

INVITATION TO MY OWN ASSASSINATION

Written by

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INT. SCREENING ROOM - AFTERNOON

ELLIOT HYDE, 50s, a famous movie director, his assistant, CASSIE MCDOWELL, late 20s, the screenwriter, LUCAS JONES, 30s, the producer, WAYNE BANKS, 50s, his assistant, MAKIKO DRYSDALE, 30s, and studio exec, LOGAN DEAN, 40s, are in a movie studio screening room watching Elliot Hyde's latest film, *The Cyborg Hunters*.

We see all of the above sitting in various places. They're aglow in movie light reflecting from the screen.

Off-screen, we hear the sound of monumental explosions, and heroically delivered one-liners.

As the action of screen plays out, the camera closes in on each audience member's face.

Lucas looks on with excitement. Cassie looks bored. Wayne is agitated, twisting in his seat. Makiko is watching Wayne. Logan is texting while occasionally looking up. Elliot is rolling his eyes contemptuously.

As the film ends and the lights go up, Wayne gets up from his seat and paces in front of everyone. He's trying to hold back his rage while figuring out how to address the others.

Wayne stops suddenly for dramatic effect.

WAYNE BANKS

Elliot, what was that piece of shit?

ELLIOT HYDE

(sarcastically)

Did it not meet your wildest expectations?

WAYNE BANKS

This is nothing like the script we agreed upon. The script I gave you free rein to direct. Even paid numbnuts here (points at Lucas) way too much to help you write.

ELLIOT HYDE

What we just watched was precisely what was in the script.

Wayne looks at Makiko.

Makiko gets up and hands him a binder with the script inside.

Wayne flips through some pages skims the script, turns a sizeable chunk of pages and reads more. Wayne mutters as he reads.

WAYNE BANKS

Fucking hell, you really had him say, "Those Cyborgs are almost like real people. Soulless robotic people."

Wayne in his frustration throws the binder.

ELLIOT HYDE

What's the problem?

WAYNE BANKS

This was supposed to be a massive game-changing blockbuster.

ELLIOT HYDE

Words on the page are different than images on the screen.

WAYNE BANKS

Shut it.

ELLIOT HYDE

I made the script numbnuts (nods toward Lucas) wrote. That you approved, or at least I thought you did. Don't worry it will make money.

WAYNE BANKS

Well, that looked like someone taking a massive shit and smearing it all over the place.

ELLIOT HYDE

Not the orgy of action, violence, T and A you hoped for?

(looking at Lucas)

I told you we should have included detachable exploding breasts.

LUCAS JONES

Boobie bombs.

WAYNE BANKS

Are you so far up your own ass that you can't even see how terrible that was?

ELLIOT HYDE

I'm trying to give the people what they want.

WAYNE BANKS

We gave you two hundred million fucking dollars, and you turn in a glorified fan film that doesn't even deserve to be posted on YouTube.

ELLIOT HYDE

I don't see the problem. It's what the public wants.

WAYNE BANKS

And do you think that if the public catches on to what a piece of shit this is, we'll make our two hundred million back?

ELLIOT HYDE

For starters, they won't. And yes, my guess is as long as it has stars, tits, mayhem, plenty of violence, and the good guys come out victorious, this piece of shit, as you call it, makes a billion or two.

WAYNE BANKS

Logan, do you have anything to say about this?

LOGAN DEAN

I agree with Elliot. Based on US and foreign markets, Elliot's history of making us a mint, even if every critic hates it, we'll bring in at least eight hundred million.

WAYNE BANKS

I know we're not making The Godfather, but this was terrible even by our standards. When the hell did you get so jaded?

ELLIOT HYDE

About the time that late-term abortion buddy comedy, you forced me to release bought me a private island.

WAYNE BANKS  
Just won't let that go, will you?

ELLIOT HYDE  
What can I say? That was when you  
turned me out and made me the good  
little whore that sits before you.

Wayne looks at Elliot contemptuously.

ELLIOT  
Are we done here? I've got  
someplace to be.

WAYNE  
Screw it. I'm done.

ELLIOT  
Well, this has been a real treat.  
Let me know when it's going to be  
released; I'll be sure to show up  
at the premiere.

INT. CAMERON HOLLIS' APARTMENT - AFTERNOON

Elliot parks his Porsche in a parking spot in front of an apartment building. He gets out of the car, walks up to a door then knocks. After a few moments, CAMERON HOLLIS, 22, opens the door.

ELLIOT HYDE  
Hey Cam.

CAMERON HOLLIS  
Hey, Elliot, come on in. I thought  
we were having dinner later  
tonight.

ELLIOT HYDE  
We were. Or are. I was in the  
neighborhood, thought I'd stop by.

CAMERON HOLLIS  
You seem agitated; what's up?

ELLIOT HYDE  
The usual bullshit. Just left a  
screening of my latest... what did  
you call them?

CAMERON HOLLIS  
Operatic visual diarrhea.

ELLIOT HYDE  
You have always been my favorite  
critic.

Elliot gives Cameron a paternal kiss on the forehead, walks  
over to the couch and sits down.

ELLIOT HYDE (CONT'D)  
This used to be mine, right.

CAMERON HOLLIS  
Yep. I was about to get high then  
meet up with Marc for a round of  
mini-golf; you should come along.

ELLIOT HYDE  
That sounds like fun. How is Marc?

CAMERON HOLLIS  
He's good. Hard at work on his  
dissertation.

ELLIOT HYDE  
Good that he's seeing it through.

CAMERON HOLLIS  
I feel like that's a jab at me.

ELLIOT HYDE  
Not really, honey. I never finished  
college.

Cameron sits down next to Elliot on the couch and lights a  
joint. She takes a hit and passes it to Elliot.

CAMERON HOLLIS  
Here.

ELLIOT HYDE  
How's your mother?

CAMERON HOLLIS  
Same crazy bitch as always.

ELLIOT HYDE  
You shouldn't talk like that about  
her.

CAMERON HOLLIS  
Why not? You can't stand her.

ELLIOT HYDE  
It's different. She's your mother;  
she's my ex-wife.

CAMERON HOLLIS

Fair enough. But at least for a few years, we were a happy family.

ELLIOT HYDE

Sorry, it was so short-lived.

CAMERON HOLLIS

Honestly, I'm good with it. You're not even my bio-dad, but you're the only father-figure I've ever had.

ELLIOT HYDE

So, I take it you aren't in touch with Phil.

CAMERON HOLLIS

God, he's worse than my mother, if that's even possible.

ELLIOT HYDE

He's always been a monumental boil on the ass of humanity.

(beat)

What about the other guy? What was his name?

CAMERON HOLLIS

You become so eloquent when you're stoned.

(beat)

Are you talking about Terry?

ELLIOT HYDE

Thanks. And, yeah.

CAMERON HOLLIS

That marriage lasted for two years. I think he's in Europe or producing porn or something. Who cares?

ELLIOT HYDE

And my dear friend, Wayne, is he not paternal?

CAMERON HOLLIS

Sort of. I've known him since I was a kid, but you can tell he never wanted kids.

ELLIOT HYDE

I don't think he can have them since the accident.

CAMERON HOLLIS

Accident? What are you talking about?

ELLIOT HYDE

His man sack shriveled up and fell off years ago.

(beat)

This is some terrific weed by the way.

CAMERON HOLLIS

Jesus, I thought you were serious. You two need to go to couples counseling or something, or maybe just stop working together.

ELLIOT HYDE

I don't know how you smoke this everyday. I'm high after two hits. I used to be able to smoke joint after joint back in the day.

CAMERON HOLLIS

That was really shitty weed, though. But maybe if you started smoking like you did back then, you'd start making better movies.

ELLIOT HYDE

Not with this again.

CAMERON HOLLIS

I know you hate it when I say it, but seriously, your early films are incredible. They had heart, balls, and intelligence. Actual fucking depth.

ELLIOT HYDE

I know. I know.

(beat)

The industry isn't what it was, and I'm definitely not the person I was back then.

CAMERON HOLLIS

We can argue more about this in the car. We have to meet Marc.



EXT. MINI-GOLF COURSE - EVENING

Elliot, Cameron, and MARC SALAZAR, 26, are playing mini-golf.

Cameron is about to putt. Elliot and Marc are talking.

ELLIOT HYDE

How's the dissertation coming?

MARC SALAZAR

Not bad.

ELLIOT HYDE

What's it on again?

MARC SALAZAR

The symbolic rhetoric of New Hollywood.

ELLIOT HYDE

What does that even mean? You must be planning on teaching or something?

MARC SALAZAR

What's up with you today? You don't usually talk like my father.

ELLIOT HYDE

We smoked some potent weed before we headed over, and I've been having one of those shitty, self-reflecting kind of days.

MARC SALAZAR

It's cool. The good stuff will do that to you. What's bugging you?

ELLIOT HYDE

I had to sit through a screening of my latest toilet clogger.

MARC SALAZAR

I wouldn't be so hard on yourself. They're important films in the grand scheme of things.

ELLIOT HYDE

How so?

MARC SALAZAR

Blockbusters make the money that keep the studios humming. Which makes it possible for smaller movies to get made and lose money.

ELLIOT HYDE

That makes me feel like a twelve-titted hog feeding the smaller piglets while waiting to be slaughtered and eaten.

MARC SALAZAR

We've all got a role to play.

ELLIOT HYDE

That's the most honest and brutally unromantic thing anyone has ever said to me.

Cameron walks over.

CAMERON HOLLIS

You're up, Marc.

Marc walks over to the tee.

CAMERON HOLLIS (CONT'D)

It sounded like you two were having quite the convo.

ELLIOT HYDE

Something like that.

INT. HOLLYWOOD BAR - NIGHT

Cassie enters the bar, walks past the other patrons with focused attention, and sits down at a table near the back across from ZACK BECKETT, 20's. Zack is handsome, but not movie star good looking.

CASSIE

Did you order anything, yet?

ZACK

No, I just sat down. Still waiting for our waitress.

CASSIE

Here she comes.

WAITRESS

How are you two tonight? What can I get you?

ZACK

Jameson, straight.

CASSIE

Tequila and lots of it.

WAITRESS

Got it.

Waitress walks off toward the bar.

ZACK

Tequila and lots of it? I take it things aren't going well.

CASSIE

You could say that. You could also say that the screening we had today was an unmitigated disaster. It's surprising that no one got gutted and the screening room set on fire.

ZACK

Really? I thought Hyde was the golden goose. Did they really hate it that much?

CASSIE

The studio bosses loved it. But it makes a Michael Bay movie look like a teenage boys poorly plotted wet dream.

ZACK

Isn't that what a Michael Bay film is, anyway?

CASSIE

Not the point. What is important is that Elliot's self-loathing is at all-time high and Wayne Banks hated it more than the last, or frankly any film Elliot has ever made.

ZACK

So it is bad?

CASSIE

That's subjective. Yes, in terms of great cinema, it's a piece of shit.

(MORE)

CASSSIE (CONT'D)

In terms of box office blockbuster, well... it's a billion dollar gold-plated turd.

ZACK

So what's the problem?

CASSIE

Elliot and Wayne had a huge fight after the screening. I'm not sure they'll ever work together again. And Elliot is getting dangerously close to destroying his entire career.

ZACK

He's been doing that for the last fifteen years, at least. I don't think it's going to happen now. His movies make too much money.

CASSIE

Maybe his career won't blow up, but he might.

Waitress brings over the drinks.

WAITRESS

Jameson for you.

(beat)

Triple tequila with an umbrella for you.

Cassie smiles at the waitress.

CASSIE

Thanks. Exactly what I needed.

Waitress returns Cassie's smile and walks off.

ZACK

He'll probably get a load on, find a starlet, and forgot about all his worries.

