal tonight.

As they all try to speak over each other, Will quiets them down.

WILL

Gentlemen! Gentlemen! Please! I think everyone can leave tonight very happy.

CUT TO:

INT. ÉT. NIGHT.

We cut over to Mike's conversation with Jen.

MIKE

I can't get over how good you look.

JEN

You too Mike. How long has it been? 3 years?

MIKE

Has it really? I can't believe that. So are you still acting?

JEN

Well, if you call this acting.

MIKE

Hey there's no shame in that. That's the way you have to do it. Just stick to it.

JEN

Well you should know. What's going
on over there?

We see Will once again entertaining all of the producers, who
are all laughing again.

MIKE

It's not exactly what it looks
like.

JEN

Those are some big time guys over
there Mike.

MIKE

It's kind of a long story. You know
we should get together. I can fill
you in on what I've been up to and
you can catch me up on you.

JEN

Yeah, I would love that.

CUT TO:

EXT. ÉT. NIGHT.

Eduardo LaCasa pulls up in his car outside of Ét. As he walks
around, he finds the side door the guys came in earlier.

DOOR MAN

You can't use this entrance sir.

EDUARDO LACASA

Oh, lo siento señor.

Eduardo LaCasa proceeds to punch the Door Man in the face,
knocking him unconscious. He then walks inside the
restaurant, in the back halls.

INT. ÉT. NIGHT.

Eduardo LaCasa looks around at the ceiling, then spots an
overhead water sprinkler attached to the ceiling. He stands
on a stool, lights a cigarette lighter, and holds it under
the sprinkler.

CUT TO:

INT. ÉT. NIGHT.

Mike and Jen are finishing their conversation and exchanging contact information.

MIKE

Here. I guess I should let you get back to work.

JEN

Yeah. But let's definitely get together. Soon.

MIKE

Definitely.

As they are finishing their conversation, the overhead sprinklers come on, and a fire alarm starts to sound.

Thinking there is a fire, everyone starts to run out of the restaurant.

CUT TO:

EXT. ÉT. NIGHT.

All of the patrons come pouring out of Ét. First, the producers run by in pairs.

PRODUCER 1

So Walken is a lock?

PRODUCER 2

He's a lock.

PRODUCER 3

He wants to start shooting ASAP.

PRODUCER 4

We got a blockbuster on our hands.

After the producers go by, we see Mike, Will, Wes and Pockets run by.

MIKE

I can't believe you pulled this off!

WILL

You're the next big thing Mike.

Jean Paul runs out of the restaurant, wanting to know who is going to pay the outrageous tab.

JEAN PAUL

Wait! Someone has to pay the bill!

We see Roman and Ari, just as they turn down a side street.

ROMAN

What did I tell you? Money in the bank! Slice of Hollywood gold!

The duo turns down the alley next to Ét.

ARI

What about Walken?

ROMAN

Details details. Did you see the lot of them? Ready to make a deal, pronto.

By this point Roman and Ari have stopped running. They are now facing each other. Ari's face has suddenly gone pale.

ROMAN

What? What's wrong.

ARI

Uh, Roman.

ROMAN

What?

ARI

Behind you.

Roman turns around to see Eduardo LaCasa right behind him.

Roman screams like a little girl, and falls backwards.

CUT TO: BLACK

INT. DINER. MORNING.

Mike & Will are seated at a booth in a greasy diner.

MIKE

For the last time, you were right.
It was a good time.

WILL

I told you Mike. All we were going to do was have a little fun.

MIKE

You were right.

(beat)

It was a good last run.

WILL

What do you mean?

MIKE

I'm throwing the towel in Will. This town, this business, I just can't do it anymore.

WILL

Mike are you kidding me? Last night was just the beginning. That's what's ahead for you. Big things. You just have to keep at it.

MIKE

Keep at it? For how long? Man, I'm 30 years old. I had to borrow rent money from my parents for the last 6 months. Do you know how humiliating that is? I gave it a shot. I guess it's just time to grow up.

WILL

So what are you going to do? Put on a fucking monkey suit and sell life insurance? Go to office picnics and talk about your retirement portfolio? Fuck that man.

MIKE

What about you Will? You moved out here with me. To act. Remember that? When is the last time you auditioned for anything?

WILL

That's my point exactly Mike. I just came out here for something that sounded good, you know? But you came out here with a direction. And talent. You're a legend bro.

MIKE

Don't bust my balls right now. I'm trying to be serious.

WILL

I'm not breaking balls Mike. I just want to see you make it. That's all.

MIKE

You're not breaking my balls?

WILL

No. If anyone in our crew has a shot it's you Mike.

MIKE

You really think so?

WILL

Mike come on. Wes's job is to stand on a corner dressed like a 6 foot taco, and Pockets, well, the wheel's turning but the hamster may very well be dead.

MIKE

OK, I just paid my rent...

WILL

You mean your parents.

MIKE

Now you are breaking balls.

WILL

Just a little.

MIKE

My parents just paid my rent, so I'll see what happens this month, Deal?

WILL

Deal.

CUT TO:

INT. CHRISTOPHER WALKEN'S ESTATE. DAY.

We see Walken in a heated discussion with his agent.

CHRISTOPHER WALKEN

Of course I'm sure I didn't sign a contract. You're my agent, don't you think you would have known?

(beat)

I don't care. Just find out what the hell is going on. And speaking of contracts, if you were worth a monkey's ass you'd find me a part I want. Get me that script everyone's talking about. That's the kind of part I'm looking for. I'm tired of playing the creepy bad guy. I'm really just a big sweetie pie.

(beat)

Oh you do? It's about time. Fine. I'll send Gunther over to pick it up today.

Walken slams down the phone.

CHRISTOPHER WALKEN

Gunther!

Walken's personal assistant GUNTHER DEPEW runs in the door. Gunther is a skinny pasty German guy with hair tightly slicked and parted along his forehead.

GUNTHER

Ya Mr. Walken.

CHRISTOPHER WALKEN

My no good son of a bitch agent has a script for me. I need you to go pick it up.

Walken's phone begins to ring.

CHRISTOPHER WALKEN

Answer it.

GUNTHER

Christopher Walken's residence this is Gunther De'Pew his personal assistant how may I help you? One moment.

GUNTHER

Mr. Walken, it seems you have a rather large debt at a restaurant.

Christopher Walken turns around slowly, and stares at Gunther menacingly.

CUT TO:

INT. WAREHOUSE. DAY.

Roman and Ari are bound and gagged, and Eduardo LaCasa is pacing around them.

EDUARDO LACASA
Amigos amigos amigos. You have been
bad little boys. Muy mal!

ROMAN
Mr. LaCasa, Edwardo sir, I think I
can explain...

ARI
We can explain.

ROMAN
We can explain...

EDUARDO LACASA
Cállate la boca!

ARI
We don't speak Spanish Mr. ...

EDUARDO LACASA
Silencio!

ROMAN
What he means is we don't
understand...

Eduardo pulls out a large handgun, and points it at them.

EDUARDO LACASA
Shut it! Entienden Ustedes?

The men just shake their heads, now in complete understanding.

EDUARDO LACASA
You two made a fool of me in Miami.
Now it's time for retributions.

ROMAN
We have money.

EDUARDO LACASA
I said to shut the mouth!

ARI
Mouths. With an S. There's two of
us.

EDUARDO LACASA
Stop talking! And you do not have
enough dinero to get my attention.

