

PARTY DOWN

Episode #205
"Steve Guttenberg's Birthday"

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PRODUCTION DRAFT (WHITE) 9/07/09
Blue Draft 10/12/09

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PARTY DOWN

Episode #205
"Steve Guttenberg's Birthday"

BLUE DRAFT - 10/12/09

CAST LIST

HENRY POLLARD.....ADAM SCOTT
RON DONALD.....KEN MARINO
CASEY KLEIN.....LIZZY CAPLAN
KYLE BRADWAY.....RYAN HANSEN
ROMAN DEBEERS.....MARTIN STARR
LYDIA DUNFREE.....MEGAN MULLALLY

STEVE GUTTENBERG.....STEVE GUTTENBERG
KENT.....CHRISTOPHER MINTZ-PLASSE
COLETTE.....SARAH HABEL
TRAVIS.....BRAD WILLIAM HENKE
FULGENICIA GOMEZ.....LUPE ONTIVEROS
CARLOS.....SCOTT ALLEN RINKER

PARTY DOWN

Episode #205
"STEVE GUTTENBERG'S BIRTHDAY"

BLUE DRAFT 10/12/09

SET LIST

INTERIORS:

LIVING ROOM

KITCHEN

CONVERSATION PIT

SCREENING ROOM

ART ROOM

EXTERIORS:

GATEWAY/DRIVEWAY

HOT TUB

DRIVEWAY

1

EXT. GATE/DRIVEWAY

1

*

Henry stands outside the gate of a nice house, checking his clipboard. Behind him, Casey peers through the gate.

*

*

HENRY

How's this different from the old New Ron?

RON stands with a white shirt on a hanger. Hair shorn to his old crewcut. The rest idle by the van. Henry dials his cell--

RON

This's New New Ron. Locked in that coffin, Henry, I was mano a mano with some heavy shit. What is a life? Who am I--?

HENRY

And you were how high during this?

RON

Unimportant. Don't do grass. Get high on life.

Henry listens on the phone. Casey approaches from the house.

CASEY

That cereal? You can smoke it--?

*

RON

No, existence. I was drifting in darkness and I heard a voice. "Only dead fish go with the flow--"

*

CASEY

Sarah Palin spoke to you--

RON

Or maybe God, or Jesus. But it hit home. So I went right out, cut my hair, signed up with AA, got a new backup shirt. Don't drift through life. My take-away from being locked in a coffin while high.

He heads off to join Lydia, Kyle, and Roman, who wait across the driveway, gawking at him. Henry hangs up.

HENRY

My take-away, don't get in a coffin while high. See anything?

*

(CONTINUED)

CASEY

No. Sure it's the right address--?

The gate opens, as a porsche pulls up. STEVE GUTTENBERG, expensive work-out gear, sits at the wheel.

*
*

LYDIA

Ohmigod. Did you see Three Men and a Little Lady? That's Ted Danson!

ROMAN

It's Steve Guttenberg, actually.

LYDIA

I see why he changed it to Danson. It's very Jewishy--

Henry approaches the car.

*

STEVE GUTTENBERG

Hi. What's all this?

HENRY

Party Down catering? You booked us--

STEVE GUTTENBERG

Shit.

*

Steve pulls into the driveway, exits the car.

*

STEVE GUTTENBERG (CONT'D)

My fiftieth was tonight, but my friends threw a surprise party Friday. I forgot to cancel you--

*
*

HENRY

It's a two day cancellation policy--

STEVE GUTTENBERG

So, I eat the deposit. What about the food and stuff?

HENRY

Pretty much gets tossed--

STEVE GUTTENBERG

The waste. Feels wrong. Know what? It's still my birthday. I'm not doing anything. Invite your friends, let's party!

*
*
*
*

(beat)

Unless you have other plans--

(CONTINUED)

1

CONTINUED:

1

Kyle, Roman and Lydia pull out cell phones.

*

MAIN TITLES

2 INT. LIVING ROOM

2

Tasteful cocktail music. The staff hang around, ties off, shirts unbuttoned. Roman huddles with KENT, a blobby 20-something geek. Kyle checks the house with COLETTE, a wispy-hot actress. Lydia and MRS. GOMEZ -- 40's, Latina -- sip wine as Steve, now in flow-y, expensive casual wear, pours. *

LYDIA

I can't believe I'm really talking to you. My daughter's an actress, so I'm going to pester you for secrets on making it as an actor. *

STEVE GUTTENBERG

No secret. It's like the joke. Guy gets into a cab and says, "you know how to get to Carnegie Hall?" and the driver says "Practice!"