CASSIE

Here's hoping. So how was your day?

ZACK

Another day snapping pics of B and C-listers pretending to be surprised to see me outside of their neighborhood Starbucks, when we both know their manager dropped me a text an hour before.

CASSIE

Aren't you getting tired of doing that?

ZACK

Pays more than shooting head shots for wannabes new to L.A. like I was doing.

(beat)

I might have some pieces in a show in a gallery downtown next month. I need to get in touch with the owner tonight.

CASSIE

That would be great. Cheers to that.

ZACK

I've also been thinking...

CASSIE

Oh.

ZACK

I miss you.

CASSIE

You're seeing me now.

ZACK

I know. But it's always the same. Drinks, catch up for a minute, back to your place, then you kick me out after.

CASSIE

We tried dating. It didn't work at all. Not even a little. What we have now is great, why mess with it?

ZACK

Because I have real feelings for you and I want something more.

CASSIE

Can't you have real feelings with someone else?

ZACK

What the fuck is wrong with you? That's beyond cold. You're frozen inside or something.

CASSIE

I'm sorry. I've had an awful day. That came out harsher than I meant it to.

ZACK

I'm tired of that excuse.

CASSIE

We'll if you're tired of that and everything else, just go.

ZACK

Fine.

Zack slams down the rest of his Jameson, then gets up and leaves.

Cassie empties her glass, slumps down in her seat, and lets out a long sigh.

The waitress comes over to the table.

WAITRESS

You're going to want another of those, aren't you?

CASSIE

Without a doubt.

INT. WAYNE BANKS' HOME - NIGHT

Wayne enters his home, walks through the entry way, into the kitchen. He takes a beer out of the fridge and opens it up. He walks into the living room and sits on the couch next to his wife, JESSICA HOLLIS, 50s, who is on her phone.

Wayne takes a long drink from his beer.

JESSICA HOLLIS

I take it things didn't go well today.

WAYNE BANKS

Depends on how you look at it. Logan Dean loves Hyde's latest. Of course all he sees is a new Maybach and a coke-fueled trip to a private island. But I'm having trouble swallowing the idea of my name being attached to this garbage, yet again.

JESSICA HOLLIS

And Elliot?

WAYNE BANKS

He doesn't give a fuck about anything. I want to crush in his skull. We actually had a huge fight after the screening. He's such a selfish, nihilistic, asshole.

JESSICA HOLLIS

I know all too well.

WAYNE BANKS

It still blows my mind that you were ever married to him. However short lived.

JESSICA HOLLIS

He was different then, you know that. But after he started to turn into the man he is now, I had to leave, and I had fallen in love with someone else.

WAYNE BANKS

Have I told you lately how lucky I am to have you.

JESSICA HOLLIS

I know you are.

WAYNE BANKS

You don't ever feel bad about the way things happened. You know, like maybe it pushed Elliot even more over the edge?

JESSICA HOLLIS

It's crossed my mind. He was headed down this road regardless.

(MORE)

JESSICA HOLLIS (CONT'D)

You and I fell in love and have been happy ever since, and the two of you have still managed to make movies together. I would say it all worked out for the best. Elliot needs to figure himself out, before he does go off the deep end.

WAYNE BANKS

Part of me is worried about him, but another part wants nothing to do with him. I wish we could go back to making great movies together.

JESSICA HOLLIS

Maybe it's time, you stepped away. Work with some other directors that are trying to make films that you respect and can take pride in. Let Elliot worry about his own career for a change.

WAYNE BANKS

You're right, but I've always felt like his protective older brother. We've been through thick and thin for last thirty years. It would be hard to just walk away from that.

JESSICA HOLLIS

But you're not walking away from him, just your professional relationship.

WAYNE BANKS

All we have is the professional relationship.

JESSICA HOLLIS

You fucked his wife and got him to forgive you for that, I'm sure you can figure something out.

INT. COREY HENDERSON'S HOUSE - NIGHT

COREY HENDERSON, 20s, and his associate, COREY FORD, 20s, are sitting in the living room listening to Taraf de Haidouks while an episode of the Twilight Zone plays on the massive wall mounted flat screen.



COREY FORD

Do you have any clue what these cats are singing about?

COREY HENDERSON

No, man, but I dig the music. I just think of the vocal as another instrument.

COREY FORD

But don't you ever worry, they might be singing something crazy?

COREY HENDERSON

Like what?

COREY FORD

I don't know, something weird about fascism or pedophilia.

COREY HENDERSON

Never occurred to me.

COREY FORD

What if someone came over who spoke the language and was like this is some fucked up shit you are listening to, and just I don't know... shot you dead.

COREY HENDERSON

For one thing, that means you failed at doing your job, and that's to check and make sure no one is coming in here armed. Second, I guess if that did happen, then what the hell do I care, I'm dead.

COREY FORD

Fair enough.

A security buzzer for the door goes off. Corey H picks up his phone, opens an app, and looks at who's outside via a security camera. It's Logan Dean.

COREY HENDERSON

It's a Hollywood suit. Let him in, but give him the crazy eye. I like it when this asshole squirms a little.

COREY FORD

Yeah, alright.

Corey F gets up from the couch and heads over to the door. He cracks it open a little.

COREY FORD (CONT'D)  
Master of the sky hook?

LOGAN DEAN  
What? Come on, man, it's me. Let me in.

COREY FORD  
You've got to answer the question.

LOGAN DEAN  
I've got a lot of cash and I'm in a hurry.

COREY FORD  
It's Kareem Abdul Jabber.

LOGAN DEAN  
Sorry, Kareem, can you just let me in?

Corey F shakes his head, opens the door up and let's Logan into the house.

Corey F gives Logan the crazy-eye as he walks passed.

COREY FORD  
He's in there.

Logan walks into the living room and is greeted by Corey H.

COREY HENDERSON  
What's up suit and tie?

LOGAN DEAN  
You know, same old shit, living the dream.

COREY HENDERSON  
You know when a rich white dude says that, it's means he's had a rough day. Aren't you making bank rolling out one terrible movie after another?

LOGAN DEAN  
You should have been a film critic instead of a drug dealer.

COREY HENDERSON

Who says I'm not doing both? In this day and age everybody's got a voice and a man has to be able to diversify. I've got a lot of time on my hands, I'm internet savvy, and I've got Wi-Fi. I could pan one of your movies while taking a shit.

LOGAN DEAN

That's great. I'm sure you're a superstar on Rotten Tomatoes.

COREY HENDERSON

You don't even know. So what can I do you for?

LOGAN DEAN

I could use a eighth of that fantastic Bolivian shit you had the other day.

COREY HENDERSON

You're in luck, I think I've just enough left to cover you.

(to Corey F)

Go grab our man, his coke.

Corey F leaves the room and heads off to get the coke.

LOGAN DEAN

Is that the Twilight Zone?

COREY HENDERSON

Yeah, man, the classics. Shit was brilliant.

LOGAN DEAN

You'll never see anything like that get made by a network again.

COREY HENDERSON

I surprised there are even networks anymore.

LOGAN DEAN

The networks will die off or evolve into something else once the baby boomers are gone. Hell, probably even before then.

COREY HENDERSON

All the best shit's on streaming sites now, anyway.

LOGAN DEAN

True. But we'll always have movie theaters.

COREY HENDERSON

Think so?

LOGAN DEAN

People love the experience. Might not be relevant for indie films, but for your big budget, action flicks, it's the only way to go.

COREY

Nothing like getting fucked up and going to see something in IMAX or 3-D.

LOGAN DEAN

Just caught a screening of Elliot Hyde's new one. It's going to be insane. Biggest thing he's ever done.

COREY HENDERSON

No shit. I love his early films. He's a good dude.

LOGAN DEAN

You know him?

COREY HENDERSON

I don't like to kiss and tell, but he's been around, like's to talk movies. But the old shit. He's turned me on to a lot of great movies.

LOGAN DEAN

I'll bet.

Corey F comes back in with a bag of coke.

COREY HENDERSON

You got the cash, right?

Logan pulls out a wad of bills, takes off enough to cover the coke, and hands it to Corey F, who then gives him the bag.

LOGAN DEAN

Hate to run, but I've got a big party to get to.

COREY HENDERSON  
I bet you do.

Logan is escorted to the door by Corey F, who lets him out, locks the door, and heads back to living room.

COREY HENDERSON (CONT'D)  
We didn't have anymore of that Bolivian shit, what did you give him?

COREY FORD  
Gave him that stepped on shit mixed with some of that okay stuff we got yesterday.

COREY HENDERSON  
He doesn't know the difference, anyway.

INT. A DINER - EVENING

Elliot, Cameron, and Marc are sitting in a booth at an old style diner. Pure Americana without the kitch of it being intentional. Cameron and Marc are sitting next to one another, across the Formica topped table from Elliot.

ELLIOT HYDE  
Do you know what you want?

CAMERON HOLLIS  
Yeah, I'm ready.

MARC SALAZAR  
Me too.

Elliot nods to the waitress, SUSAN, letting her know they are ready to order.

Susan walks over to the table.

SUSAN  
Hey Elliot, how's life treating you?

ELLIOT HYDE  
No complaints. How are things with you? The family?

SUSAN  
Everybody's good. Little Ron knocked some kid in the nose at school today for bullying him.

(MORE)

SUSAN (CONT'D)

Of course my husband wants to teach him to box, now. I said, I think he knows enough. He bloodied that kid, no one else is going to mess with him. But you know how men can be.

ELLIOT HYDE

It's true. My father was the same way after I got into my first fight. Made me throw punches into his out turned hands until we were both sore.

Elliot throws a few air jabs to illustrate his story.

SUSAN

So, I take it you'll have your usual, what about you two?

CAMERON HOLLIS

I'll have the grilled cheese and can I have the fruit instead of the fries.

SUSAN

Of course darlin'.  
(beat)  
And what about you?

MARC SALAZAR

I'll have the chicken parm sandwich with fries.

SUSAN

Alright, I'll get that right up.

ELLIOT HYDE

Thanks, Susan.  
(beat)  
I'm sure I've told you this a thousand times, but I'm still kinda high and feeling nostalgic. I've been coming to this same diner since I came to L.A.

Cameron and Marc look at one another and smirk.

ELLIOT HYDE (CONT'D)

Seriously, though. It's been the closet thing I've had to a stable home in my entire life. Which is as pathetic as it sounds, but true.

(MORE)

ELLIOT HYDE (CONT'D)

When I was young and broke, I would sit in one of these booths and eat a sandwich and bowl of soup everyday. The waitresses at the time took pity on me and slipped me packages of crackers and kept my coffee cup full. They knew that it was my only meal for the day. I would spend hours here, drinking coffee, talking to people coming in and out, and most importantly writing in cheap spiral notebooks I stole from a drug store that used to be around the corner. I finished the first draft of The Mirage of Juliet in that booth over there. I was so excited when I finished it, I walked all over Hollywood that night. I never thought it would take me to Venice and Berlin.

CAMERON

It's a great film. Marc and I have watched it a few times.

MARC SALAZAR

It's shown at film schools all over the world.

ELLIOT HYDE

Hard to believe, now. I had to fight like hell to even get it made. But that's why I still come to this diner all the time. I've come here to celebrate, console, or hide out in this place. If it ever closes, I think I would be lost.

INT. BABY CLOTHING STORE - NIGHT

Makiko and her wife, KIM DRYSDALE, are shopping for things for their soon to be arriving baby. Kim is pregnant and very excited to be baby shopping.

KIM

Oh my god, look at this.

Kim holds up an L.A. Lakers onesie for Makiko to see.

KIM (CONT'D)

Our boy would look so cute in this. I can't wait to take him to his first game.