ROMAN
Quarter of a million dollars?

CUT TO:

EXT. ÉT. DAY.

A long black limousine pulls up in front of Ét. Gunther jumps out of the driver's seat, and runs to the back to open the door and let Christopher Walken out. He extends his hand and Walken just slaps it.

CHRISTOPHER WALKEN
I'll handle this myself. Stay here.

GUNTHER
Ya Mr. Walken.

INT. ÉT. DAY

As Christopher Walken walks into Ét, Jean Paul is attending to work at the front.

JEAN PAUL
Oh! Monsieur Walken! I did not
realize you would come in
personally to take care of your
bill. It is such an honor to have
you in our restaurant.

With a menacing smile, Walken grabs Jean Paul.

CHRISTOPHER WALKEN
What bill?

JEAN PAUL
From your friends last night?

CHRISTOPHER WALKEN
Friends?

We see Jen in an adjacent room, taking note of Walken and trying to listen in on the conversation.

JEAN PAUL

Eh, the film maker? You called last night to have me reserve the table.

CHRISTOPHER WALKEN

I can promise you, I did not call. Think back to the way he sounded, and then listen to my voice. Not the same, is it?

JEAN PAUL

Eh, Monsieur Walken is this a joking?

CHRISTOPHER WALKEN

No, this is not a joking. I want you to find out where this guy is. There's a little café just up the street. I'm going to go there, and order a cup of tea. When my cup of tea arrives, I'm going to drink my cup of tea. After I finish, I'm coming back here. And if you haven't figured some things out...

Christopher Walken leans in very close, as if to pass off some very private information. Jean Paul leans in close also.

CHRISTOPHER WALKEN

Heads are gonna roll.

EXT. CAFÉ. DAY

Roman and Ari walk up the waitress station at an outdoor café. They look around and make eye contact with Eduardo, sitting in his car. Eduardo makes the "I'm watching you" signal by pointing at his own eyes with his index and middle finger, then pointing his fingers at them. A waitress approaches Roman and Ari, and takes them to their table. As they walk, they discuss the dire straights they are in.

CAFÉ WAITRESS

Table for two gentleman?

ROMAN

Yes.

CAFÉ WAITRESS

Right this way.

The waitress begins to walk away towards the table, and Roman and Ari follow.

ARI
A quarter of a million dollars?

ROMAN
What was I supposed to say?

ARI
He's going to kill us.

ROMAN
Not if things go our way.

ARI
Go our way? They couldn't possibly go less our way.

ROMAN
Look, we call Mike and his mates. Tell him we're ready to make an offer.

ARI
With what? He has a film that Christopher Walken wants to be in, we have a murderous Cuban!

ROMAN
We simply secure the rights, then sell them. They bring Walken, sign right here please. Easy as pie. This is the stuff of legends I'm telling you. VH1 Behind the Music sort of thing.

ARI
You're mad. Completely mental that's what you are.

Roman pulls out his cell phone and begins to dial.

CUT TO:

INT. DINER. DAY

Will's cell rings, and he answers it.

WILL
Hello? Oh right the guys from last night. You're producers right?

This perks up Mike.

WILL

You want to meet to discuss Mike's new film? Today? I don't know. That's kind of last minute. I tell you what. I liked you, so I'm going to give Mike a call. Can you hold? OK.

MIKE

Who is it?

WILL

It's the producers from last night. The English guys, Roman and Ari.

MIKE

Why are you putting them on hold are you crazy?

WILL

It's a power play Mike. They need to know that a piece of you doesn't come free.

MIKE

No but not far from it we'll meet them we'll meet them. Put them back on!

WILL

Are you sure? Because just a few minutes ago you weren't too sure.

MIKE

Yes! Quit messing around!

WILL

Guys, I tell you what. We can meet you. Sure I know the place. You want us to bring him with us?

MIKE

Bring who?

WILL

Really. Well if that's the case, we'll see to it that he's there. Sounds good. Bye.

Will hangs up the phone.

MIKE
Bring who? What did he say?

WILL
Mike, they want to talk money
today.

MIKE
That's great. So what's the
problem?

WILL
We have to bring Christopher Walken
with us.

MIKE
What?!!!

WILL
We'll figure it out OK?

MIKE
Are you crazy? Christopher Walken
doesn't even know who I am. We
can't get him there. Why didn't you
tell them no?

WILL
I don't know Mike I was just kind
of in the zone and went with it.

MIKE
You just went with it.

WILL
Look, we'll get there and do the
small talk thing. After a few
minutes I'll excuse myself, at
which time Christopher Walken will
give you a call.

MIKE
No. No way.

Mike's cell phone begins to ring.

MIKE
Hello? Oh Jen hey.

JEN
Is everything OK?

MIKE

Uh, yeah sort of.

JEN

You sound kind of busy. I can let you go.

MIKE

OK but I really want to catch up with you. Are you free tonight?

JEN

Yeah definitely.

MIKE

Why don't you just swing by my place around 6?

JEN

That sounds great. By the way, I was at the restaurant today and I thought you might want to know what's going on there.

MIKE

Oh yeah, what's that?

JEN

Well, Christopher Walken is there.

MIKE

Yeah?

JEN

Yeah. I didn't hear everything, but he mentioned your name.

MIKE

Christopher Walken mentioned my name?

JEN

Yeah Mike. He's looking for you personally. I just caught the end of the conversation, but it sounded like he wants to take care of some kind of deal you were working on with him. That sounds pretty big.

MIKE

Yeah. I think it may be. I'll see you tonight.

JEN
See you tonight.

Mike hangs up the phone.

WILL
What was that all about?

MIKE
I'm not exactly sure what just happened, but Christopher Walken is at Ét looking for me. Something about a deal.

WILL
This is perfect!

MIKE
What?

WILL
Don't you see? The guys pitched him your script, and he loves it.

MIKE
In a night?

WILL
This business moves fast Mike. We can meet up with Roman and Ari now.

MIKE
But they think we know him. And how are we going to get him to where they are anyway?

WILL
They know him already, right? It's just a power play. They're putting the ball in our court. Walken is already at Ét right?

MIKE
So?

EXT. CAFÉ. DAY.

Roman and Ari are still sitting at their table, and Roman is talking on his cell phone.

ROMAN

Walken wants to meet at Ét? I don't know, we've already just ordered.

ARI

Just say yes!

ROMAN

I tell you what. We want to make this happen, and so does Chris, so we can do that. We'll head over there now. Alright.

Roman hangs up the phone, throws some cash on the table, and gets up, and the men start walking.

ROMAN

Let's go.

ARI

Bloody hell. Where are we going and what happens when they find out we don't even know Walken?

ROMAN

We just beat them there. Do introductions, stick to talking business right? No one's the wiser.

As Roman and Ari turn a corner, they accidentally bump into Christopher Walken's table as he sits drinking a cup of tea.

ROMAN

Mr. Walken!

CHRISTOPHER WALKEN

Hi.

ROMAN

Mr. Walken I thought we changed the meeting to Ét?

CHRISTOPHER WALKEN

What? Meeting?

ROMAN

I'm Roman, and this is my partner Ari.

ARI

Cheers.

ROMAN
Is Mike here with you?

CHRISTOPHER WALKEN
Mike?

ROMAN
The film maker? You were supposed
to meet him last night?