Lydia laughs. Mrs. Gomez looks to Lydia blankly. Explaining--

LYDIA

The driver's deaf!
(to Steve)
This is my friend Mrs. Gomez.

STEVE GUTTENBERG

Please, first names, it's a party.

LYDIA

(to Mrs. Gomez)
What's your first name, dear?

MRS. GOMEZ

Fulgenicia. *

LYDIA

Oh, that's lovely.

STEVE GUTTENBERG

You guys appear to be very close.

LYDIA

I'm new in town. Still meeting new friends. She lives across the hall.

MRS. GOMEZ

Boys from Brazil. So scary, all those little Hitlers.

(CONTINUED)

AT THE ENTERTAINMENT CENTER, Casey stands at a shelf filled with DVD's. Henry approaches.

CASEY

Nice set-up. Must make you think quitting acting was a wrong move--

HENRY

Did I mention my place has a view of a Taco Bell?

CASEY

This place has *Herbie Reloaded* on DVD and BluRay. Point, Guttenberg.

RON, still in his tie, approaches with a tray of appetizers.

RON

Shrimp? Shrimp?

HENRY

How's it feel, New Ron?

RON

New New Ron. Getting my chops back. Gonna be a good night. Can't wait to see that feedback card!

Ron heads off. Casey looks at Henry, who shrugs.

HENRY

He wanted to work the party anyway. Who am I to say no?
(then, taking DVD)
Oh, my god--

CASEY

What's that?

HENRY

Sundown Strip. Indie I did years ago. I had one scene as a junkie trying to sell a stolen TV. God--

He puts it back. Kyle approaches, glancing back at Colette--

KYLE

Hey, you guys know German? What's "Ein Rand?" Like, "A Rand--?"

(CONTINUED)

CASEY

A writer. Ayn Rand, wrote about how awesome awesome people are--
(re: Colette)
Who's the waif?

KYLE

Colette. From my scene study class.
She's cool. Really deep--

CASEY

Just like you.

KYLE

Yeah. I *really* want to bang her--

Steve approaches, wine bottle in hand. Smiling and pouring.

STEVE GUTTENBERG

A man of fine taste. Try this. Pert
'93 Barolo. Great with cheese--

He sees something. RON, peering into a fish tank of water.

STEVE GUTTENBERG (CONT'D)

Oh, don't touch! That's art.

RON

This is art?

STEVE GUTTENBERG

Joseph Kootz. That's pure iceberg
water. Costs ten grand a year just
to fly in new ice from Greenland.

(back to gang)

God, this takes me back. I catered,
back in the day. Actors, I presume?

KYLE

(nodding at Henry)

Yeah. Well, he was, but--

STEVE GUTTENBERG

Didn't work out? Well, you know
what? Those days, working gigs,
making squat, just a bunch of
struggling actors goofing around?
Best time of my life.

HENRY

Better than when you were one of
the biggest stars in America?

(CONTINUED)

CASEY

Better than now?

STEVE GUTTENBERG

Okay, maybe not *the* best--

ACROSS THE ROOM, Roman scans script coverage with Kent.

KENT

--see, he totally went off on it.
Said it was just "technobabble"--

ROMAN

Only words that aren't technobabble
to a producer are *coke* and *whore*--

Steve approaches, making the rounds.

STEVE GUTTENBERG

So, you guys actors, too?

KENT

Do we look that stupid?

ROMAN

We're writers. This's my partner--

KENT

Kent Gerbels. Not like the Nazi
propaganda minster. Like the
rodent. But with an "e."

STEVE GUTTENBERG

(beat, then moves on)

So, what you got there?

ROMAN

This producer was into our idea,
but his feedback on the script--
(Steve leans to read)
Um, okay, go ahead and read--

STEVE GUTTENBERG

"Inert and without humanity..."

ROMAN

It's like they focused on the
words, and missed the whole point--

STEVE GUTTENBERG

Let me ask you something. You ever
had anything produced?

(CONTINUED)

2

CONTINUED:

2

ROMAN

Yeah, lots. I work catering to keep
in touch with the common man.

STEVE GUTTENBERG

So you've never heard your words
spoken aloud?