MAKIKO  
(distractedly)  
Yeah, it's really cute.

KIM  
Are you okay?

MAKIKO  
I'm fine, just a really rough day  
at work.

KIM  
I get that you've had a tough day,  
and I know you hate shopping, but  
this is for our baby. Can you try  
and be excited about this? It makes  
me anxious when I feel like you  
don't care.

MAKIKO  
I'm sorry. I know it does. And you  
know I care. I'm excited about  
shopping for him.

KIM  
Help me pick some things out, then.

The two start moving through the aisles. Makiko falls behind  
Kim a few steps, then takes out her phone and checks her  
messages.

Kim realizes that Makiko is no longer beside her. Kim looks  
back to see what she is doing.

KIM (CONT'D)  
For real? Is this how it's going to  
be after he's born. I swear to God,  
that man and your job are more  
important than your family.

MAKIKO  
Let's not forget that my job is  
what enabled us to start a family.

KIM  
Don't even start up with that  
again. Can we just have one night  
together without any distractions?

MAKIKO  
You're right, I'm sorry. I'm  
turning my phone off and putting it  
in my purse.

(MORE)



MAKIKO (CONT'D)

You have my undivided attention for the rest of the night.

KIM

Thank you. Now let's go look at ridiculously over priced cribs.

MAKIKO

Do they come pre-painted purple and gold or are we going to have to do that ourselves?

KIM

I'll paint the crib after I paint the Laker's Legends mural on the wall.

EXT. OUTSIDE OF CAMERON'S APARTMENT - NIGHT

Elliot, Cameron, and Marc are walking up to the front door of Cameron's apartment.

CAMERON HOLLIS

(to Elliot)

We're going to chill and watch a movie. Do you want to come in and hang out awhile?

ELLIOT HYDE

No, thanks, I think I've seen enough movies for today. I'm going to head home, unwind, and try and figure out how to clean up the mess I made today, or if I should even bother.

MARC SALAZAR

Don't get too lost in the existential dread.

ELLIOT HYDE

That's solid advice. Thank you both for a fun day, I really needed it. Cam, I'll give you a call later this week. Is there anything you need?

CAMERON HOLLIS

Everything's good. But let's try and grab dinner or something later this week.

(MORE)

CAMERON HOLLIS (CONT'D)

And don't worry too much about earlier today, you've been a pain in the ass for years, decades, even. Everyone has always forgiven and forgotten. And if anything it makes for a good story and isn't everything in Hollywood based on good stories.

ELLIOT HYDE

Yeah, I think I've heard that somewhere before.

(beat)

Alright, you kids have a good night.

Elliot walks away from the apartment, towards his car as Cameron unlocks the door and she and Marc enter.

EXT. HOLLYWOOD - NIGHT

Elliot is driving through Hollywood in his black Porsche. He's rolling down Sunset Blvd keeping an eye on the people as traffic slows. Faintly, we hear the Doors song *Riders On The Storm* playing on the car stereo.

At a stoplight, Elliot opens a compartment and pulls out a joint. He sparks it up and takes a small drag. Traffic comes to a stop near the DCL Chinese Theater.

Elliot watches the tourists milling around. Taking pictures of the stars on the Walk of Fame. He also watches them take pictures with the costume characters.

Elliot laughs to himself then takes another hit off the joint.

Elliot continues driving along Sunset until he eventually takes a left and heads toward the Hollywood Hills.

He continues up the winding roads, occasionally taking hits off his joint until he arrives at the drive way that leads up to his house. Elliot drives up the driveway and parks the car outside the house. He gets out of the car and tosses what is left of the joint before walking into the house.

INT. ELLIOT HYDE'S HOUSE - NIGHT

Elliot strolls into his house, high and singing. He turns off the alarm, flips on the lights, and continues walking through his tastefully decorated house. Elliot walks up to the bar and pours himself a scotch.

Elliot takes a drink.

ELLIOT HYDE

Ah, that's good. At least my big  
shitty movies pay for the world's  
best scotch.

Elliot sets the glass down and pours some more in. He takes his glass and walks across the living room and out the patio doors. Elliot walks around the pool to the edge of the yard. He walks up to a short wall that surrounds the backyard. He sets his glass on the edge and looks out over the city below.

ELLIOT HYDE (CONT'D)

It's all a dream that never gets  
old. At least to look upon. I  
wonder if this is how God feels  
looking down on the stars in the  
heavens.

From behind him, Elliot hears the voice of Garrett Stevens.

GARRETT STEVENS

Mr. Hyde, I didn't know you  
believed in God.

Elliot turns around.

ELLIOT HYDE

Who the fuck are you and what are  
you doing in my house?

GARRETT STEVENS

Mr. Hyde, let me introduce myself.  
My name is Garrett Stevens. I  
represent the Temple of Truth at  
Patmos.

ELLIOT HYDE

That still doesn't explain why  
you're in my house.

GARRETT STEVENS

We're here to see you.

ELLIOT HYDE

Well I'm not buying so get the fuck  
out before I call the cops.

GARRETT STEVENS

We're not here to sell you  
anything. We've come to take you  
with us.

ELLIOT HYDE

What? Is this some kind of fucking joke?

GARRETT STEVENS

We're taking you into custody for crimes against the souls of mankind.

ELLIOT HYDE

What the fuck? You've got to be shitting me. We'll just let the cops figure this out.

Elliot takes out his phone, but before he can call 911 another man comes up behind him and Chloroforms him. Elliot struggles for a bit, then goes limp.

GARRETT STEVENS

Alright, let's get him out of here and be sure to lock up before we leave. I'd hate for someone to break in.

INT. ELLIOT HYDE'S CELL - MORNING

Elliot is leaning against the bars of his cell trying to shake the remnants of last night's drugging. The room looks more like a movie set than a real prison.

The cell Elliot is locked in is fifteen by fifteen feet. Three of the walls are bars and one is concrete. The room contains a bed and a small nightstand. There is a curtain that conceals a sink and toilet. Mounted on the concrete wall is a flat screen television. There is no remote or a means of turning the TV on or off. Outside of the cell is a larger room made of concrete. Everything is gray and lit by overhead rows of fluorescent lights. In the center of the room is a table with two chairs. One of the walls of the outer room has a door with metal screens.

As Elliot looks around his cell he notices a security camera mounted on the ceiling. He begins waving at it and gesturing. He mimes drinking something.

After a few moments the door outside his cell opens and in walks a GUARD in a gray uniform with an AR-15. After him, DOOLEY, ambles into the room. He is a tall, overweight man in his early 60s. He is dressed in a military uniform similar to the one the guard wears, but with more patches, ribbons, and medals. Dooley sets the tray on the table. The two men walk over to the cell and unlock the door.

DOOLEY  
Good, you're awake.

ELLIOT HYDE  
Sort of. Still feeling out of it.

DOOLEY  
Your breakfast in on the table.

ELLIOT HYDE  
Thanks.

Elliot is escorted to the table. He sits down and looks at the food.

ELLIOT  
Is it safe?

DOOLEY  
Yes.

ELLIOT HYDE  
You two aren't real talkative.

DOOLEY  
I'm the head guard here. You can call me Dooley.

ELLIOT HYDE  
I suppose you know who I am.

Dooley nods.

ELLIOT HYDE (CONT'D)  
Where am I?

Neither Dooley or the Guard responds.

Elliot drinks his orange juice and picks at his eggs.

ELLIOT HYDE (CONT'D)  
The juice could use a little vodka.  
You wouldn't by any chance have any  
would you?

Neither guard responds.

ELLIOT HYDE (CONT'D)  
Are you just going to stand there  
while I eat?

DOOLEY  
Those are our orders.

ELLIOT HYDE

Then what?

DOOLEY

Once you've eaten we're to lock you up in your cell.

ELLIOT HYDE

Well, I don't have much of an appetite, so how about I finish this juice and you can go ahead and lock me back up.

Elliot drinks down the rest of the juice and sets the glass down.

The Guard points his rifle at him and motions for him to get moving.

Elliot gets up and heads to his cell.

Dooley locks him him.

ELLIOT HYDE (CONT'D)

What's going on? The last thing I remember is being at my house then waking up in here. Is this some kind of prison?

DOOLEY

We're not at liberty to discuss your situation.

ELLIOT HYDE

Well is there someone who can fill me in on my fucking situation?

Dooley doesn't respond. He picks up the tray and the two leave the room.

ELLIOT HYDE (CONT'D)

Hey! Hey assholes! Come back here!

The TV comes on. Elliot turns and watches the screen.

ON SCREEN:

A park filled with white families having picnics, playing baseball, enjoying the sunshine and sense of community.

Camera moves to an OLDER MAN, white hair, fatherly figure, standing upon a hill at the edge of the park looking down upon the people as if he were a shepherd and they his flock.

## OLDER MAN

America is the greatest nation the world has ever known. But unlike the great powers before her, America will not be corrupted by evil forces coming from outside or within her borders. This nation, and all the God-fearing Christian brothers and sisters living here, need to be protected. Will you do whatever it takes to save this sacred land from her enemies?

## CUT TO:

A massive and majestic bald eagle perched atop the Statue of Liberty. It spreads its wings. A few thunderous flaps, then it takes off and soars above the United States.

Inspirational music plays loudly as the eagle flies. From the eagle's perspective we see all the great landmarks of the country from sea to shining sea.

The bald eagle lands upon the shoulder of European stylized Jesus, white skin, brownish/blond hair, sparkling blue eyes. Jesus looks directly into the camera and smiles, white and toothy, with a twinkle in his eye letting us know that everything is great and we are loved.

(beat)

The eagle takes off from Jesus' shoulder. Then a sonic boom is heard and five F/A-18s fly over Jesus' head in formation lead by the bald eagle. Jesus salutes them.

As the powerful music fades and the screen goes black, we cut back to Elliot who slow claps in the direction of the screen.

## INT. WAYNE BANKS'S OFFICE - MORNING

Wayne Banks, Makiko Drysdale, Cassie McDowell, and Logan Dean, are in Wayne's office waiting on Elliot Hyde to arrive. There is a growing tension in the room that everyone is choosing to ignore by staring at their phones.

## WAYNE BANKS

Where the hell is Elliot?

## CASSIE MCDOWELL

I haven't seen or heard from him since yesterday.

(MORE)

CASSIE MCDOWELL (CONT'D)  
I left him multiple voice mails and  
texts to make sure he showed up.

WAYNE BANKS  
Probably in one of his pain in the  
ass the show can go on without me  
moods.

LOGAN DEAN  
After yesterday, I don't care if he  
misses every meeting as long as he  
fulfills his other obligations.

WAYNE BANKS  
Are you sure you want him on the  
press junket?

LOGAN DEAN  
Someone on it has to be able to  
string three words together that  
doesn't solely involve their own  
brand promotion.

WAYNE BANKS  
Fair enough. Let's go over  
everything for opening night and  
the press.  
(to Cassie)  
Can I count on you to make sure he  
gets all the info and shows up?

CASSIE MCDOWELL  
I'll take care of everything.

EXT. ELLIOT HYDE'S HOUSE - DAY

Cassie pulls up in front of Elliot's house. She gets out of  
her car and notices Elliot's car is parked in its usual spot.

Cassie walks up to the front door and uses her key to enter.

INT. ELLIOT HYDE'S HOUSE - DAY

Cassie goes to the alarm key pad and sees it's deactivated.

Cassie walks around the house, going from room to room. No  
sign of Elliot or what occurred last night is seen.

Cassie takes out her phone and calls Elliot. Faintly she  
hears the sound of his ringtone. She follows it. The phone  
cuts to voice mail. She hangs up and dials again.



She goes back to following the noise until she finds the phone on the table next to the scotch.