CHRISTOPHER WALKEN
Meeting. Right. I must have just,
spaced out. I tell you what. Why
don't we just head over there now.

ROMAN
Fantastic. I feel like we go way
back already.

CHRISTOPHER WALKEN
Right.

CUT TO:

EXT. ÉT. DAY.

Mike and Will are walking into Ét, dressed to the nines and
ready for the meeting.

WILL
Just let me do the talking Mike.

MIKE
But what happens when...

WILL
Mike. Just be cool, OK? I'll do the
talking, you just be the man of the
hour.

MIKE
This is just a little weird.
Yesterday I was nobody, you know?

WILL
That's all about to change.

INT. ÉT. DAY.

JEAN PAUL

Oh, bonjour Messieurs. Back so soon?

WILL

Chris got held up yesterday, so we rescheduled for today. Is it OK if we drop in unannounced?

JEAN PAUL

Oh for Messieurs, most acceptable. Let me show you to your table.

CUT TO:

INT. CHRISTOPHER WALKEN'S LIMO. DAY.

Ari and Roman are rambling on as Christopher does his best to ignore them. Roman is inspecting the limo and giving Walken his feelings on it.

ROMAN

Leather interior. Lambskin from the feel of it. I like that. Only the best. For the best.

CHRISTOPHER WALKEN

It's naugahyde.

ROMAN

Living green. Save the planet. It's the movers and the shakers like you who are going to set things right.
(Impersonating Robin Leach)
Lifestyles of the rich and famous. Style, class, and still respecting mother...

CHRISTOPHER WALKEN

You made your point.

Christopher Walken looks at Ari, and Ari just smiles.

CHRISTOPHER WALKEN

Are we almost there Gunther?

GUNTHER
Ya Mr. Walken.

CUT TO:

EXT. STREET. DAY.

We see Eduardo's car following Christopher Walken's limo.

INT. EDUARDO'S CAR.

EDUARDO LACASA
Where the hell are these guys
going?

INT. ET. DAY.

Mike and Will sit at a table waiting for Walken.

MIKE
This is crazy. We're about to meet
with Christopher Walken.

WILL
Who wants a part in your movie.

MIKE
Are you sure everything is cool?
Should I be worried?

WILL
Mike you're getting your due. Plain
and simple.

EXT. ÉT. DAY.

Christopher Walken's limo comes to a stop, and Walken, Roman and Ari get out. Gunther drives away to park the car. The men walk into Ét where they are met by Jean Paul.

JEAN PAUL
I have your table prepared for you
Monsieur Walken. I have detained
the gentlemen for you.

CHRISTOPHER WALKEN
Detained?

JEAN PAUL
Yes Monsieur. At our finest of
tables.

CHRISTOPHER WALKEN
Just don't do anything else. When
my idiot assistant comes in send
him back to the table.

INT. ÉT. DAY.

Mike and Will see Walken and the others up in the front of
the restaurant. They stand up to wait for the men.

MIKE
Here we go.

WILL
Here we go.

Christopher Walken enters the room, followed by Roman and
Ari.

ROMAN
Gentlemen. Sorry for the delay.

WILL
No problem.

Will extends his hand to shake Christopher Walken's hand.

WILL
Good to see you.

CHRISTOPHER WALKEN
Yeah. Shall we sit?

The men all sit at the table.

ROMAN
You two look good. How long has it
been?

MIKE
We just saw you last night.

ROMAN
Goodness. Was that just last night
Ari?

ARI
Yeah.

ROMAN

Time flies. Unbelievable. So I hope you haven't accepted any offers on your project yet.

MIKE

Nothing solid.

WILL

Not just yet.

ROMAN

Splendid.

ARI

Fantastic.

ROMAN

We were telling Chris about it. And he's dying to hear more about it. Right mate?

CHRISTOPHER WALKEN

Yeah. It's just killing me.

ROMAN

Maybe we should kick the tires so to speak. Give him the old test drive. Trip around the block.

WILL

Right that sounds great.

CHRISTOPHER WALKEN

I got a better idea. Why don't we just get straight to the point.

WILL

A man after my own heart.

CHRISTOPHER WALKEN

I'm going to write a number down. Let's just call that the starting point.

Walken writes on the paper, folds it, then pushes it to the center of the table. Everyone at the table eyes everyone else, as no one is sure who should pick it up.

CHRISTOPHER WALKEN

Mikey! You're the big man. Go ahead.

Will gives Mike a nod, encouraging him to pick up the piece of paper. Mike picks up the paper, unfolds it, then folds it and puts it back, his eyes huge with excitement.

MIKE

Um. That's just the starting point?

CHRISTOPHER WALKEN

Oh yeah.

MIKE

That's a lot of money.

Will leans over and whispers to Mike, and Mike responds to Will, also in a whisper.

WILL

Whoa. Chris. Is it OK to call you Chris?

CHRISTOPHER WALKEN

Sure! We go way back. Right?

WILL

Uh, right. My point is, \$40,000, is that just for the script?

CHRISTOPHER WALKEN

It's a starting point for all of it.

ROMAN

\$40,000?

WILL

That doesn't seem like very much.

MIKE

No that's a fantastic starting point Mr. Wal...

CHRISTOPHER WALKEN

And I didn't write \$40,000.

WILL

OK, \$38,343. That's kind of a random number, so I figure we can just round up.

CHRISTOPHER WALKEN

Want to round up?

MIKE

Will!

WILL

To start.

CHRISTOPHER WALKEN

That's my kind of man.

MIKE

What?

CHRISTOPHER WALKEN

Mike, you should listen to your friend here. As a matter of fact. I've always found fives, to be such an easier way to go. Let's bump it up to 50.

WILL

To start.

CHRISTOPHER WALKEN

To start.

MIKE

Wait, can I ask something? What exactly are we talking about? Why would you pay me, to be in my movie?

CHRISTOPHER WALKEN

Hold the phones! I think we have some kind of communication problem.

Walken holds his hand up to his ear like he is talking on the phone.

CHRISTOPHER WALKEN

Hello? Hello? Mike, can you hear me?

The group laughs nervously, not sure of what is going on. Walken leans in, looks around, and waves everyone else to join him in a quiet conversation.

CHRISTOPHER WALKEN

Lean in everyone. Come on. Scootch closer.

The group nervously leans in.

CHRISTOPHER WALKEN
We're not talking about a movie.

WILL
Then what are we talking about?

ROMAN
Yeah what are we talking about?

ARI
Right, what then?

ROMAN
I already asked that.

ARI
It was rhetorical.

ROMAN
No that's not rhetorical.
Rhetorical is like, looks like rain
today yeah? It's like making
conversation just...

CHRISTOPHER WALKEN
Are you two done?

Sorry. ROMAN Sorry. ARI

CHRISTOPHER WALKEN
I'm talking about this.

Walken slams down the bill that Jean Paul handed him earlier.

INT. ÉT. DAY.

Eduardo LaCasa walks into the front door of Ét.

JEAN PAUL
May I help you sir?

EDUARDO LACASA
I'm looking for two idiots. They
came in here with a guy with really
nice hair.

JEAN PAUL
Ah, you must be Monsieur Walken's
assistant. Right this way.

INT. ÉT. DAY.

Mike, Will Roman and Ari are stuck trying to explain themselves to Walken.

WILL

Mr. Walken, we don't know anything about that.

CHRISTOPHER WALKEN

You don't huh?