3

INT. KITCHEN

3

Ron paws through a utensil drawer. Finds a pair of tongs.
Considers them. Rejects them. Enter Henry--

HENRY

Hey, Ron. Is there more cheese--?

RON

I'll do it. That's my job. Things
are good. Don't worry.

HENRY

I'm not worried.

(beat)

Should I be?

RON

(pouring glass of wine)

No. As I just said. I am back and
everything is going well.

HENRY

I thought you were back in AA.

RON

Oh. Right. I am--

*

Ron dumps the wine, as Casey enters, impish look on her face.

HENRY

'Cause if this is weird for you--

CASEY

Henry. You've been summoned--

RON

Go. Really, I'm fine.

Henry exits. A beat, then Ron picks up the phone. Dials--

(CONTINUED)

3

CONTINUED:

3

RON (CONT'D)

Travis? It's Ron, from AA. I'm at a party in Sherman Oaks, and I could really use your help. So, soon as you finish the job? Great--

4

INT. CONVERSATION PIT

4

Everyone assembles. Kent and Roman hover, uncertain, as Steve walks around with a handful of pages. Giddy.

STEVE GUTTENBERG

In the theater, where I come from, writing and acting are intertwined. First play I did, off-Broadway thing called "Screw You?" Totally rewritten in rehearsals. Since we have time, wine, expert thespians at the ready, and it's my birthday, we're going to read a scene from your comrades' script and see if we can give 'em some insight--

Roman looks deeply uncomfortable as Steve starts handing out pages to everyone. Henry gives Casey a look. "Really?"

ROMAN

Mr. Guttenberg, I don't think--

STEVE GUTTENBERG

That's fear talking, Roman--
(passing out pages)
Henry, you are our Captain DuKlark.
Casey, you are Slave Girl--

*

CASEY

Of course--

STEVE GUTTENBERG

Kyle, you are Krond. Colette, my dear, you are BORP-7.

CASEY

Ooo, can I be the robot--?

KENT

It's not a "robot," it's a bio-cybernetic organism--

*

LYDIA

What do we do?

*

*

(CONTINUED)

STEVE GUTTENBERG

You will be the audience, without
whom, none of this has a point.

*
*
*

Lydia, pleased, sits with Mrs. Gomez.

*

ROMAN

Okay, look, Mr. Guttenberg, I don't
think this's going to help any--

Steve pauses. Faces Roman like a stern but loving father.

STEVE GUTTENBERG

Roman, I know. It's scary. You feel vulnerable. But if you want to be a true writer, you must commit to your work. You don't share it with the world, you're only a writer in your head. "Making art is an act of courage." You know who said that?

ROMAN

No.

KYLE

(knowingly, to Colette)
Morrison--

CASEY

You?

STEVE GUTTENBERG

Yes! "No Risk, No Reward." Let's be brave. Okay. Cast prepares--

Cast prepares. Lydia and Mrs. Gomez sit back to watch.

COLETTE

Does BORP-7 have feelings--?

ROMAN

It's a robot--

STEVE GUTTENBERG

Okay. "Interior. Bridge." Action.

He gestures to Henry, who reads in deadpan voice--

*

HENRY

Reading on deuterium levels.

COLETTE

Seven oh five point two, captain.

KYLE

Your ship will never withstand the quantum flux between a binary star--
(breaking character)
What does that mean--?

KENT

A star pair rotating at near-light--

(CONTINUED)

STEVE GUTTENBERG

Not important, keep the flow, go--

HENRY

It will in a Godel spacetime field--

KYLE

Without negative energy synthesis?

HENRY

We reverse the tachyon cannon,
generate an Alubierre Warp. Quantum
tunnel through the Cauchy horizon--

KYLE

--and form a naked singularity--

CASEY

DuKlark...

*

HENRY

What're you doing on the bridge?
You should be in a surgi-tube.

CASEY

I was scared. I heard explosions--

HENRY

If the coordinates you stole from
your boyfriend aren't accurate,
you'll hear more. Because this ship
will be totally atomized--

CASEY

Boyfriend? He's a slave trader. I
was nothing to him but merchandise.

KYLE

Fine merchandise, eh, DuKlark?

*

HENRY

The best.

CASEY

If we don't make it--

HENRY

I don't use the word "don't."