She hangs up and scrolls through her contacts searching for someone to call. She hesitates on a few names, then keeps going. She reaches Cameron and calls.

CAMERON HOLLIS

Hello.

CASSIE MCDOWELL

Cameron, this is Cassie. Have you seen Elliot? I'm at his house, his car is here, the alarm was turned off, and his phone was on a table.

CAMERON HOLLIS

I saw him last night. But I haven't talked to him since then.

CASSIE MCDOWELL

Should I be worried? I should be worried. Damn.

CAMERON HOLLIS

Calm down. He might be on one of his fuck the world sabbaticals. He's got a new movie coming out that usually triggers him. He was in a reflective mood last night. I just thought it was because he was high. Let me make some calls and I'll call you back.

CASSIE MCDOWELL

Okay. Thanks. I'll check a few of his favorite places and see if I can find him.

CAMERON HOLLIS

Let me know if you do.

CASSIE MCDOWELL

I will. Thanks.

INT. ELLIOT HYDE'S CELL - EARLY AFTERNOON

Elliot is laying on his cot. Another short film about the glory of the United States is playing on the TV.

ON SCREEN:

A large group of stereotypical "leftists" are marching toward the camera carrying signs and chanting. Down with the Police! Down with Jesus! Down with the U.S.A!

The chanting and lockstep marching go on then stop once the group arrives at their destination.

The POV shifts and we see what the protestors were marching toward. It is an attractive Aryan family tied to stakes atop a pyre. The camera pans across each of their faces. Each is noble and strong. When it gets to the face of their six-year-old daughter, a single tear escapes her eye and rolls down her cheek.

SIX-YEAR-OLD GIRL  
Why do they hate us?

The liberal mob lights their torches and tosses them onto the pyre.

CUT TO:

The white haired fatherly figure from the earlier film appears standing next to a cross.

KINDLY OLDER MAN  
This is what will happen to God  
loving Christians in the United  
States if we don't stop the spread  
of the liberal disease in this  
country. God gave this land to his  
chosen people, let's not allow it  
to be destroyed.

CUT TO:

The family upon the pyre, flames growing around them.

FATHER  
Don't be afraid, the Lord will save  
us.

A massive bald eagle appears in the sky, sending all the liberals fleeing in terror.

The bald eagle hovers just above the family and flaps its mighty wings until the flames are vanquished.

CUT TO:

Elliot stands up and salutes the monitor.

The door that leads to the outer room of Elliot's cell opens and Dooley walks in.

ELLIOT HYDE

Colonel.

DOOLEY

Sargent. Sargent Dooley, head of the guard. You might not remember, you were a little groggy when we met.

ELLIOT HYDE

Are you the one I make menu requests to?

DOOLEY

Very funny, joker.

ELLIOT HYDE

Can I, at least, get two-ply toilet paper. It takes so much of this one ply to get my ass clean and I have to worry about tearing through and getting shit on my fingers.

DOOLEY

You're lucky you have more than a bucket.

ELLIOT HYDE

That's one way of looking at it.

(beat)

About the food, can I please get whatever they are feeding you. Based on the looks of things it's some tasty stick to your ribs stuff.

DOOLEY

Another wise crack and you'll get nothing.

ELLIOT HYDE

Sorry. I wasn't trying to insult you. It's just I've been locked up in this cell all day and I have no idea what's going on. When I get stressed I make jokes.

DOOLEY

Your joking days are over, mister funny man. You'll find out all about that soon enough.

ELLIOT HYDE

Come on. You seem like a reasonable man, can't you give me a little hint?

DOOLEY

No.

ELLIOT HYDE

Just a little something about this place, who's keeping me prisoner? Anything. You have to know something. Some tiny morsel of information.

DOOLEY

I see nothing, I hear nothing, I know nothing.

ELLIOT HYDE

This doesn't come as a surprise.  
(beat)  
So why are you here?

DOOLEY

To find out if you want turkey and potatoes or roast beef and potatoes for dinner.

ELLIOT HYDE

Any non-potato options?

DOOLEY

No.

ELLIOT HYDE

I'll go with the roast beef, then.

DOOLEY

Good choice.

(beat)

Now sit back relax and enjoy the movies. I'll be back with your dinner later.

Dooley exits the cell.

INT. CAMERON HOLLIS' APARTMENT - EVENING

Cameron is in her apartment sitting on her couch. She scrolling on her phone. She calls Wayne.

CAMERON HOLLIS

Hey, Wayne. Have you talked to Elliot today?

WAYNE BANKS

No. He flaked out on a meeting earlier. Probably off being smug about how he's too good for Hollywood.

CAMERON HOLLIS

That's what I'm hoping.

WAYNE BANKS

Is something wrong?

CAMERON HOLLIS

Cassie called me earlier and said his car was at his house, the alarm was off, and his phone was there; but there was no sign of him.

WAYNE BANKS

Not unusual for him. He's a fucking man-child.

CAMERON HOLLIS

Maybe. But I checked all his go-to spots and no one has seen or heard from him.

WAYNE BANKS

Maybe he's done us all a favor and fucked off like Gauguin to some tropical island where we won't have to deal with him for awhile.

CAMERON HOLLIS  
Okay. Glad to hear you're  
concerned.

WAYNE BANKS  
I'm sorry. You're right I'm being  
an asshole. Have you tried your  
mother?

CAMERON HOLLIS  
I tried. She's not answering my  
calls or texts again.

WAYNE BANKS  
What now?

CAMERON FOSTER  
I didn't get angry enough about her  
being offered a grandmother part.

WAYNE BANKS  
It's a good script, she should take  
it.

CAMERON HOLLIS  
I agree.

WAYNE BANKS  
I'll give her a call and see if  
she's heard anything.

CAMERON HOLLIS  
Just don't mention the script or  
grandmothers.

WAYNE BANKS  
I've got to go home to her, I'm not  
that stupid. I'll let you know if I  
hear anything, and keep me posted  
if he turns up.

CAMERON HOLLIS  
I will and good luck with my  
mother.

INT. WAYNE BANKS'S OFFICE - AFTERNOON

Wayne is sitting at his desk in his office taking deep  
calming breaths. He's psyching himself up to call Jessica.

Wayne calls Jessica on speaker phone.

WAYNE BANKS

Hi, Hon. You haven't by any chance heard from Elliot have you?

JESSICA HOLLIS

Why are you bothering me with this? Do you have any idea the kind of day I've had.

WAYNE BANKS

Sorry... I didn't think you had, but I told Cameron I would check.

JESSICA HOLLIS

Why does she care where he is? Hate to disappoint you two but I haven't spent my day wandering what's happening with that dung beetle.

WAYNE BANKS

I figured.

JESSICA HOLLIS

I'm sure Elliot is wherever self pity and bourbon are flowing freely.

WAYNE BANKS

Thanks. I'll see you when I get home.

JESSICA HOLLIS

I may not be here, then, but I'll see you later tonight.

WAYNE BANKS

Okay, dear.

Wayne hangs up the phone and let's out a deep sigh.

INT. SECRET PRISON - DAY

Elliot Hyde is escorted into a dark room by Dooley. As they enter, a desk lamp is turned on revealing the hard, angular, face of THOMAS THE INQUISITOR. The Inquisitor is dressed head to toe in black leather. He motions for Elliot to sit in the chair across the desk from himself.

DOOLEY

Sit.

Elliot gives Thomas the once over and smirks.

ELLIOT HYDE  
Who are you? You look like a  
fascist dominatrix.

THOMAS  
I ask the questions, here.

DOOLEY  
He asks the questions, so keep it  
shut.

THOMAS  
(to Dooley)  
Stand over there.

THOMAS (CONT'D)  
You are Elliot Hyde, the movie  
director?

ELLIOT HYDE  
According to my mother.

THOMAS  
I should have guessed you'd be  
quick with the quips.

ELLIOT HYDE  
So what's this all about?

Thomas turns the desk lamp toward Elliot's face. The bright  
light causes him to flinch.

THOMAS  
Did I not make myself clear? I will  
be the one asking the questions.

ELLIOT HYDE  
What do you want to know?

THOMAS  
For someone who is being questioned  
for serious charges, you seem  
cavalier about the whole thing.

ELLIOT HYDE  
Maybe if I knew more about the  
supposed charges or where I was  
being held, my attitude might  
change, and I might actually take  
this seriously.



THOMAS

You know all you need to know, but rest assured it would benefit you to take this very seriously, gravely even.

ELLIOT HYDE

That sounds like a threat.

Thomas lets out a restrained, high pitched laugh.

ELLIOT HYDE (CONT'D)

What the hell was that? I can only compare it to human equivalent of a chihuahua.

Thomas snarls, leaps up, and strikes Elliot with a expandable baton across his left upper arm.

Elliot crumples, clutching the injured arm.

THOMAS

Anything else to say?

ELLIOT HYDE

Fuck.

THOMAS

Eloquent.

ELLIOT HYDE

What is it you want?

THOMAS

I want to know what you believe gives you the right to degrade the morals of our great nation with your trash.

Elliot laughs.

Thomas raises the baton.

ELLIOT HYDE

Hold on with that. You think I'm the one degrading the morals of the country? First off, let's be clear we are talking about the United States of America?

THOMAS

Yes. The single greatest nation.  
The moral and ethic compass for  
everyone else in the world. The one  
true Christian nation left in this  
immoral world.

ELLIOT HYDE

I get it now. You two are fucking  
with me. There's no way this is  
real. I mean, the outfit and the  
baton are a nice touch. No way you  
actually believe the bullshit  
you're spewing.

Thomas strikes Elliot with the baton three times, sending him  
crashing to the floor, chair and all.

THOMAS

Pick him up.

Dooley bends down and lifts Elliot to his feet, picks up the  
chair, and shoves Elliot down onto the chair.

Elliot is curled up in the chair, attempting to comfort and  
protect his beaten left side.

THOMAS (CONT'D)

Are you starting to understand the  
seriousness of your situation now?

Elliot nods in the affirmative.

INT. SECRET PRISON - DAY

After the interrogation, Elliot is taken back to his cell by  
Dooley. He walks down the hallway like a man moving through  
sand.

DOOLEY

Not sure if you're aware, but  
you're the first prisoner here.  
Which you have to admit is a great  
honor.

ELLIOT HYDE

The first and probably last. How  
long do you think you can keep this  
up?

DOOLEY

We have big plans for ridding  
America of deviance.

ELLIOT HYDE

But America thrives on its deviance and perversions. It's one of the things that makes me proud of this country.

DOOLEY

Just hearing you admit that to me makes me believe in the righteousness of our crusade.

ELLIOT HYDE

Think of it this way, if the American public wasn't driven by both sexual desire and blood lust, would my movies be raking in billions of dollars?

DOOLEY

They are just sheep driven by their base instincts.

ELLIOT HYDE

Maybe so. But the majority of Americans can't be wrong. Misguided perhaps. But not wrong in their passions.

DOOLEY

I understand that people like myself may be in the minority but we will be silent no more.

ELLIOT HYDE

Do you all get together and sing some fascist version of We Shall Overcome?

INT. BAR - NIGHT

Cassie is sitting in a booth, picking at the coaster sitting under her cocktail.

Zack comes strolling in looking California laconic cool. He walks to the booth and slides in across from Cassie.

ZACK BECKETT

I've got to say, I'm a little surprised to hear from you, but not really.

Cassie gives him a confused look.

CASSIE MCDOWELL  
Why's that?

ZACK BECKETT  
I mean... eventually they all reach out again... I just thought you might be different, guess I was wrong.

CASSIE MCDOWELL  
Okay...

ZACK BECKETT  
Are we having a quick drink then talk more about us back at your place?

CASSIE MCDOWELL  
Yeah, you've definitely got the wrong idea. Like I said in my text, I have a couple of questions on a professional level.