WILL

We came in last night, your friends here joined us, that was it.

CHRISTOPHER WALKEN

My friends? Your friends defraud me, and now they're my friends?

Knowing they are about to be busted, Roman and Ari have started to try and scoot out without being noticed.

ROMAN

Well we best be off.

Eduardo LaCasa has just made his way to the table with Jean Paul.

EDUARDO LACASA

Sit.

ROMAN

Of course we wouldn't want to miss anything here.

JEAN PAUL

Your table sir.

CHRISTOPHER WALKEN

Who the hell is this guy?

JEAN PAUL

Monsieur's assistant?

CHRISTOPHER WALKEN

What the hell, kind of place are you running here?

Jean Paul starts to walk away, but Eduardo pulls back his jacket to reveal a large pistol.

WILL
Right. And when the guys pulls out
the gun every starts to...

MIKE Run! Run! WILL

Will and Mike grab the table and flip it over. In the few seconds of chaos they jump over everyone else and book it for the door.

Roman and Ari find themselves on the floor.

ROMAN
Think this is a good time?

ARI
To get out of here?

ROMAN
Exactly.

Roman and Ari begin crawling across the floor at super speed, making their escape out of the restaurant.

EXT. STREET. DAY.

Mike and Will run down the street and duck behind an alley. Now that they have escaped, Will thinks the whole situation is funny. Mike on the other hand can't find the humor.

WILL
Ah snap! That was crazy!

MIKE
You ass hole!

WILL
What? What are you talking about?

MIKE
\$40,000? You said you guys had it covered!

WILL
Mike! Come on man! This is all just a big misunderstanding. We'll get it worked out.

MIKE
Misunderstanding? Christopher Walken says I owe him \$40,000!
(MORE)

MIKE (CONT'D)

A crazy Mexican was pointing a gun
at me!

WILL

I think he was Cuban.

MIKE

Whatever! This is bad. This is so
bad.

(beat)

Oh my God did you see Things to do
in Denver When You're Dead?

WILL

What? Yeah, Walken flick with Andy
Garcia?

MIKE

Yeah. And Christopher Walken was
going to make him suck his...

WILL

Mike that was a movie. This is real
life. Look, I'll take care of it
OK?

MIKE

Yeah just like you take care of
everything Will. Everything is just
one big fucking game to you! I
mean, you talked me into coming to
this town and now look at me. I
finally come to my senses and
decide to leave, but no, you have
to talk me out of it. I am so
fucked!

WILL

Mike, I'm not going to leave you
hanging. I got you into this and
I'll get you out.

MIKE

No. It's my fault. I never should
have trusted you. I'll deal with
it.

Mike turns his back on Will and begins to walk down the
street.

WILL

Mike wait! Mike!

CUT TO:

INT. WES & POCKETS APT. DAY.

Pockets and Wes lay passed out in their apartment, trashed from the night before. Pockets' cell phone begins to ring, and after a few rings, he gets it.

POCKETS

Hello?

WILL

Hey Pockets it's Will. I need your help.

POCKETS

Dude. What time is it?

WILL

It's uh, 4:20.

Pockets begins laughing at this.

POCKETS

Dude. Wes wake up.

WES

Huh?

POCKETS

Hey, guess what time it is. It's 4:20 dude.

WES

Is that what you woke me up for idiot?

WILL

Pockets! I need your help. Can you guys meet me?

POCKETS

What for?

WILL

The shit just went down. I'll lay it all out when you get here.

CUT TO:

INT. ÉT. DAY.

CHRISTOPHER WALKEN

I got the fever, and the only prescription, is more cowbell.

EDUARDO LACASA

I love that one! Saturday night live! It used to be funny! Una más una más!

CHRISTOPHER WALKEN

OK, but just one more.

EDUARDO LACASA

Muy bien muy bien.

CHRISTOPHER WALKEN

Let me think. OK, here's a little treasure, I keep tucked away. The way your dad looked at it, this watch was your birthright. He'd be damned if any slopes gonna put their greasy yellow hands on his boy's birthright, so he hid it, in the one place he knew he could hide something: his ass. Five long years, he wore this watch up his ass.

EDUARDO LACASA

Ha ha ha! I love that movie! You were brilliant in that.

CHRISTOPHER WALKEN

Oh, gracias Mr. The House.

EDUARDO LACASA

Señior Walken, again, I am so sorry. If I had known it was you sitting at the table, I never would have caused, eh, how you say, such the ruckus.

CHRISTOPHER WALKEN

How could you have known?

EDUARDO LACASA

I am just sorry that you too have gotten caught up with these idiots.

CHRISTOPHER WALKEN
Mr. The House. Eddie.

EDUARDO LACASA
Sí?

CHRISTOPHER WALKEN
We have an expression, you may have
heard. You scratch my back...

EDUARDO LACASA
And I will scratch yours.

CHRISTOPHER WALKEN
Sí, Mr. The House. Muy sí.

CUT TO:

INT. BAR. DAY.

Will, Pockets and Wes are all sitting at a bar, each facing
forward.

WES
Damn.

WILL
Yep.

POCKETS
Damn.

WILL
Uh huh.

WES
But didn't they...

WILL
Doesn't matter.

POCKETS
What if we...

WILL
Won't work.

WES
So we have to...

WILL
Yep.

POCKETS

But where do we get...

WILL

\$40,000.

WES

Did you see Ocean's Eleven?

WILL

There are no casinos here.

POCKETS

I love that movie. The second one was better though.

WES

Wait. Do you mean Soderbergh's remake is better than the Rat Pack original, or Ocean's 12 is better than Ocean's 11?

POCKETS

Ocean's 12 is better than Ocean's 11.

WES

You're smoking crack.

POCKETS

Catherine Zeta-Jones is sexy.

WES

That doesn't make it a better movie.

POCKETS

I'm just saying that...

WILL

Guys! Focus. Look, there's only one thing I can think of. We have to find Roman and Ari. The tab's on them. But in the mean time we have to distract Walken. Give him something else to think about besides Mike.

Over a series of montage shots, Will spells out his plan to Wes and Pockets.

SHOT OF WALKEN AND GUNTHER WALKING. WALKEN TALKS WHILE GUNTHER TAKES NOTES.

WILL (V.O.)

Walken's assistant. He goes with him everywhere. What's his name?

POCKETS (V.O.)

Gunther. Ha ha. What a stupid name.

WES (V.O.)

Dude, shut up.

POCKETS (V.O.)

Come on. Who names their kid Gunther?

WES

You're such an idiot.

SERIES OF SHOTS OF GUNTHER DOING VARIOUS TASKS FOR WALKEN (MAKING CALLS, MEETING WITH PEOPLE, ETC.)

WILL (V.O.)

You know how these A listers roll. Their assistant does everything for them. And I mean everything.

WES (V.O.)

So how does that help us?

WILL (V.O.)

Walken's focused on finding Mike, but his life doesn't shut down. He needs his assistant. Because without him, his life does shut down.

WE SEE SHOTS OF THE GUYS GRABBING GUNTHER, CALLING WALKEN, WALKEN CRYING, AND THE GUYS KICKED BACK SMOKING CIGARS.

WE RETURN TO A SHOT OF THE GUYS AT THE BAR.

POCKETS

No way. I'm not doing it.

WILL

Can you think of another way?

WES

You want to kidnap him?

WILL

No, just... well, yeah. But only for a little bit.