STEVE GUTTENBERG

He pushes her away roughly--

(CONTINUED)

CASEY

I just wanted to thank you for saving my people. "Dies?"

STEVE GUTTENBERG

Yes, right, so Slave Girl dies...

HENRY

Seven, check her readings.

COLETTE

Life functions terminated.

(then--)

Cauchy horizon passed at deuterium level seven point oh oh one.

KYLE

A statistical anomaly. What you call luck.

HENRY

Is it?

A pause. Henry looks to see if there's more. There isn't.

STEVE GUTTENBERG

And...scene!

RON circulates, distracted, as the guests mingle, drink, eat--

LYDIA

I thought it was just great! I love nautical stories--

*
*
*

ROMAN

Do we need to discuss it? I got a lot out of just hearing--

STEVE GUTTENBERG

Courage, young writer. This is the crucible! It's like previews--

COLETTE

My character seemed to lack depth.

ROMAN

Yes. Because it's a robot--

*

HENRY

And DuKlark's kind of a dick.

*

CASEY

Yeah, slave girl saves his ass and he just makes crass jokes with his nemesis while she just drops dead?

ROMAN

Crass? He called her the best--

HENRY

True. You are the best space whore--

Casey heads off to the DVD shelves. Kyle tries profundity. *

KYLE

I wanted it to be more, like, deep--

COLETTE

I thought it was interesting how neither of the alpha males could see past the gender construct of femaleness to her real humanity. They can only relate to each other--

KYLE

Yeah, they were, like...gay.

KENT

I thought of them as Jungian shadow figures--

COLETTE

I just started Jung. Have you read *Man and his Symbols*?

KYLE

I just ordered it. I can't wait--

Kyle sees Casey scanning the DVD shelf. He slips over, under cover of grabbing an appetizer. Sotto, to Casey--

KYLE (CONT'D)

Hey, gimme some smart shit to say-- *

ROMAN, meanwhile, stews as Mrs. Gomez shrugs.

MRS GOMEZ

--I just didn't feel it.

(CONTINUED)

ROMAN

Feel what? It's not *Pat the Bunny*--

STEVE GUTTENBERG

I think that's it. What's missing.

The human element. Heart--

ROMAN

It's hard sci fi--

STEVE GUTTENBERG

Are science fiction and heart

mutually exclusive? One word

answer. *Cocoon*--

ROMAN

So, add old people--

STEVE GUTTENBERG

Feelings. Heart. Go on, go give it

a pass, and we'll try it again--

ROMAN

Do that again? I felt like I was
being hunted for sport.

STEVE GUTTENBERG

Courage. No risk, no reward.

(calling out to room)

Okay, everyone. Drink, relax, hit

the jacuzzi, we'll reconvene in

half an hour for another reading!

He sees Lydia topping her not-empty glass with red wine.

STEVE GUTTENBERG (CONT'D)

No, no, don't mix those--

*

LYDIA

I'm not. This one's red--

HENRY comes up to Casey, as she walks away from the shelf.

HENRY

"What'd you do this weekend? Hung
out in Steve Guttenberg's jacuzzi."

How badly do you want to say that--

CASEY

Raincheck--

(CONTINUED)

She heads off, revealing she's taken the "Sundown Strip" DVD. Passes Kent and Colette as Roman approaches.

KENT

--the singularity. The theory that machines will become conscious--

COLETTE

Like computers with souls. Have you read Eckhart Tolle?

ROMAN

Kent, we gonna rewrite, or what?

Kent heads off with Roman as Kyle returns.

KYLE

You know, it made me think of "This Said Zarathisis". By Neezshe.

Exiting, Casey laughs in triumph. We hear a DOORBELL--

COLETTE

You mean, Nietzsche?

KYLE

Pronounced Neezsh. It's German.

AT THE DOOR Steve ushers in TRAVIS. Hardboiled, in worn work pants and a TY-DEE PLUMBING shirt.

STEVE GUTTENBERG

Hi. Steve--

TRAVIS

Travis. Ron around?

Ron comes hurrying up. Smiling like everything's fine.

RON

Travis. Hi--

STEVE GUTTENBERG

Grab a glass, I've got an impish little Viognier here--

*

Travis looks alarmed, and Ron pulls across the room.