ZACK BECKETT  
I figured that was just an excuse.

CASSIE MCDOWELL  
It wasn't.

ZACK BECKETT  
Well, that's disappointing. What do you want?

CASSIE MCDOWELL  
Have you been around town the last couple of day bugging celebs?

ZACK BECKETT  
I only do paid gigs. Actual assignments set up between me and my clients.

CASSIE MCDOWELL  
Desperate D-Listers?

ZACK BECKETT  
Nothing below a B.

CASSIE MCDOWELL  
Really?

ZACK BECKETT  
 Okay, maybe a few C-list.  
 (beat)  
 So what's this about?

CASSIE MCDOWELL  
 Have you seen Elliot Hyde around  
 the last couple of days?

ZACK BECKETT  
 Aren't you his assistant, his  
 keeper, the wife without a ring?

CASSIE MCDOWELL  
 Yeah, but he's in one of his moods.

ZACK BECKETT  
 Did he disappear again?

CASSIE BECKETT  
 Maybe.

ZACK BECKETT  
 Like Buenos Aires disappeared?

CASSIE MCDOWELL  
 I don't think so.

ZACK BECKETT  
 What's going on?

CASSIE MCDOWELL  
 He's vanished. No messages or  
 clues. Nothing.

ZACK BECKETT  
 That isn't like him, but maybe he  
 doesn't want to be found this time.

CASSIE MCDOWELL  
 So you haven't seen him around  
 anywhere?

ZACK BECKETT  
 Nada. Not a trace.

CASSIE MCDOWELL  
 Shit.  
 (beat)  
 Can you please call me if you do  
 see him?

ZACK BECKETT

No problem.

(beat)

So, you want to get out of here.

Cassie thinks for a moment.

CASSIE MCDOWELL

Sure, but you have to go down on me before we fuck.

ZACK BECKETT

I wouldn't skip my favorite part.

Cassie and Zack finish their drinks and slip out of the booth.

INT. WAYNE BANKS'S OFFICE - DAY

Wayne and Cassie are meeting in Wayne's office to discuss Elliot's disappearance.

WAYNE BANKS

So he's really gone?

CASSIE MCDOWELL

I think so.

WAYNE BANKS

Like gone, gone. Not like hiding in Buenos Aires gone.

CASSIE MCDOWELL

He left me a map that time.

WAYNE BANKS

A map?

CASSIE MCDOWELL

Yeah, he taped a map of South America to the side of my car and circled Buenos Aires.

WAYNE BANKS

Wouldn't a text or email have been easier?

CASSIE MCDOWELL

Not his style.

WAYNE BANKS

That's true.

CASSIE MCDOWELL  
Should we call the cops or  
something? I'm worried.

WAYNE BANKS  
If you're that worried then you are  
sure he's gone.

CASSIE MCDOWELL  
Didn't I already explain that?

WAYNE BANKS  
This could just all be an elaborate  
ruse to get me to show that I care  
about him or something.

CASSIE MCDOWELL  
I hadn't thought about that. But I  
don't think that's it. Usually I'm  
in on his ruses, ploys, and  
subterfuges.

WAYNE BANKS  
True. You are his rock. You've  
lasted far longer than any of his  
other assistants or wives for that  
matter.

CASSIE MCDOWELL  
True.

WAYNE BANKS  
Are you dating anyone?

CASSIE MCDOWELL  
Are you hitting on me?

WAYNE BANKS  
No. Just wandering if it's possible  
to have an actual relationship with  
anyone while working for him.

CASSIE MCDOWELL  
This is Hollywood, no one has  
actual relationships. It's just  
never ending negotiations that  
involve nudity.

WAYNE BANKS  
You're both too wise and bitter for  
someone your age.

CASSIE MCDOWELL  
I was an industry kid. Third generation.

WAYNE BANKS  
Why are you the assistant to a director on a downward trajectory?

CASSIE MCDOWELL  
I've known Elliot since I was a kid. My mother was in The Sea at Midnight.

WAYNE BANKS  
Your mother is Holly Pritchard.

CASSIE MCDOWELL  
Yep.

WAYNE BANKS  
How did I not know that or put it together?

CASSIE MCDOWELL  
I go by my middle name and father's last name.

WAYNE BANKS  
Small world.

CASSIE MCDOWELL  
So what are we going to do about Elliot?

WAYNE BANKS  
I've got a guy. Really good private investigator named Nate Parker.

CASSIE MCDOWELL  
You think that's better than going to the police?

WAYNE BANKS  
For now, yes. I want to keep a lid on this until we figure out what's going on.

CASSIE MCDOWELL  
And you've had a chance to talk to Logan and see what the studio's position is?



WAYNE BANKS  
Well... yeah.  
(beat)  
Damn, you're jaded.

CASSIE MCDOWELL  
But usually with good reason.

WAYNE BANKS  
I'll be in touch after I've made  
some calls.

Cassie gets up and leaves Wayne's office.

INT. ELLIOT'S CELL - DAY

Elliot is sitting on his bed watching the end of another  
propaganda film.

As the film finishes, the door to the outer cell opens and  
Dooley walks in followed by MAREE WILDE, 40s.

MAREE WILDE  
Let him out of his cell and leave  
us.

DOOLEY  
Are you sure it's safe being alone  
with him?

MAREE WILDE  
I'll be fine.

Dooley unlocks the door to Elliot's cell.

ELLIOT HYDE  
Good whatever time of day it is,  
Dooley.

Dooley shrugs and leaves the room.

MAREE WILDE  
Have a seat.

ELLIOT HYDE  
Would you mind if I walked around a  
little? It's the only exercise I  
get.

MAREE WILDE  
That's fine with me.

ELLIOT HYDE  
Thanks. So who are you?

MAREE WILDE  
My name's Maree Wilde.

ELLIOT HYDE  
So to what do I owe the honor of  
this visit?

MAREE WILDE  
I'm just a filmmaker looking to  
talk shop.

ELLIOT HYDE  
You're a filmmaker? I was one of  
those once.  
(beat)  
Based on your giving Dooley orders,  
I take it you're not a prisoner.

MAREE WILDE  
I'm not.

ELLIOT HYDE  
What kind of films do you make?

MAREE WILDE  
I made the ones you've been  
watching.

ELLIOT HYDE  
So you're the Riefenstahl of this  
operation.

MAREE WILDE  
I'm disappointed you made that  
paint-by-numbers comparison.

ELLIOT HYDE  
I'm comfortable disappointing  
people.

MAREE WILDE  
I'm only here to talk movies, life,  
whatever you want. Figured you  
might want to have a conversation  
with someone besides Dooley.

ELLIOT HYDE  
Dooley's a gem.

MAREE WILDE  
Can I ask you a question?

ELLIOT HYDE

If you want.

MAREE WILDE

Did you really tell George Lucas that Star Wars was a travesty to filmmaking?

ELLIOT HYDE

I also said it was single handily responsible for the downfall of all Western cinema.

MAREE WILDE

Considering what you've been turning out for the last twenty years, do you feel like a massive hypocrite?

ELLIOT HYDE

I said it in the '80s. I had just won big at Cannes and Berlin. Everyone thought I was a wunderkind. Honestly, I was doing a ton of blow. Most of what came out of my mouth was said to piss people off and keep my name in the papers. Of course, I didn't realize it at the time.

MAREE WILDE

Fair enough. Do you regret any of it?

ELLIOT HYDE

None of the stuff I said. It really doesn't mean anything. At best they are quotes film students throw around.

MAREE WILDE

What about all the crazy things you've done?

ELLIOT HYDE

That's for me to know. I've tried to make peace with it. Can I ask you something?

MAREE WILDE

Of course.

ELLIOT HYDE

For someone who makes right wing, uber-Christian, nationalistic, propaganda films, why would you care about anything I have to say about movies?

MAREE WILDE

I didn't exactly intend to make these types of movies when I started out. I wanted to make important films people loved.

ELLIOT HYDE

So how did you end up doing this?

MAREE WILDE

Hollywood isn't exactly welcoming to female directors. And well... my background also raised some eyebrows.

ELLIOT HYDE

Your background?

MAREE WILDE

Maree Wilde is my professional name. My birth name is, Corrine Franklin.

ELLIOT HYDE

And...

MAREE WILDE

My father is Everett W. Franklin Jr.

ELLIOT HYDE

Of the Trinity Springs Ministry. The massive mega church... might as well be a small town with its own airport.

MAREE WILDE

That's the one.

ELLIOT HYDE

Is that who's behind all of this?

MAREE WILDE

Not exactly. My father has never had any real cause with the entertainment industry.

(MORE)

MAREE WILDE (CONT'D)

He decries it all every now and again because he needs enemies to wage a holy war against.

ELLIOT HYDE

Because where there's war they're profits to be made.

MAREE WILDE

Exactly. But he could care less about the content of the movies. My oldest brother, Everett the Third, on the other hand, is a tried and true fanatic. He sees Satan in everything.

ELLIOT HYDE

Isn't telling me all of this going to get you into some serious trouble?

MAREE WILDE

Who knows? If they have their way, you'll never see the light of day and no one will find out about any of this until it's too late.

ELLIOT HYDE

They can't keep me locked up forever.

MAREE WILDE

I'm not sure what they are capable of doing.

ELLIOT HYDE

You're not going to intercede on my behalf?

MAREE WILDE

I'll stop by again soon. And they'll be adding some new programming to the loop tomorrow, so you have that to look forward to.

ELLIOT HYDE

Can't wait.

Maree gets up from the table and walks toward the door. She taps on the door and a guard opens up. She walks out. Door closes behind her. Elliot sighs and rubs his hands across his face.

INT. WAYNE BANKS'S OFFICE - DAY

Wayne and Makiko are meeting with Nate Parker in Wayne's office. Wayne is sitting behind his desk, Makiko and Nate are sitting next to one another in the chairs across from Wayne.

WAYNE BANKS

Hey Nate, thanks for coming down.

(beat)

This is my assistant, Makiko. Can I get you anything?

NATE PARKER

(to Makiko)

Nice to meet you.

MAKIKO

Likewise.

NATE PARKER

No problem. I'm doing well. How have you been?

WAYNE BANKS

Alright, I guess. We've got a big release coming up.

NATE PARKER

New Elliot Hyde flick, right?

WAYNE BANKS

That's the one. Elliot is why I called you.

NATE PARKER

What seems to be the problem?

WAYNE BANKS

It appears that he's disappeared, run off, or something.

NATE PARKER

He didn't leave any clues this time?

WAYNE BANKS

Nothing that anyone's noticed.

NATE PARKER

So this isn't another Buenos Aires situation?

WAYNE BANKS

Not that I can tell. His car,  
wallet, phone, are at his house,  
alarm was turned off.

NATE PARKER

It's possible he just took off, but  
we can't take kidnapping off the  
table at this point.

MAKIKO DRYSDALE

I knew it!

Wayne and Nate look at Makiko.

MAKIKO DRYSDALE (CONT'D)

Sorry. It's just... I had a  
feeling.

NATE PARKER

We don't know anything, yet. But  
we've got to keep an open mind to  
all the possibilities. Is there  
anything else?

WAYNE BANKS

I think that covers it. I really  
need him back here by the premier.  
I'll include a nice bonus if you  
can make that happen.

NATE PARKER

I'll see what I can do. I'll need a  
list of people he's close to or  
might have any information.

WAYNE BANKS

Makiko can get that for you.

NATE PARKER

Swell. I'll be in touch let's say  
this time tomorrow and I'll let you  
know what I've found out.

WAYNE BANKS

Great. And if anything important  
comes up before then, call me right  
away.

NATE PARKER

I'll be in touch.