POCKETS

You're crazy.

WILL

Guys, he'll never know it's us. We'll have disguises.

CUT TO:

EXT. SIDE STREET. DAY.

Wes and Will are comparing disguises, but Pockets is nowhere to be seen.

OVER THE SHOULDER 2 SHOT, WES'S POINT OF VIEW.

WES

So? What did you get?

WILL

I'm going old school baby.

Will pulls out a pair of panty hose and pulls them over his head.

WES

Lame! That's all you could come up with?

WILL

Mine is clearly better than yours.

WES

Mine's awesome! All I needed was some scotch tape.

We see Wes's face, and see that his "disguise" is nothing more than scotch tape placed all over his face to distort his characteristics. His eyebrows are pulled sideways. His nose and eyelids pulled up, his lips pried open.

WILL

You need help.

WES
Whatever dude mine rules.

POCKETS (O.S.)
Guys! Check it out!

Pockets comes running up wearing a Robin costume a la the 1960's Batman movie/TV series. Will and Wes bust out laughing.

POCKETS
What?

WES
Gay!

POCKETS
The costume store was out of Batman.

WES
Did your parents have any kids who lived?

WILL
Come on let's go find him.

INT. MIKE'S APT. DAY.

Mike is in his room, haphazardly throwing things into a suitcase. There is a knock at the door. Mike answers it and sees Jen.

MIKE
Jen I totally forgot! Look uh, now might not be the best time. Unless you're interested in joining the witness protection program.

INT. POCKETS CAR. DAY.

POCKETS
How are we ever going to find him?

WES
Maybe you can use the computer in the gay bat cave.

POCKETS
Shut up man boobs.

WES

Fat jokes? You're really reducing yourself to fat jokes? Come on. Surely you have something better tucked down in your Underoos.

WILL

Hey guys check it out. I think that's him.

Pockets pulls the car over in an alley next to where they see Gunther.

The guys jump out of the car, and hide behind a corner, waiting for Gunther to walk by.

WES

So what's the plan?

POCKETS

Just grab him dumb ass.

WES

Shut up boy wonder.

WILL

Guys shut up. Here he comes.

As Gunther walks by, Will signals him.

WILL

Psst.

GUNTHER

Uh, yes?

WILL

Excuse me sir, we're um looking for...

GUNTHER

Sorry I don't have time for your mumbling. Good luck finding your costume party.

Gunther starts to walk away.

WILL

What do we do?

WES

Uh, sir, wait.

GUNTHER

The homeless shelter is down town.

Pockets runs in front of Gunther, and holds his hand in front of him, in a gesture to stop Gunther.

GUNTHER

I assure you, if you don't remove your hand immediately...

Pockets looks at Wes and Will who just shrug their shoulders. Unsure what to do, Pockets clocks Gunther. The punch only spins Gunther around, but it also wrecks Pockets who hops around holding his hurt hand.

POCKETS

My hand!

GUNTHER

You hit me!

Not quite sure what he should do, Wes simply wallops Gunther in the face, dropping him to the ground.

WES

Booyah!

WILL

What are you guys doing?

POCKETS

He was getting away.

WILL

We better get him in the car.

WES

I'll get his legs. Go open the door boy wonder.

POCKETS

Quit calling me that.

CUT TO:

INT. MIKE'S APT. DAY.

Mike continues to pack as Jen helps.

JEN

Are you sure just leaving is the right thing to do Mike?

MIKE

I think it's best.

There is a knock at the door. Mike answers it to find Will, Wes and Pockets holding an unconscious Gunther. The guys walk in past Mike without waiting for an invitation.

WILL

Put him in the bedroom.

Pockets and Wes drag Gunther to the bedroom.

MIKE

What the hell is going on? Are you insane?

WILL

Mike your place was close by we had to.

MIKE

Don't say my name!

WES

Mike, he's out cold.

We see a still unconscious Gunther laying on Mike's bed as Pockets and Wes close the door and return to the front.

MIKE

Hey did anyone here see Pulp Fiction?

WILL

Of course what does that have to do with anything?

MIKE

You are bending me over and fucking me every time I turn around!

WILL

Mike...

MIKE

Stop saying my name!

(beat)

What did you do to him?

WILL

Our super hero friend over here cold cocked him.

MIKE

Pockets?

POCKETS

Wes hit him too.

WES

Pockets started it.

JEN

Your name is Pockets?

POCKETS

Yeah. It's my nickname. My real name's Jimmy. It's kind of mob you know? Jimmy Pockets.

WES

Oh no.

POCKETS

She doesn't care.

WILL

Funny story.

POCKETS

Come on.

WILL

Sorry buddy. Would the Caped Crusader approve of you lying?

POCKETS

Man.

CUT TO:

INT. RESTAURANT. NIGHT.

As Will tells the story of Pockets getting his name, we see shots of Pockets going through the actions of Will's words.

WILL (V.O.)

My buddy Jimmy Pockets here worked with me in a restaurant a while back. He was a server. And he developed a naughty little habit.

POCKETS (V.O.)

I didn't have a lot of money.

WILL (V.O.)

Every time he'd take some food to a table, he'd pull off little pieces of meat, and put them in his pockets. Hence his real nickname.

INT. MIKE'S APT. DAY.

WILL

Meat Pockets.

JEN

Meat pockets. Nice.

MIKE

Wow. That's really funny. I can never get enough of that story. But if you'll excuse me I need to pack one more bag before I have a personal meeting with Jimmy Hoffa.

Mike walks opens the bedroom door.

MIKE

By the way. He's gone.

WES

Who?

MIKE

Your kidnapping victim.

The group runs back to the bedroom and sees that Gunther is gone, and that the window is wide open.

EXT. MIKE'S APT. DAY.

The group comes running out of the apartment. They all stop in front of the apartment, looking side to side for Gunther.

CUT TO:

INT. ROMAN AND ARI'S CAR. DAY.

ROMAN

OK. I'll say it. You were right.
Good?

ARI

It will be good when we get out of this Roman.

ROMAN

Well, I think we're home free. The highway's just up ahead.

ARI

What's that smell?

ROMAN

There's only two of us in the car Ari so don't blame me if you farted.

ARI

No. The car Roman the car. It's smoking.

ROMAN

What?

The car begins to shudder.

EXT. MIKE'S APT. DAY.

WES

Should we split up?

JEN

Maybe you should leave town with Mike.

In the background, Roman and Ari's car pulls to a stop behind the group.

WILL

Mike you're really leaving town?

MIKE

Before I was thinking about it. Now I'm sure.

POCKETS

Uh, guys.

WILL

Mike are you still pissed?

MIKE

Are you kidding me? Hmmm. Let me think. Kidnapping, assault, impersonating a celebrity.

WES

I don't think that's illegal.

POCKETS

Guys.

MIKE

In this case, I'm pretty sure it's illegal. As a matter of fact, I don't know that anything you've done in the past 24 hours has been legal.

POCKETS

Guys.

WILL

Mike this is all just one big misunderstanding.

POCKETS

Guys!

Having finally gotten their attention, everyone looks at Pockets. He simply points across the street where Roman and Ari have gotten out of the car and popped the hood.

2 SHOT OF ROMAN AND ARI LOOKING UNDER THE HOOD, FROM THE ENGINE'S POV.

ROMAN

Looks like an engine to me.

ARI

The bits all seem to be in the right places.