*

(CONTINUED)

RON

Thanks for coming, man--

TRAVIS

No sweat. Gone off the wagon a few times myself. Probably not a great idea, hanging around all this wine--
(glances at random bottle)
This's some nice shit. Good thing you called, temptation to just have a taste must be driving you crazy--

RON

I was more a beer man. What I need help with is this.

He pauses before the Joseph Kootz. Travis stares, confused.

RON (CONT'D)

I dropped a shrimp in there, and it got sucked into some kind of filter pump thing and I can't--

TRAVIS

So, you're not drinking--?

RON

This is a work of art. A Kootz. If the host finds out I got a shrimp stuck in his Kootz--Please, Travis--

*
*

Off Travis, staring at Ron--

AT THE SIDEBOARD, Lydia, Mrs. Gomez and Steve wine taste--

STEVE GUTTENBERG

See? They're totally different--

*

LYDIA

They both taste, just...red.

*

MRS. GOMEZ

One's like rocks, one's like dirt.

LYDIA

(tasting again)

Okay, yes, maybe I taste dirt--

*
*
*

STEVE GUTTENBERG

That one's the rocks. Look, you're sure your daughter's gonna be a star--

*
*

(CONTINUED)

LYDIA
Oh, yes, you should see her--

(CONTINUED)

5

CONTINUED:

5

STEVE GUTTENBERG

These are things you need to know. Success is a lifestyle you prepare for. In the tabloids every day, some schmuck hits it big, goes to pieces 'cause they aren't ready for success. You're going to make millions. What're you going to do?

*
*

LYDIA

Millions? I don't know. Throw a big party, and get some shoes, and Escapade loves horses, we could probably get, like, a hundred--?

*
*
*
*

Henry approaches to refill his glass--

LYDIA (CONT'D)

Henry, what would you do with millions of dollars?

*
*
*

HENRY

I don't know...fleet of blimps?

*

STEVE GUTTENBERG

See, okay, that's why you've got to educate yourself. First thing I did? Wine tasting class. Learned to live well. Fine wine, clothes, art--
(grabbing them)
Come on, come with me--

*
*

6

INT. SCREENING ROOM

6

*

A nice office space. At the TV, Casey pops the DVD into the player, grabs the remote and starts fast forwarding.

7

INT. ART ROOM

7

A room devoted to his art collection. Steve walks Henry, Lydia and Mrs. Gomez through the room, offering insights.

(CONTINUED)

STEVE GUTTENBERG

Started collecting art twenty years ago. It's not only an investment, it's also a window into life.

LYDIA

If you're an art expert, maybe--

STEVE GUTTENBERG

No, you just need to let yourself see and reflect and think.

(off a painting)

A Millet study. What do you see?

LYDIA

A man in a field--

*

STEVE GUTTENBERG

But look at the man. Exhausted from work. An interesting dichotomy.

(off next painting)

Gerd Schlimt, German expressionism.

I put it here to contrast these very different views of nature.

*

*

LYDIA

One is nice, and one is weird.

*

*

STEVE GUTTENBERG

Exactly!

(Lydia reacts, pleased)

There's more than one way of seeing. My little Frank Stella--

*

*

LYDIA

See, this is where I'm just, "it looks like a bunch of squiggles."

STEVE GUTTENBERG

That's what it is.

Henry has gotten ahead. Stares at something, kinda baffled.

MRS. GOMEZ

It's like a picture of a feeling.

STEVE GUTTENBERG

Exactly--

LYDIA

Good, Fulgenicia. You're gonna do so great with your millions--

*

*

*

(CONTINUED)

7

CONTINUED:

7

MRS. GOMEZ

My millions? I work at the airport.

*
*

LYDIA

You could find it. In a bag. I
think I'm getting it.*
*
*

STEVE GUTTENBERG

(sees Henry staring)

Great, isn't it. Ian Spankler.
British. Got it for three hundred
right before he took off.

*

They pause at a large photorealistic canvas, which depicts a
nude, grimacing body builder, erect, penis thrust into the
back of a porcupine. The quills have drawn blood. A beat.

LYDIA

Three hundred dollars?

STEVE GUTTENBERG

Three hundred thousand.

Another beat as they stand considering it. Lydia is stumped.

*

MRS. GOMEZ

He wants to have sex with the
porcupine, but it's poking him.

STEVE GUTTENBERG

Yes.

Off them pondering the painting...

8

INT. SCREENING ROOM

8

*

Casey sits watching the DVD on a TV set. Rapt. Impressed. We
can hear Henry's voice, acting the scene.