MAKIKO DRYSDALE  
If you want to follow me to my  
office, I'll get that list for you.

NATE PARKER  
Lead the way.

Nate and Makiko leave Wayne's office and walk into Makiko's.

NATE PARKER (CONT'D)  
Is it just me or does Wayne not  
seem too concerned about Elliot?

MAKIKO DRYSDALE  
He thinks Elliot's fine and that  
he's doing this to piss him off.

NATE PARKER  
Really? Seems elaborate.

MAKIKO DRYSDALE  
Maybe. But Elliot can be an asshole  
and the two haven't gotten along in  
years.

NATE PARKER  
I've heard.

MAKIKO DRYSDALE  
Would you like me to email you the  
list with everyone's contact info?

NATE PARKER  
That would be great.

Makiko sits down at her desk, goes on her computer and sends  
the email.

MAKIKO DRYSDALE  
There you go.

NATE PARKER  
That was fast.

MAKIKO DRYSDALE  
I had a feeling you might need it,  
so I prepared it this morning.

NATE PARKER  
That was efficient of you.

MAKIKO DRYSDALE  
Just part of my job.



NATE PARKER

Thanks. I'll be in touch.

MAKIKO DRYSDALE

Take this seriously, please. It might seem like no one cares about Elliot, but there are people that do.

NATE PARKER

I always take my work seriously.

Nate leaves the office.

INT. ELLIOT HYDE'S CELL - DAY

Elliot is sitting on his bed, eyes closed as if meditating. The outer door opens and in walks Dooley.

ELLIOT HYDE

Is it really necessary to keep me locked up like this? I'm hardly a threat.

DOOLEY

Think of it as being for your own safety.

ELLIOT HYDE

I'm not a threat, but I'm hardly fragile. What's the harm in letting me walk around a bit, maybe get some sunshine and fresh air.

DOOLEY

You may not be a threat to us at the moment, but sometimes people do desperate and stupid things. There's also a number of people here that would enjoy inflicting pain upon you. My job is to keep you safe and sound until your trial.

ELLIOT HYDE

My trial?

DOOLEY

Yes. This is only a temporary situation. You will be transported to another location very soon. It's there your trial will take place.

ELLIOT HYDE

I haven't committed any crimes. At least not ones you can put me on trial for.

DOOLEY

But that's why you're here.

ELLIOT HYDE

Where is here, anyway?

DOOLEY

That's not important. I've told you enough already.

ELLIOT HYDE

But you have left out all the important details. And the details are essential in a good story.

DOOLEY

Like you know anything about what makes a good story.

ELLIOT HYDE

Captor and film critic all rolled into one.

DOOLEY

I'm not the one in charge here. And I'm not keeping you imprisoned. You put yourself in this position.

ELLIOT HYDE

I appreciate your keen awareness of the situation. Intelligent pawns are hard to come by and often dangerous. I wonder if the higher-ups are on to you.

DOOLEY

We all serve a purpose. This is mine.

ELLIOT HYDE

Very noble of you. I am sure you are serving your Fuhrer proudly.

DOOLEY

Always with the jokes. Jolly joker behind bars.

ELLIOT HYDE

Sorry.

DOOLEY

There's nothing fascist about our cause. We wish to bring pride and unity back to America while returning it back to its moral center.

ELLIOT HYDE

Sounds kinda fascist to me.

DOOLEY

I would've never expected you to be so narrow minded.

ELLIOT HYDE

Well, I often disappoint. Just ask my ex-wives.

DOOLEY

I don't care about that. By the way, tonight's dinner is some sort of casserole. Not sure what's in it, but it smells delicious.

ELLIOT HYDE

Swell.

Dooley turns and leaves.

Elliot sits on his bed and laughs to himself.

INT. HOLLYWOOD DIVE BAR - NIGHT

Cassie and Zack are sitting in a back booth of a Hollywood Dive Bar waiting to meet with Nate Parker.

ZACK BECKETT

Why did you ask me to come with you?

CASSIE MCDOWELL

I wanted someone with me in case things get weird.

ZACK BECKETT

Seems like the kind of thing you ask a boyfriend...

CASSIE MCDOWELL

Really? Do we have to get into this now?

ZACK BECKETT

Fine. Do you know anything about this guy?

CASSIE MCDOWELL

Nothing more than the quick Google search told me. Wayne has worked with him before.

ZACK BECKETT

What did that turn up?

CASSIE MCDOWELL

Apparently he's an ex-actor turned private investigator.

ZACK BECKETT

Interesting career move. Do know what he looks like?

CASSIE MCDOWELL

I saw some photos from his acting days, but that's all. So I assume an aged version of that guy.

ZACK BECKETT

Rough around the edges. Think he'll be wearing a trench coat?

CASSIE MCDOWELL

Sure, why not.

(beat)

I told him where to find us.

Nate Parker walks up to the table.

NATE PARKER

Are you Cassie?

CASSIE MCDOWELL

Yeah.

NATE PARKER

I'm Nate Parker.

Nate shakes hands with Cassie and Zack.

NATE PARKER (CONT'D)

May I sit?

CASSIE MCDOWELL

Yes, of course.

Nate sits down in the booth across from Cassie and Zack.

NATE PARKER

Wayne gave me the basic rundown about Elliot's disappearance, I wanted to touch base with you and get any details and Wayne said you would be the point person on this going forward.

CASSIE MCDOWELL

No one has seen or heard from him in days. It's not like him to disappear like that.

NATE PARKER

But he has disappeared before.

CASSIE MCDOWELL

A few times. But those were different. His car, cell phone, wallet were at his house. He hasn't used any of his cards or made any bank withdrawals. And he didn't leave any clues.

NATE PARKER

Clues?

CASSIE MCDOWELL

Last time he took off he left me a map.

NATE PARKER

Buenos Aires.

CASSIE MCDOWELL

Did Wayne tell you about that?

NATE PARKER

I believe so.

CASSIE MCDOWELL

That's why I'm worried. There isn't a trail this time. I think something terrible has happened.

NATE PARKER

Can we go by his place? I'd like to have a look around.

CASSIE MCDOWELL

We can go now if you want?

NATE PARKER

Great.

EXT. NEIGHBORHOOD STREET - LOS ANGELES - NIGHT

A Bentley Continental comes down the street and parks in front of a bungalow. Logan Dean gets out of the car, walks up to the door and presses the door bell.

INT. COREY HENDERSON'S BUNGALOW - LOS ANGELES - NIGHT

Corey Henderson opens his front door and Logan Dean is standing on the other side.

COREY HENDERSON  
Come on in.

Logan enters. Corey H closes the door.

COREY HENDERSON (CONT'D)  
How have you been?

LOGAN DEAN  
The usual.

COREY HENDERSON  
You're early for your usual re-up.

LOGAN DEAN  
Rough week.

COREY HENDERSON  
Well come on in and have a sit,  
we're just watching a movie.

LOGAN DEAN  
Who's here?

COREY HENDERSON  
It's just me and Corey.

LOGAN DEAN  
The Corey's Part Two.

COREY HENDERSON  
What?

LOGAN DEAN  
Nevermind.

The two walk through the house and into the living room where Corey F is on the couch watching Elliot Hyde's film, Heart, Half-Illuminated.

LOGAN DEAN (CONT'D)  
What are you watching?

COREY FOSTER  
Heart, Half-Illuminated.

LOGAN DEAN  
I don't know it.

COREY FOSTER  
It's one of Elliot Hyde's early  
films. Before the awards and way  
before he became a Hollywood whore.

COREY HENDERSON  
Be careful of what you speak in  
present company.

COREY FOSTER  
Hollywood whore?

LOGAN DEAN  
You already know this. We go over  
it every time I see you.

COREY FOSTER  
I just want to make sure you  
remember your place.

LOGAN DEAN  
Says the jobless freeloader.

COREY FOSTER  
I have a job, I'm your drug dealer.

COREY HENDERSON  
Actually, I'm his drug dealer.

COREY FOSTER  
Okay the best friend of your drug  
dealer.

COREY HENDERSON  
Corey just sold a script to  
Blumhouse.

LOGAN DEAN  
Well, congrats.

COREY FOSTER  
Thanks, I appreciate your support.  
Maybe one day we'll work together.

LOGAN DEAN  
I tend to handle bigger budget  
movies, but who knows.

COREY FOSTER  
Like what?

LOGAN DEAN  
Do you have a hole in your brain? I  
was here a few days ago talking  
about Hyde's latest.

COREY FOSTER  
Sorry, man, a lot of Hollywood  
types roll through here talking  
about different movies, I can't  
keep track. Doesn't help that y'all  
look alike, sound alike, and  
basically make the same movies.

LOGAN DEAN  
You better learn to kiss some ass,  
if you want to get anywhere in  
Hollywood.

COREY FOSTER  
Man, the cool people dig me and I  
got enough on everyone else that  
the whole industry can fellate me.

LOGAN DEAN  
(to Corey Henderson)  
Have you seen Hyde around lately?

COREY HENDERSON  
Like personally? Because anything  
else would fall under dealer/client  
privilege.

LOGAN DEAN  
In any capacity.

COREY HENDERSON  
Not as often since he got soberish.

LOGAN DEAN  
Soberish?

COREY HENDERSON  
You know, cut out all hard drugs.  
Weed doesn't count. And the  
occasional xannie or something.



COREY FOSTER

It's a shame he turned into such a whore.

LOGAN DEAN

You haven't seen him lately, though?

COREY FOSTER

He came by, smoked some weed with us, and watched Pick-up On South Street a while back.

LOGAN DEAN

Seriously?

COREY FOSTER

What? We're delightful to hang out with and he gave me notes on one of my script.

LOGAN DEAN

But you just called him a whore.

COREY FOSTER

He says way worse things about himself all time. Plus he's an extremely knowledgeable and talented whore.

COREY HENDERSON

Definitely true.

(beat)

Are you trying to get dirt on him or something?

LOGAN DEAN

No, nothing like that.

COREY HENDERSON

Care to elaborate?

LOGAN DEAN

No.

The room becomes awkwardly quiet.

COREY HENDERSON

I'll grab what you came for.

LOGAN DEAN

Thanks.

Corey Henderson gets up and leaves the room. Corey Foster turns away from Logan and goes back to watching the movie. Logan stares at the screen intently as if a clue will pop up at any moment. You can feel the tension and anticipation growing in Logan.

Corey F. turns back and looks at Logan.

COREY FOSTER  
I can't believe you've never seen  
this movie.

INT. ELLIOT HYDE'S CELL - DAY

Maree Wilde is visiting with Elliot. The two are sitting opposite each other at the table just outside of Elliot's cell.

ELLIOT HYDE  
What got you into making movies?

MAREE WILDE  
I think I've forgotten.

ELLIOT HYDE  
It has to be somewhere deep in the  
recesses buried near your awkward  
teenage memories.

MAREE WILDE  
What about you?

ELLIOT HYDE  
I killed it by making too many  
awful movies.  
(beat)  
Are you going to answer?

MAREE WILDE  
This might sound strange, but it  
was watching Gena Rowlands in  
Cassavetes' films. I knew I could  
never do what she did in front of  
the camera, but I could create raw,  
honest roles and stories for women  
like her.

Elliot laughs.

MAREE WILDE (CONT'D)  
Are you mocking me?

ELLIOT HYDE

No. I respect your answer. But how did you go from there to here?

MAREE WILDE

You're part of the Hollywood elite, you've worked in the industry a long time, how many opportunities do you think a woman director gets to make an honest, intelligent, female focused film?

ELLIOT HYDE

Very few, but there are other films you could've made until those opportunities came up.

Maree laughs.

ELLIOT HYDE (CONT'D)

What?

MAREE WILDE

You know a lot about making compromises.