ROMAN

So why's it smoking then?

ARI

Oil?

As Roman and Ari contemplate, Mike and his friends walk up behind them.

WILL

Hey guys.

Obviously caught off guard, Roman and Ari jump in surprise, slamming their heads on the hood.

ROMAN

Mike! Guys! So glad to see you mates. You live around here then?

ARI

Cause we were just coming to see you.

WILL

Is that right?

ROMAN

I thought, the meeting today went spectacular.

ARI

Chris is ready to make a deal.

MIKE

Did he decide that before or after the gang shooting?

ROMAN

Oh bollocks Mike. There was just the one bloke.

MIKE

I fail to see how that matters. What matters is you putting us in the middle of a Mexican standoff!

ARI

He's actually Cuban.

MIKE

Whatever!

ROMAN

Mike. Thick as thieves those two are. It's the way they do things. They were testing you. And you passed with flying colors mate. Tell him Ari.

ARI

I think he can see for himself.

ROMAN
What's that?

At this point, everyone realizes that Walken has pulled up next to everyone in his limo. He rolls down the window, and we can see Eduardo with him.

CHRISTOPHER WALKEN
Hi guys.

The site of Walken rolling up with Eduardo takes everyone by surprise. Roman and Ari are the first two to take off.

ROMAN
Run!

The two men take off down a side alley. Realizing the two men are the key to straightening everything out, Mike and his friends take chase behind them.

MIKE
Don't let them get away!

When Roman and Ari get to the end of the alley, they hit a dead end, and are forced to either turn right or left. Roman goes right, and Ari to the left.

Following close behind is Mike and his friends. Mike points Wes and Pockets in the direction of Ari, while he chases Roman with Will.

MIKE
We need them both. You guys go that way. Will let's get Roman.

JEN
What can I do Mike?

MIKE
Duck behind here. When it's clear go after Gunther. He doesn't know you know anything. Find out if he knows who did it.

JEN
OK.

Jen ducks behind some random boxes, and Mike and Will catch a glimpse of Roman up ahead.

WILL
That way!

The guys take off, and then we see Walken driving down the alley in hot pursuit.

CUT TO:

EXT. CITY. DAY.

Wes and Pockets are in the middle of their own chase. Pockets is straining to half run, and is breathing hard.

POCKETS

Dude. This. Sucks.

WES

You're pretty out of shape for a super hero.

POCKETS

I am not!

WES

Yeah, you're right. Robin's not really a super hero.

POCKETS

I told you they were out of Batman!

CUT TO:

EXT. CITY. DAY.

We see Jen in her hiding place, and Walken drives by. When she is in the clear, she runs in the opposite direction to look for Gunther.

CUT TO:

INT. CHRISTOPHER WALKEN'S LIMO. DAY.

EDUARDO LACASA

Señor Walken, if we split up, we might find them faster. Let me off here.

CHRISTOPHER WALKEN

Good idea. Godspeed Mr. The House. Godspeed.

EXT. CITY. DAY.

We see Eduardo jumping out of the limo and looking for the group on foot.

CUT TO:

EXT. CITY. DAY.

Will and Mike turn a corner, and see Wes and Pockets.

MIKE

See them?

WES

Nowhere.

WILL

Let's try over there.

Will, Mike and Wes run off in the direction Will just pointed to. As Will, Mike and Wes run off, Pockets' cape on his Robin costume gets hung up on a fence.

POCKETS

Guys! Hey guys!

Will, Mike and Wes, caught up in the moment, run off without waiting for Pockets.

CUT TO:

EXT. CITY. DAY.

We see Roman alone, slinking around, trying to find Ari. As he turns a corner, he bumps straight into him, and they both scream like little girls.

ARI

I thought you'd been nicked.

ROMAN

Bollocks. Those prats could never catch me.

ARI

Well we better get out of here.

As Roman and Ari turn around, they run into Will, Mike and Wes. Again, they scream like little girls.

WILL
Hey guys. How's it going?

ROMAN
Guys! What happened there uh?

MIKE
Save it.

ROMAN
I can explain.

WILL
He said shut up.

ARI
No I believe he said save...

In unison, Mike, Will and Wes all yell.

MIKE, WILL AND WES
Shut up!

CUT TO:

EXT. CITY. DAY.

We see Pockets still untangling himself from the fence.

POCKETS
Dang it. Guys I said wait up.

Pockets gives the cape a good pull, and he comes crashing down on his butt, free from the snag.

CUT TO:

EXT. CITY. DAY.

Back to Mike and the gang.

WILL
So what do we do with them?

MIKE
We need them so we can straighten everything out with Walken. Let's take them back to Wes and Pockets' apartment. Hey, where's Pockets?

As Mike turns around to find Pockets, he bumps right into Eduardo LaCasa, who is pointing his gun right at him.

EDUARDO LACASA

Hola. Over there.

Eduardo corrals everyone up against a wall.

EDUARDO LACASA

Let me start by saying, I am really pissed off. But fortunately for me, I have the gun. And I'm about to feel a lot better when you're all dead.

WILL

Mike, do something.

MIKE

What am I supposed to do?

Eduardo points his gun at the guys, and cocks the hammer.

EDUARDO LACASA

Adiós.

Suddenly, a large metal trash can comes up from behind Eduardo, and slams him on the head, dropping him to the ground. When he falls out of frame, we see Pockets holding a heroic pose.

POCKETS

Who's the super hero now bitches?

WILL

Tie him up. And you two better behave. Let's go.

MIKE

I'm going to find Walken.

WES

Mike it's probably better to just wait at the apartment.

MIKE

Look, all of this is as much my fault as anyone's. I need to find Walken and get everything straightened out.

WILL

You sure?

MIKE

Yeah. Here's my keys. You can hang
at my place. I got this.

WILL

You got this? You got this?

Mike takes off after Jen and half jokingly calls out to Will
as he leaves.

MIKE

I'm still pissed off at you Will.

CUT TO:

INT. MIKE'S APT. DAY.

The whole group walks into Mike's apartment. Will comes in
first, pushing Roman and Ari. They are followed by Pockets
and Wes who are carrying Eduardo.

As they walk in, a Mike's phone begins to ring.

WES

Grab that Pockets.

POCKETS

Why me?

WES

Because I'm carrying Scar Face.

POCKETS

I am too.

WES

Dude I got all the weight.

POCKETS

You wish.

WES

I wish you would shut up and answer
the phone.

POCKETS

How can I shut up AND answer the
phone?

WILL

I'll get it. Hello?

JEN

Will?

During the phone conversation with Will and Jen, we go back and forth between a series of shots of each person; Will at the apartment, and Jen at the hospital.

WILL

Yeah?

JEN

Did you find them?

WILL

Oh yeah. We have our little gun slinging friend too.

JEN

What? Is everyone OK?

Will looks over at Eduardo who is still out cold, and snoring.

WILL

Well, mostly. What about you? Are you OK? Is Mike with you?

JEN

Mike? No. But I'm with Gunther.

WILL

What? Does he remember us?

JEN

Well, I'm not sure, but you're going to want to hear what he has to say.

WILL

About what? What are you talking about?

JEN

It's about Walken.

EXT. CITY. EVENING.

Mike is walking down the street, looking for Jen. As he is stopped and looking around, Christopher Walken's limo pulls up in front of him with the window down, and Walken looking out of the window, this time holding a gun pointed right at Mike.