HENRY

...what is this, Nazi Germany? All
I was doing was trying to sell my
own television set--

(sound of handcuffs)

Careful, I have sensitive wrists.

KENT (O.S.)

--if Borp-7 was, like, wrestling
with some kind of proto-soul--

Roman and Kent walk in. Kent juggles noted pages and laptop.

(CONTINUED)

ROMAN

She's a robot!
(seeing TV)
Is that Henry? What is that?

CASEY

Nothing. I'll get out of your way.

Casey ejects the DVD and bolts from the room.

KENT

She's Bio-Cybernetic. With Nanotech
circuits that can evolve--

ROMAN

You're saying that because you're
hot for Colette, which is just sad--

KENT

Because they're right. When Slave
Girl dies, it should be moving--

Kent opens his laptop, arranges his notes.

ROMAN

Know what'd be moving? A panda and
a kitten on the Titanic get cancer.
Let's put that in--

KENT

Come on. We'll just try it. No
risk, no reward, or whatever--

ROMAN

Okay, fine, try it. Just don't
sprain your fingers selling out--

Ron hovers anxiously over Travis as he examines a pump
mechanism he's pulled off the water tank.

RON

Can you fix it?

TRAVIS

Diaguchi intake feeding some kind
of chip-driven jap filter system,
and I can't even see the shrimp--
(frustrated)

I can try, but it's real tricky--
(sees bottle on counter)

(MORE)

(CONTINUED)

9

CONTINUED:

9

TRAVIS (CONT'D)

Jesus, man, this guy's pouring an
'89 St. Emilion. Shit--

Steve pops his head in, and Ron moves to block his view of
the pump on the counter. Steve waves pages.

STEVE GUTTENBERG

New pages! Ron, more wine!
(exiting, calling out)
New pages! Where are my players!

Ron grabs a tray of appetizers and the St. Emilion. Travis
grabs the bottle. Slides him another one. Ron takes it.

RON

I really appreciate it, Travis--

Ron exits. A beat. Travis eyes the bottle. Pours. Swirls,
sniffs. Tempted. Puts it down. Grabs the phone. Dials.

TRAVIS

Hey, Carlo. It's Travis, from AA--

10

INT. CONVERSATION PIT

10

The "Cast" and audience assemble around the conversation pit.
Steve is handing out pages. Ron hovers.

STEVE GUTTENBERG

Okay, let's get it on its feet. Up,
it's theater, it's interaction. Put
some life into these words--

Casey heads over to join Henry as Steve hands out the pages--

STEVE GUTTENBERG (CONT'D)

Okay. Krond. Captain DuKlark, here
you are, Slave girl, Borp-7--

*

Casey gives Henry a sly smile. Takes her pages from Steve.

CASEY

What would you say if I said I was
going to act you into next week?

HENRY

I'd say, fine, I'm retired.

CASEY

And if I called you a huge pussy?

(CONTINUED)

HENRY

I'd say I can still act you under
the table with one feeling tied
behind my back.

Casey grins. They prepare. Lydia and Mrs. Gomez sip wine.

LYDIA

I'm tasting...sticks? And rope--?

*
*

STEVE GUTTENBERG

Okay, okay, places, preparations,
"Interior, Bridge." Action.

The actors all now "act." Casey and Henry, to the hilt.

COLETTE

Captain. I'm worried--

STEVE GUTTENBERG

Oh, that's good, right off, with
the feelings. Go--

Kent smiles, while Roman rolls his eyes--

HENRY

About our deuterium levels? Me too.

COLETTE

About you, sir.

HENRY

Since when was worrying part of
your programing? Coordinates set?

KYLE

Thread a binary star? You'll kill
us all, DuKlark. Or is that what
you want, since she died?

*

HENRY

Maybe it is. Maybe I've--
(turning surprised)
You..I thought you were dead.

CASEY

I had to know if the coordinates
worked. That you were safe--

HENRY

If they work, you've saved us all.
Now get back in the surgi-tube--

(CONTINUED)

KYLE

Her face's ruined, she's of no use--

(CONTINUED)

Henry angrily slaps Kyle.

HENRY

Is that all she is to you? A face?

KYLE

(breaking character)

Dude, what the fuck--?