ELLIOT HYDE

My garbage blockbusters?

MAREE WILDE

Yeah.

ELLIOT HYDE

Those weren't all compromises.

MAREE WILDE

What were they?

ELLIOT HYDE

Well... the first was, but after that... I was seduced by the money. Then, I honestly didn't believe I could make anything else.

MAREE WILDE

So you crossed that line into sellout?

ELLIOT HYDE

I think of it like I shed a skin and the animal that was underneath lacked the confidence of the previous self. So I had to change styles.

(MORE)

ELLIOT HYDE (CONT'D)

The unfortunate part of it was that my youthful pretentiousness was also my greatest defense.

MAREE WILDE

What was it protecting you from?

ELLIOT HYDE

Criticism and my own self-loathing.

MAREE WILDE

That's a surprisingly self-aware answer.

ELLIOT HYDE

You still haven't explained how you ended up with these people making those awful propaganda films.

MAREE WILDE

I think they're very good. Maybe not my best work, but solid considering the restrictions.

ELLIOT HYDE

Compromises.

MAREE WILDE

Perhaps, but at least I'm making important films and not cultural trash.

Elliot shrugs in resignation.

ELLIOT HYDE

Have you ever heard of a movie called, "Love, Lust, and Suicide"?

MAREE WILDE

I haven't.

ELLIOT HYDE

What about one called "Summer Boys"?

MAREE WILDE

Of course. It was huge that summer. My friends and I went to see it multiple times.

ELLIOT HYDE

"Summer Boys" was originally called, "Love, Lust, and Suicide". It was a road movie that examined the false idealization of the 60s and the cynicism of the 90s.

MAREE WILDE

Definitely not the movie I saw.

ELLIOT HYDE

Or anyone else. The studio didn't want a serious film. They wanted something fast-paced, sexy, edgy, a touch of violence. A dangerous movie without any depth.

MAREE WILDE

So what happened?

ELLIOT HYDE

Wayne Banks, the producer on the film saw an opportunity to move out of the struggling indie film scene and took it. He pushed for rewrites and eventually recut the movie behind my back.

MAREE WILDE

And yet you continue to work with him.

ELLIOT HYDE

That's a long and fucked up story. But the betrayal and then massive success of Summer Boys is what set me on this path. I was helpless against the money and fame. I hate the movies I make, but I can't stop.

MAREE WILDE

I'm trying to feel sorry for you, but thousands of people would kill for your opportunities and position, and it means nothing to you.

ELLIOT HYDE

That's not true. It does mean something. I'm grateful in my own way. I just want to stop being a coward and make something meaningful again.

(MORE)

ELLIOT HYDE (CONT'D)

(beat)

And for the record, your propaganda films aren't all that bad. I hate the message, but you've got real talent as a filmmaker.

MAREE WILDE

I'll take that as a compliment.

ELLIOT HYDE

That was my intention.

(beat)

I just hope at some point you use your talents on something more deserving.

MAREE WILDE

You give then take away. No wonder wives keep leaving you.

ELLIOT HYDE

Fair enough. But I did mean what I said about you being talented.

MAREE WILDE

I know you did. Kindness makes you cringe.

ELLIOT HYDE

A little bit, yeah.

MAREE WILDE

You should work on that.

ELLIOT HYDE

I'll add it to the list even though I may not have much time for self improvement.

MAREE WILDE

What makes you say that?

ELLIOT HYDE

Word of an impending trial.

MAREE WILDE

That.

ELLIOT HYDE

Yeah, that.

(beat)

Anything you can do to help me out?

MAREE WILDE

No.

(beat)

I should probably be going before  
we start discussing things that  
could get both of us into trouble.

ELLIOT HYDE

How much more trouble could I get  
in?

MAREE WILDE

You'd be surprised.

ELLIOT HYDE

I see.

(beat)

Well, feel free to drop in anytime.

MAREE WILDE

I'll try and come back soon.

ELLIOT HYDE

Thanks.

Maree gets up from the table and looks at Elliot  
compassionately. Elliot meets her gaze, but looks down,  
becoming uncomfortable with the tenderness in her eyes.

INT. WAYNE BANKS/ JESSICA HOLLIS' HOUSE - DAY

Nate Parker is at the Banks/Hollis house to ask Jessica a few  
questions about Elliot. They are sitting in the living room.  
Jessica on the couch, Nate in a chair diagonal from her.

JESSICA HOLLIS

I got home a little before nine.

NATE PARKER

Anyone else here?

JESSICA HOLLIS

Just Agatha?

NATE PARKER

Who's Agatha? The cat?

JESSICA HOLLIS

My assistant.

NATE PARKER

You mind giving me Agatha's contact info? I'll need to talk to her as well.

JESSICA HOLLIS

No problem. I'll write it down for you.

NATE PARKER

Just one more thing.

JESSICA HOLLIS

What's that, detective?

NATE PARKER

What makes you think Elliot wouldn't just disappear?

JESSICA HOLLIS

Because...

NATE PARKER

Just because?

JESSICA HOLLIS

Isn't that a good enough answer.

NATE PARKER

I suppose. My wife uses it all the time. But humor me for a moment.

JESSICA HOLLIS

I've been humoring you this whole time.

NATE PARKER

And I appreciate that. But let's say I need a little more clarity than just because...

JESSICA HOLLIS

You don't know much about Elliot Hyde, do you?

NATE PARKER

Enlighten me.

JESSICA HOLLIS

His latest "trash fire", his words, will be a critical failure, but it will make hundreds of millions of dollars maybe even a billion.

(MORE)



JESSICA HOLLIS (CONT'D)

Every bean counting studio suit  
will be kissing his ass and every  
starlet with a pipe dream will  
offer to blow him. He'll hate  
himself for revealing in it, but  
self-loathing is his most  
comfortable state these days.

NATE PARKER

Seems to be going around.

JESSICA HOLLIS

Yeah, well... it's Hollywood.

NATE PARKER

Thanks for the insight. I'll be in  
touch if I have anymore questions.

INT. COFFEE SHOP - DAY

Nate is waiting at the coffee shop for AGATHA, 20s, to  
arrive. He's on his phone, absentmindedly scrolling, closing  
and opening apps.

Agatha walks in. Nate spots her before she spots him. Then  
she looks Nate's way. They make eye contact. Agatha smiles  
and walks over to his table.

AGATHA/KIRSTEN

Hi, Nate, right?

NATE PARKER

You must be Agatha.

Agatha sits down and sighs

NATE PARKER (CONT'D)

Can I get you anything?

AGATHA/KIRSTEN

No, I'm good.

NATE PARKER

Well, Agatha, I just have a few  
questions.

AGATHA/KIRSTEN

Before we get into all that, can  
you call me Kirsten from now on?

NATE PARKER

Kirsten? Why?

AGATHA/KIRSTEN  
It's my real name. Only Jessica  
calls me Agatha.

NATE PARKER  
Can I ask why?

AGATHA/KIRSTEN  
(sighs)  
Jessica says Kirsten is a pretty or  
cute girl's name. Agatha, she says  
is more fitting for my appearance.

NATE PARKER  
Wow.

AGATHA/KIRSTEN  
Yep.

NATE PARKER  
You are really pretty, though.

AGATHA/KIRSTEN  
Thanks.

NATE PARKER  
So... why do you work for Jessica?  
Is it the whole Hollywood movie  
star thing? Are you trying to get  
into the business?

AGATHA/KIRSTEN  
No to all of that. Jessica's my  
aunt. She and my Mom are sisters.  
My Grandmother had huge ambitions  
for both her daughters. Jessica  
succeeded and my Mother became a  
housewife in the Valley.

NATE PARKER  
She didn't mention you were her  
niece.

AGATHA/KIRSTEN  
She never does.

NATE PARKER  
So you and Cameron are cousins?

AGATHA/KIRSTEN  
Yep.

NATE PARKER  
Are you two close?

AGATHA/KIRSTEN

Yes and no. We get along really well, but share the same source of trauma, which makes being around each other difficult. Especially since she never wants to be around her mother, and I work for her.

NATE PARKER

Gotcha.

(beat)

What about Elliot Hyde?

AGATHA/KIRSTEN

When they were married, I saw him a lot. He would take Cameron and I places. But since the divorce, I don't see him.

NATE PARKER

Any particular reason?

AGATHA/KIRSTEN

Circumstances, I guess. He probably saw me working for Jessica as an unfortunate mistake. When we see each other he's friendly. I don't know.

NATE PARKER

Do you know anything about Elliot's disappearance or have any insight into what happened?

AGATHA/KIRSTEN

Insight? No. Do you know what's happened to him?

NATE PARKER

I'm still trying to figure that out.

AGATHA/KIRSTEN

Of all of Jessica's husbands, he's my favorite. Not the most stable of people, but not in a bad way compared to a lot the assholes you meet in this town.

NATE PARKER

Do you think it's possible he did himself in?

AGATHA/KIRSTEN

Only if he got to strap Wayne and Jessica to the hood of his car and drive all three of them off the cliff.

NATE PARKER

Do you think he's still bitter about their affair and the divorce?

AGATHA/KIRSTEN

I think he hates them for completely separate reasons that have nothing to do with them getting to together.

NATE PARKER

What are those?

AGATHA/KIRSTEN

They both broke him.

NATE PARKER

Before they got together?

AGATHA/KIRSTEN

He thinks Wayne ruined his career. And he blames Jessica for ruining any belief he had in romantic love. Them getting together made perfect sense to him. He even gave an eloquent, but slightly backhanded speech at their wedding.

NATE PARKER

Elliot was at their wedding. That takes some balls.

AGATHA/KIRSTEN

He offered to walk Jessica down the aisle.

NATE PARKER

No way.

AGATHA/KIRSTEN

True story.

NATE PARKER

You've got pretty good insight into all of this, what do you think might have happened to Elliot?

AGATHA/KIRSTEN

I am a fly on the wall in these people's lives.

(beat)

Have you considered the very real possibility that Elliot was abducted by aliens?

NATE PARKER

I hadn't.

AGATHA/KIRSTEN

Sightings and encounters are higher than ever. Even the Federal government is releasing new information about sightings. He could be a part of some human zoo exhibit on another planet. Or taken because the aliens have seen and love his movies and he's regarded as some great storyteller. The possibilities are endless.

NATE PARKER

That's very true. Well... I think I got everything I need, I appreciate you meeting up with me.

AGATHA/KIRSTEN

No problem. I hope you find Elliot safe and sound.

NATE PARKER

I'm sure we will.

INT. ELLIOT HYDE'S CELL - EVENING

Dooley brings in Elliot's dinner. Elliot is sitting at his table ready to eat.

ELLIOT HYDE

That's for bringing my dinner, Dooley. I've actually got an appetite tonight.

DOOLEY

Good to hear.

Dooley sets the tray down in front of Elliot.

ELLIOT HYDE

Well look at this heavenly bit of Americana we've got here.

(MORE)

ELLIOT HYDE (CONT'D)  
Salisbury Steak, mash potatoes,  
peas, and I'm assuming canned  
pears. My Grandfather would have  
given my Grandmother some good  
lovin' after a meal like this one,  
Dooley.

DOOLEY  
I certainly hope that's not a  
proposition.

ELLIOT HYDE  
Just playing around. But why don't  
you hang out with me for a few  
minutes, anyway.

DOOLEY  
I don't think my bosses would  
approve, but they're busy, so why  
not.

Dooley sits down at the table across from Elliot.

ELLIOT HYDE  
Oh yeah, what are they busy with?

DOOLEY  
That's not for you to know.

ELLIOT HYDE  
Of course, just making small talk,  
but I'm sure an important person  
around here, such as yourself,  
knows what they're up to.

DOOLEY  
Of course, I do.