CHRISTOPHER WALKEN

Gotcha.

CUT TO:

INT. HOSPITAL. NIGHT.

Jen is checking Gunther out of the hospital. Gunther's head is wrapped in bandages.

DOCTOR

He'll be fine. Just make sure he takes it easy for a few days.

JEN

Thank you Doctor.

As Jen is getting Gunther, Will and crew run up to Jen.

WILL

Jen!

The doctor sees Eduardo, banged up, groaning and starting to gain consciousness.

DOCTOR

This man needs medical attention.

Thinking fast, Wes distracts the doctor.

WES

Is that Britney Spears with no underwear?

As the doctor turns around, Wes lays another punch on Eduardo, knocking him out again. The doctor turns around and Wes just smiles and shrugs.

POCKETS

Nah, he's OK.

Pockets holds his hand up to his mouth like a cup and tips his head back, indicating that Eduardo has been drinking too much. The doctor shakes his head and walks away.

JEN
Gunther, this is them.

Gunther sees the guys and shrieks.

GUNTHER
Don't hit me again!

JEN
Gunther it's OK.

WILL
Jen what are you doing?

JEN
You guys aren't going to believe this.

WILL
What's going on?

JEN
Show them.

Gunther hands a screenplay to Will. On the cover sheet is Mike's name.

CUT TO:

INT. CHRISTOPHER WALKEN'S LIMO. DAY.

Mike is driving Walken's car, and Walken is in the front passenger seat with his gun pointed at Mike.

CHRISTOPHER WALKEN
You've been very naughty. For Pete's sake.

MIKE
Mr. Walken there's really a very simple explanation for all of this.

CHRISTOPHER WALKEN
Very naughty! Mike, do you know what Santa does to all the naughty boys and girls?

MIKE

Uh, crosses them off his list?

CHRISTOPHER WALKEN

No! He beats them to death with a rubber hose.

MIKE

What?

CHRISTOPHER WALKEN

Merry Christmas Mikey. Turn up here.

MIKE

Where are we going?

CHRISTOPHER WALKEN

Turn up here.

CUT TO:

INT. HOSPITAL. NIGHT.

WILL

How did you get Mike's script?

GUNTHER

I am Mr. Walken's assistant you know.

JEN

One of the producers he pitched it to.

WILL

Last night at the restaurant?

JEN

No. Studio. A few weeks back.

WILL

So does Walken know about this?

GUNTHER

He loves the script. But he doesn't know it belongs to your friend.

WES

We should call Mike.

WILL
I'm calling right now.

Will pulls out his cell phone and calls Mike.

WILL
No answer.

POCKETS
Guys, do you think he found Walken?

WES
Or maybe Walken found him?

GUNTHER
That would be bad for your friend.

WILL
Bad how?

GUNTHER
He doesn't like people imitating
him.

WILL
What could he really do?

GUNTHER
You know of the actor Jay Mohr?

WILL
Sure. SNL, Jerry Maguire.

GUNTHER
Then you remember his imitation of
Mr. Walken?

WILL
Yeah. It was great. So?

GUNTHER
When is the last time you saw Jay
Mohr in anything?

We see a wide eyed Will with a look that can only convey 'Oh
shit!'.

EXT. ZOO. NIGHT.

We see Christopher Walken's limo pulling into a zoo parking
lot, closed for the night. The car stops.

INT. CHRISTOPHER WALKEN'S LIMO. NIGHT.

CHRISTOPHER WALKEN

Get out.

MIKE

Mr. Walken, sir. What are we doing at the zoo?

CHRISTOPHER WALKEN

Mike, you've been trading on my name. I can't stand someone trying to bamboozle me. Out of the car.

MIKE

Mr. Walken there's a simple explanation. I promise there was no bamboozlement.

CHRISTOPHER WALKEN

Out.

EXT. HOSPITAL. NIGHT.

The group comes running out of the hospital.

WES

How are we going to get there?

WILL

How did you get here Gunther?

GUNTHER

I walked! I couldn't see straight thanks to your friends here.

POCKETS

You wouldn't listen.

GUNTHER

Well you don't just go around hitting people just because...

POCKETS

What was I supposed to do?

WILL

Hey! Shut up.

JEN

Guys. Over there.

Jen points out a "Homes of the Stars" tour bus across the street. No passengers are anywhere to be seen, but a bus driver is standing in front of the bus door.

POCKETS

That will take forever.

JEN

Have a better idea Meat Pockets?

POCKETS

Man, why did you have to tell her?

WILL

Let's go.

The group runs across the street and gets in line, just as the last person is getting on. Will is the first of the group to get there.

BUS DRIVER

Evening.

WILL

Good evening.

BUS DRIVER

Are you the group that booked for tonight?

WILL

Right. That's us.

BUS DRIVER

Great. I'll just need to see your tickets then.

JEN

They said we didn't need tickets.

WILL

Right. No tickets because of the, uh, group package. The nice man over there told us we didn't need them.

WES

Tickets.

POCKETS

Because of the group package.

BUS DRIVER
Was it Chuck?

WILL
Was it Chuck?

JEN
I think so.

Will just smiles at the Bus Driver, waiting to see what he will do next.

BUS DRIVER
Well, Chuck's new so he must not know how to handle the group package. Don't you folks worry though. Just wait right here and I'll take care of everything for you.

The Bus Driver walks towards the door of the building the bus is parked in front of.

WILL
What now?

JEN
What's one more felony?

WILL
You're my kind of girl. OK, you heard the lady. Everybody in.

INT. TOUR BUS. NIGHT.

All of the group climb in to the previously empty bus, and each finds a seat. Will is the last to get in.

WILL
Good evening ladies and gentlemen. Is everybody ready for an exciting evening?

EVERYBODY ON BUS
Yeah.

The response is half assed and lackluster.

WILL
OK guys, you can do better than that! I want you to mean it!
(MORE)

WILL (CONT'D)

Is everybody ready for an exciting evening?

EVERYBODY ON BUS

Yeah!

WILL

Alright! Let's go see some stars!

JEN

Uh, Will?

WILL

Right.

EXT. TOUR OF THE STARS BUILDING. NIGHT.

We see the bus pulling away.

Just after the bus pulls away, the Bus Driver comes walking out of the building, looking down at paperwork, and talking to himself.

BUS DRIVER

There must be some sort of mistake here but we'll get it taken care of.

The Bus Driver looks up, and realizes that the bus is gone. He looks back and forth.

INT. ZOO. NIGHT.

Walken is walking Mike at gunpoint around to a side entrance of the closed zoo.

MIKE

Mr. Walken, sir, can you just tell me where we're going?

CHRISTOPHER WALKEN

Oh, you'll see soon enough. I love the zoo. Did you know that my first job was working in the zoo?

MIKE

What? I don't think I'm following.

Mike and Walken reach a padlocked gate.

MIKE
It's locked.

Walken shoots the lock, blowing it off the gate.

CHRISTOPHER WALKEN
That way.

INT. TOUR BUS. NIGHT.

Will is still at the wheel, flying through red lights and hitting bumps in the road way too fast, and at the same time talking over the load speaker.

WILL
To the right is just one of the many places Britney Spears has been know to flash her bathing suit parts. And just up ahead you can see where Paris Hilton was arrested.

We see a shot of Pockets and Wes sitting next to each other.

POCKETS
She's really talented.

WES
Which one?