HENRY

Sorry, it's acting--

KYLE

Oh, cool. Okay, I'm back in--

COLETTE

Sir, chance of survival is point--

HENRY

She risked all. So can we. Engage--

*

A MAN IN SHIRT AND TIE -- CARLOS -- eases into the room.

CARLOS

Sorry, door was open. Is Travis--?

Steve waves him to the kitchen. Carlos hustles through--

STEVE GUTTENBERG

So Borp-7 fires the tachyon cannon,
there's a space warp thing, and...

COLETTE

We're clear.

CASEY

Thank you for saving my people.

She "dies." Henry picks her up in his arms.

HENRY

No! No, no, no--

COLETTE

Sir, her life readings--

HENRY

What do you know about life?

Henry kisses Casey's "lifeless" body.

(CONTINUED)

10

CONTINUED:

10

COLETTE

I'm learning, sir.

Henry drops Casey, puts his head in his hands--

HENRY

We saved the galaxy--

--he looks up, tears run down his face. A long beat--

STEVE GUTTENBERG

And...scene!

11

INT. LIVING ROOM

11

Everyone clusters around Kent and Roman. Steve is thrilled.

LYDIA

It was a thrill ride! And it was so sad when the slave girl dies--

*
*
*

MRS. GOMEZ

He loved her.

*
*

STEVE GUTTENBERG

Humanity. Heart. Drama. God, great, this is what I love about theater! See? You put yourself out there, braved the response, and voila!

*

Roman stews, while Kent smiles--

COLETTE

I liked the line, "I'm learning." It's like she's learning to learn--

KYLE

Yeah, it made me think of Ayn Rand--

KENT

You seen his art collection? He's got a Spankler--

KYLE

(laughing)

Oh, shit, where the dude's fucking a porcupine--

KENT

It's intense, isn't it?

*

(CONTINUED)

COLETTE
I love Spankler--

11

CONTINUED:

11

They head off. Kyle watches her go, baffled. Turns to Roman.

KYLE

It's a dude fucking a porcupine.

12

INT. KITCHEN

12

Ron enters to see Carlos with Travis, who is tipsy--

*

TRAVIS

This St. Emilion with this St.
Andre and the almonds, it's just--

CARLOS

Man, it's a bad environment.
What're you doing here--?

*

*

*

RON

He's my sponsor, he's helping me.
Who are you?

*

*

*

CARLOS

Carlos. I'm AA, too, I'm here to
help Travis.

*

*

*

RON

Oh. Didn't you fix the pump?

*

*

TRAVIS

I got the shrimp out, but I'm too
wasted to reattach the intake--

RON

So they sent you to attach it--?

*

*

CARLOS

You called your sponsor here to fix
a fishtank?

*

*

*

RON

It's art. A Kootz--

*

*

CARLOS

Do you understand what AA is
actually for?

*

*

*

RON

I thought I did.

*

*

Carlos just stares at Ron. WTF?

*

13

EXT. HOT TUB

13

Henry sits in the tub, in boxers, swilling wine. Casey steps out of her pants.

HENRY

He's got quite an art collection. I should've been a movie star.

CASEY

This won't be awkward? Underwear?

HENRY

Nothing I haven't seen before.

(CONTINUED)

She slips into the hot tub.

CASEY

I saw your scene. From that movie.

HENRY

You did? Oh, man--

CASEY

It was great. Why didn't you ever tell me you were actually good.

(Henry shrugs)

Do you miss it? Acting?

HENRY

Being constantly rejected? No--

CASEY

I mean doing what you're good at.

HENRY

I think I'm a good team leader.

CASEY

Yeah, but "No risk, no reward--?"

HENRY

I have a saying. "No risk, no risk." After all that bullshit, going back and starting over--

CASEY

Ron did. Wow, I used Ron as a life example.

*
*

Tipsy laughs. A moment...and then she kisses him. A beat, then Henry pulls back--

HENRY

No, we can't do this.

*

CASEY

I know, you're seeing someone--

HENRY

And so are you--

CASEY

Paul and I kinda drifted apart a few weeks ago, actually--

HENRY

Still...Maybe this got a little lost in the shuffle, but you did kind of, you know, "break my heart" and that still kinda--is there--

*

CASEY

I'm sorry--
(silent)
Well. Now it's awkward.

*

A beat, then Steve walks up.

*

STEVE GUTTENBERG

Hot tub, yes! Mind if I join?