POCKETS
Well I meant Paris but...

WES
Trick question!

Back up to the front of the bus.

GUNTHER
It's just up here.

WILL
I know where the zoo is.

GUNTHER
I'm just trying to help.

The bus flies into the parking lot of the closed zoo. The only car there is Walken's.

Will and gang, including a still unconscious Eduardo, run out of the bus towards the door, which is of course locked for the night.

WES

We can't get in this way.

WILL

That way.

Will points towards a fence going around the zoo.

ROMAN

You're just going to jump the bloody fence keeping us out and more importantly, the caged animals in?

WILL

What, never taken a shortcut?

Will runs towards the gate, and in an unexpected feat of acrobatic skill (and a nod to "Shaun of the Dead"), he scales the fence as if it were nothing and throws himself to the other side.

Roman and Ari look at each other, then back at the fence, then back at each other.

ROMAN

Right.

Roman and Ari run straight for the fence, but when they are about halfway up, the fence gives way and crashes forward, along with Roman and Ari.

Jen, Wes and Pockets (holding Eduardo) and Gunther run over Roman and Ari, and the knocked down fence.

INT. ZOO. NIGHT.

Walken has brought Mike to the lions' exhibit.

CHRISTOPHER WALKEN

Here.

MIKE

Uh, what are we doing here?

CHRISTOPHER WALKEN

You did a bad thing Mike. Very bad. It's time to pay the fiddler.

MIKE

You mean the piper?

CHRISTOPHER WALKEN

Him too. In. I'm about to go
Krakatoa on your ass.

MIKE

What?

CHRISTOPHER WALKEN

You heard me. In!

MIKE

No. No way. You're just going to
have to shoot me.

CHRISTOPHER WALKEN

Mike. I hate violence. But OK.

MIKE

No no no no no! Wait, we can work
something out!

Backing up, Mike has fallen half over the wall to the lions.
With one foot and one hand holding on, Mike starts to scream.

INT. ZOO. NIGHT.

The group continues to run, when they hear Mike screaming.

WILL

That way!

The group takes off towards Mike's screaming.

INT. ZOO. NIGHT.

Back to Walken putting Mike through the ringer. Mike is
screaming, and Christopher Walken is laughing hysterically.

Will and the group come running in.

WILL

Wait!

GUNTHER

Mr. Walken! I have the script! It's
his!

CHRISTOPHER WALKEN

What?

GUNTHER

He's the guy! The one who wrote the script!

WILL

Let's get him out!

Wes and Pockets drop Eduardo, and run over with Will to pull out Mike.

JEN

Mike are you OK?

MIKE

Huh? Uh, I think so, yeah.

WILL

Mike, you're not going to believe this. Walken's been looking for you to talk about your script.

MIKE

He has? You have? How is that possible? Everyone turned it down.

CHRISTOPHER WALKEN

Mikey, my boy. Everyone turns everyone down. No one wants the cutting edge risk taker unless he's a safe bet.

MIKE

That doesn't really make any...

CHRISTOPHER WALKEN

Mike! When I was at my first job.

MIKE

Working at the zoo.

CHRISTOPHER WALKEN

Right. Well, one day, this young boy child came to the zoo. While at the gorilla exhibit, he made a curious discovery. He found that when he beat on his chest, the monkeys, they became very agitated. When he kept at it, they became so angry, that they began to fling their poo at the zoo guests.

(MORE)

CHRISTOPHER WALKEN (CONT'D)
He found this to be very amusing,
with one exception.

MIKE
He was covered in Gorilla crap?

CHRISTOPHER WALKEN
Correctoamundo! So you know what
this young boy did Mikey?

MIKE
Uh, no.

CHRISTOPHER WALKEN
He came back the next day. And
again, he beat on his chest. And
the gorillas hurled their feces.
But this time, he wore a raincoat.

MIKE
So, it's like when life gives you
lemons make lemonade?

CHRISTOPHER WALKEN
That's crazy. I don't even know
what that means. No! When the
primates of the world hurl their
excrement at you, have fun with it.
Mike, this project of yours, let's
make this it happen.

We see a shot of Eduardo waking up, with a dazed goofy smile
on his face.

OVER BLACK:

8 months later

EXT. STUDIO. DAY.

Mike and Jen are walking through back lots at a studio.

JEN
Well, it's your big day.

MIKE
Yeah. Your's too. Nervous?

JEN
A little. What about you?

MIKE
Everything considered, this
shouldn't be too bad.

JEAN PAUL

Oh merci! Do you hear that? It is a miracle we did this in spite of you.

As Mike continues to walk, Will runs up to him.

WILL

There he is.

MIKE

Here he is.

WILL

So what did I say, I told you to trust me, and here you are.

MIKE

OK, OK. We're here, but don't you wonder what would have happened if we had just done everything the normal way?

WILL

Normal? What? Now would that have been any fun Mike?

MIKE

Fun? Maybe not.

WILL

And didn't you get a sweet deal? You're making your movie, you got the fat bank roll going, It's all good right?

MIKE

I've been meaning to talk to you about that. After settling with Gunther for the pain and suffering you caused...

WILL

Pain and suffering?

MIKE

Paying Jean Paul for the damage to the restaurant and our tab...

WILL

Not our fault.

MIKE
The tour bus you crashed.

WILL
I just scratched it.

MIKE
And paying off Eduardo.

WILL
What?

At this point Eduardo walks by wearing a dark secret service looking security guard suit, down to the dark glasses, but with its own cuban flair.

EDUARDO LACASA
Hey guys!

MIKE
Hey Eduardo.

WILL
Hey Eduardo.

MIKE
He's not a bad guy to have in your corner. Plus he was going to kill them.

WILL
Yeah, I guess. But isn't security guard kind of a drop from the high rolling gangster lifestyle?

MIKE
He's a little worried about the wall going up. Figures he'd better be on his best behavior now.

WILL
But the wall is in Mexico.

MIKE
Whatever.

WILL
OK, so after all of that how much is left over?

MIKE
\$10,000.

WILL
\$10,000? That's it?

MIKE
That's what we still owe.

WILL
Man. Well, there's always the next
one right?

MIKE
Always the next one.

Christopher Walken walks up to the two guys. He is wearing nothing but a hospital gown, and black socks pulled up to his knees.

CHRISTOPHER WALKEN
Mikey! Willamino! You little cutie
pies.

MIKE
Hey Chris.

WILL
Hey Chris. I'll let you guys talk
so I can get everyone ready.

MIKE
Sounds good. See you on the set.

CHRISTOPHER WALKEN
Mike, I just had a great idea about
my character. Do you think we can
fit in some improv shots?

MIKE
What did you have in mind?

CHRISTOPHER WALKEN
I feel like when my character is
troubled, he should moo like a cow,
maybe flatulate and touch himself.

MIKE
Uh, right. Well let's get the takes
we need, then we'll see if we can
fit them in. Fair?

CHRISTOPHER WALKEN
Fantastic.

MIKE

Well, why don't we get started.

Walken walks over to a hospital bed and gets in it. Mike calls over to Will.

MIKE

Want to do the honors?

WILL

That's why I'm here. Quiet on the set! Scene 1, take 1!

Everyone quiets down, and Mike sits in the director's chair. We see shots of everyone looking at Mike, waiting for him to start the action.

We go to a CU on Mike.

MIKE

And action!

CUT TO:

BLACK