CASEY

Okay, but actually...I have to go.

She gets out. Steve pulls off his shirt. As Casey grabs her clothes and exits, Steve drops his pants. Steve goes commando. Naked, he walks to the tub, slides in.

STEVE GUTTENBERG

This is great, huh?

HENRY

Yeah.

STEVE GUTTENBERG

You should try without underwear. The jets feel great on your balls.

HENRY

Um, I should probably--

*

STEVE GUTTENBERG

Man, you guys had great chemistry.

Henry nods as MRS. GOMEZ and LYDIA walk up.

*

LYDIA

Ooh. Are there suits we can borrow?

STEVE GUTTENBERG

Who needs suits? No risk, no reward!

(CONTINUED)

13

CONTINUED:

13

Henry looks aghast, as Lydia and Mrs. Gomez start stripping.

14

INT. LIVING ROOM

14

Travis checks the label on a bottle, while Carlos puts the pump on the tank. Ron watches. Carlos grabs the bottle.

RON

So, in the future, if I have issues
like this, who should I call?

*
*

Carlos just glares at Ron. ON THE SOFA, Kyle and Roman slump.

KYLE

I liked the first draft. Krond and
DuKlark, that's the story. They're,
like, Jungian shadow figures--

*

ROMAN

I know. That's why you should never
show your stuff. People are stupid.

CASEY, looking rattled, stomps through the room. She pauses
at the sideboard, scribbles on Henry's clipboard--

KYLE

You leaving?

-- she just nods, terse, and she exits.

15

EXT. HOT TUB

15

HENRY, miserable, sits between a nude Kent and a Nude Mrs.
Gomez. Also here: Colette, Lydia and Steve. Lydia reclines.

LYDIA

Okay, Steve, *hot tub*, you don't
have to teach me. I get this!
(to Mrs. Gomez)
When we're rich we'll each get one.

*
*
*
*

STEVE GUTTENBERG

The rewrite was great, wasn't it?

COLETTE

What I think would be cool is if
the whole thing were more about,
like, this robot, growing a soul?

KENT

That's a cool idea. Maybe we could
get together, talk about it--

(CONTINUED)

No. COLETTE

Kent, un-noticed, deflates.

LYDIA

And you were terrific Henry. I can't believe you gave it up.

STEVE GUTTENBERG

I know, all that talent. You know, Henry, it's my experience that nine times out of ten, if you got the talent, you break through.

HENRY

What about that one guy?

Steve just drains his wine. Then claps his hands.

STEVE GUTTENBERG

Who wants Mochi?

END TITLES

Ron and Henry load the van. Henry seems distracted--

RON

I think Steve Guttenberg had a great time. Great night, huh?

*

HENRY

(looking around)

Yeah. You see my clipboard?

*

*

Ron finds the clipboard. Sees something on the top. Reads--

RON

"Sorry. You really were good?"

*

Henry takes it. Knowing what it is--

HENRY

Oh. For you, from Travis. Sorry you got kicked out of AA.

RON

No, I realized I don't actually
need it. I mean, those guys have
real drinking problems. I can't
wait to see that feedback card.

*
*
*

HENRY

There wasn't an actual function. We
don't get one--
(off Ron's reaction)
--or, as a guest, I could do one.

RON

You don't---Well, what would you
put? If you did one?

*

HENRY

All excellents.

AT THE DOOR, Roman and Kent exit. Lydia, Mrs. Gomez and Kyle
follow, ad-libbing goodbyes with Steve.

KENT

You're right. The first draft was
better. It was great--

*

ROMAN

You knowingly fucked it up to
impress Colette? Well, if someone
that hot talked to me, I'd do it.

*
*
*

STEVE GUTTENBERG

Thanks, guys. It was great hanging!

LYDIA

Thanks for the advice! I feel so
ready to be rich!

*
*

MRS. GOMEZ

I should get to my shift at the
airport--

*
*

LYDIA

Right. Don't forget to keep an eye
out for a bag of money--

*
*
*

Kyle exits last. Then Colette...who pauses inside with Steve.

COLETTE

See you in class, Kyle.

(CONTINUED)

STEVE GUTTENBERG
And don't forget. "No risk--"

He loops an arm around Colette's waist, and closes the door.

ROMAN

No reward.

A beat, as they all stare at the closed door.

KYLE

I fucking hate Steve Guttenberg.

THE END