ELLIOT HYDE  
But you would never let it slip  
that they are planning their next  
strategy against Hollywood types  
such as myself.

DOOLEY  
Shows what you know, they are  
planning on arresting a painter who  
does smutty pictures.

ELLIOT HYDE  
Is that so? And do you know when  
this arrest is taking place?

DOOLEY

Top secret! Not even I know.

ELLIOT HYDE

Let me ask you question, Dooley.  
Are you married?

DOOLEY

I am. Thelma and I have been  
married for thirty-five years.

ELLIOT HYDE

No kidding. That's wonderful. I bet  
Thelma is a special lady.

DOOLEY

She is.

ELLIOT HYDE

Does she live with you, here?

DOOLEY

Oh, no. No wives are permitted on  
the compound.

ELLIOT HYDE

What about husbands?

DOOLEY

There are no women working here.

ELLIOT HYDE

What about Maree, she's a woman, is  
she married?

DOOLEY

I don't believe she is.

ELLIOT HYDE

That's interesting.

DOOLEY

If you say so.

ELLIOT HYDE

Well thanks for the chat Dooley. I  
should probably eat my dinner  
before it gets colder, and you  
don't want to upset your bosses.

DOOLEY

I should get back on duty. Enjoy.

Dooley gets up from the table and exits the room.

Elliot eats a forkful of mash potatoes.

INT. WAYNE BANKS'S OFFICE - DAY

Cassie storms into Wayne's office carrying the latest issue of 4U magazine.

Cassie is holding up in front of Wayne's face, she's clutching it with anger so tightly, it's practically folding.

CASSIE MCDOWELL  
Have you seen this?

WAYNE BANKS  
Good morning to you too.

Cassie tosses the magazine down on the Wayne's desk.

Wayne picks it up and reads the cover aloud.

WAYNE BANKS (CONT'D)  
Exclusive interview with Elliot Hyde. Hollywood Icon and ultimate degenerate. The real story only in 4U.

CASSIE MCDOWELL  
Can you believe this? Is it made up? What's going on?

Wayne opens the magazine to the article.

WAYNE BANKS  
Elliot Hyde sat down for an exclusive interview with 4U... Talked about his past... Quote, "I did tons of coke in the '80's. I probably put hundreds of drug dealer's stripper girlfriends through college."

CASSIE MCDOWELL  
This has to be bullshit, right. Elliot would never give an actual interview to 4U. How do they even know how to get in touch with him when no one else can?

WAYNE BANKS  
This is crazy. It doesn't make sense that he would disappear then suddenly be granting interviews to tabloid rags. He loathes them.

(MORE)



WAYNE BANKS (CONT'D)

But I have heard him say more or less that exact quote before.

CASSIE MCDOWELL

Seriously?

WAYNE BANKS

Never to anyone outside of his inner circle. But he's used it a few times when telling some story about going off the deep end.

CASSIE MCDOWELL

So it's true?

WAYNE BANKS

I don't think the interview is real. But yeah, it's Hollywood lore. He was a 25 year old boy genius. And he took the whole to the victors go the spoils of war thing to heart.

CASSIE MCDOWELL

So you think someone told 4U these stories?

WAYNE BANKS

I don't know. These quotes sound like him. Do you know someone at 4U that you could get some info from?

CASSIE MCDOWELL

No, but I know someone who might. I'll look into it.

WAYNE BANKS

Sounds good. Let me know what you find out. Mind if I keep this, I can't wait to read what other great stories they attribute to him.

INT. A BAR - NIGHT

Cassie McDowell and TALIA TRIPLETT, an editor for 4U Magazine, are sitting in a back booth of a bar. The two women are sitting across from one another, tensed up, ready for a fight.

CASSIE MCDOWELL

Where did the fake interview with Elliot Hyde come from?

TALIA TRIPLETT

Calm down. I get you're trying to protect him.

CASSIE MCDOWELL

There's no way he gave you an interview, so where did you get these quotes from?

TALIA TRIPLETT

If he's planning some kind of defamation suit, he's out of luck, everyone knows his sordid business.

CASSIE MCDOWELL

He's not looking to go after you. He just wants your source.

TALIA TRIPLETT

That would be bad journalism.

CASSIE MCDOWELL

You really just said that with a straight face. I don't know how you can live with yourself writing streams of lies, messing with peoples lives like you do. It's disgusting.

TALIA TRIPLETT

I just give the public what they want. A touch of drama and glamour to liven up their mundane lives. Sometimes they want more than that, and it's my duty to give it them.

CASSIE MCDOWELL

So if the public cries for blood, you feel you have to deliver those celebrities like lambs to the slaughter.

TALIA TRIPLETT

Who are you trying to kid? Sure, maybe a few are innocent in a sense. But there is a dark side to even those, it's called ambition. Others, they're wolves in sheep's clothing. They court the kind of attention we give them. They crave it and soon discover they can't live without it. Fame is an incredible high.

CASSIE MCDOWELL  
So you are alright with all of  
this, because deep down you believe  
they're all just fame junkies.

TALIA TRIPLETT  
Exactly.

CASSIE MCDOWELL  
You're just a sleazy small time  
dealer.

TALIA TRIPLETT  
Please. You call 4U readers small  
time. That's like calling Capone  
small time. We're the shit, honey.

CASSIE MCDOWELL  
Like a shark, you sense the blood  
and have to go for the kill. It's  
all primal instinct.

TALIA TRIPLETT  
I think you got the metaphor wrong.  
The celebrity is like the Great  
White chasing fame. I and my ilk  
are just remorays along for the  
ride, reporting to the rest of you,  
the hunt and kill.

CASSIE MCDOWELL  
You see it as symbiotic?

TALIA TRIPLETT  
Of course.

CASSIE MCDOWELL  
And what about those innocent ones?

TALIA TRIPLETT  
Sharks too small and weak to handle  
the hunt.

CASSIE MCDOWELL  
You really are callous, maybe even  
soulless.

TALIA TRIPLETT  
I'm not that bad.

Talia's cell phone goes off, she checks the caller.

TALIA TRIPLETT (CONT'D)  
Hold on a sec.

Talia answers the phone.

TALIA TRIPLETT (CONT'D)  
What? He's where? No shit. I'll see  
what I can get.

Talia ends the call.

TALIA TRIPLETT (CONT'D)  
I've got to run. A shark on the  
loose. But we should do this again  
sometime.

CASSIE MCDOWELL  
You're source.

TALIA TRIPLETT  
I'll toss you a free one, because  
it doesn't matter. The interview,  
was delivered to us from a third  
party. Questions, answers, the  
whole thing. And a substantial  
amount of money was included. We  
didn't ask any questions.  
(beat)  
Probably a studio smear job or hype  
job to make sure his movie makes a  
billion.

CASSIE MCDOWELL  
Thanks.

Talia gets up and leaves Cassie sitting at the table.

INT. NATE PARKER'S OFFICE - DAY

Cameron is at Nate Parker's office to discuss Elliot. The office is simply decorated. A desk, a pair of chairs across from it, a book case, and a large framed poster from the film, The Big Sleep on the wall. Cameron is sitting in one of the chairs across from Nate.

NATE PARKER  
Since you genuinely seem concerned,  
I'm going to be honest with you. I  
think Elliot is missing for real  
this time.

CAMERON HOLLIS  
Like he's fine, just tired of world  
and doesn't want to be found  
disappeared or like...

NATE PARKER

Or like...

CAMERON HOLLIS

Fuck! I knew it. None of this made sense. Do you think he's dead?

NATE PARKER

Depends on what's happened. I can say with some certainty that I don't think he killed himself.

CAMERON HOLLIS

What makes you so sure?

NATE PARKER

Elliot would never give the world the pleasure of letting anyone think it broke him. And on the off chance he did, he would do it in a place where his body would be found.

CAMERON HOLLIS

That's perceptive of you, and you got this where?

NATE PARKER

Flight home from Buenos Aires. He emphatically stated that he understands and sympathizes with anyone who does themselves in, but he won't give all the people out there who loathe him the satisfaction.

CAMERON HOLLIS

Wait. Flight from Buenos Aires? Are you the one that got him out?

NATE PARKER

Wayne sent me down to retrieve him after his release had been settled. I picked him up at the prison and we took a flight back to L.A. He told me that one of his fears was that he would either die in jail there or be murdered by someone and they would feed his body to jaguars or something and no one would ever know what happened to him.

CAMERON HOLLIS

So if he didn't take off without a word or kill himself, that means he's either been murdered or kidnapped or both.

NATE PARKER

That's how it's looking.

CAMERON HOLLIS

What really happened in Buenos Aires?

NATE PARKER

What didn't? It was worst series of bad decisions I've ever heard. Elliot slept with, bought drugs from, and then tried to bribe all the worst people and ended up in prison. Luckily, he got word back to the States before his trial and his release was secured and not cheaply. It really shook him.

CAMERON HOLLIS

But not enough to change him.

NATE PARKER

I can't really say.

CAMERON HOLLIS

Hopefully you find him soon, so I can get the full story.

INT. ELLIOT HYDE'S CELL - DAY

Elliot is sitting on the cot in his cell watching another of Maree's propaganda films.

The door to the outer cell opens and Maree walks in.

ELLIOT HYDE

Hey there! Just watching another one of your masterpieces. You must have a fairly large budget, that was a lot of high end digital manipulation. I know a thing or two about this subject.

MAREE WILDE

I know, I've seen a few of your spectacles.

ELLIOT HYDE

Yeah, there's nothing like seeing and hearing a high action shit-storm in IMAX. It's too bad your films aren't being shown on the big screen for an audience of more than just me.

MAREE WILDE

Who knows, maybe one day they will be.

ELLIOT HYDE

In Hollywood anything's possible.

MAREE WILDE

Anyway, I just wanted to come by and see how you were and bring you a gift.

Maree sets a copy of 4U magazine down on the table in front of Elliot.

Elliot looks it over.

ELLIOT HYDE

What's this trash?

MAREE WILDE

You're not going to give it a read?

ELLIOT HYDE

Maybe later. I've been constipated it might help with that.

(beat)

I've got to ask, is this your handy work.

MAREE WILDE

No. I wouldn't stoop that low.

ELLIOT HYDE

Who then?

MAREE WILDE

The same people that have you locked in here.

ELLIOT HYDE

Aren't you one of those?

MAREE WILDE

Indirectly, I guess so. But I don't share their rigorous ideology.

ELLIOT HYDE

Why take any part of this? If they go down, you're going down with them.

MAREE WILDE

Perhaps. Maybe I'm just self-destructive. A man once said, "when you ain't got nothin', you got nothin' to lose."

ELLIOT HYDE

So you think you're invisible? No secrets to conceal?

MAREE WILDE

You are quick.

ELLIOT HYDE

Thanks. Can I ask you a personal question?

MAREE WILDE

Sure.

ELLIOT HYDE

How is it that they allow you to be a part of this and not be married?

MAREE WILDE

Why would my marital status matter?

ELLIOT HYDE

I thought these types of men all viewed women as needing to be on leashes of sorts.

MAREE WILDE

Most of these men would prefer to be the ones leashed if you know what I mean.

ELLIOT HYDE

I think I do.

MAREE WILDE

This is inconsequential. You're trial is coming up in a few days and I have other business to attend to, so this might be the last time we see one another.



ELLIOT HYDE

Say it isn't so, I was growing  
rather fond of you and our  
conversations. Thought we had a  
good rapport.

MAREE WILDE

We do, and if the circumstances  
were different maybe we'd be taking  
turns leashing each other.

ELLIOT HYDE

You dirty girl.

MAREE WILDE

I'm sorry things have to end this  
way, and I wish you all the luck  
with your trial.

ELLIOT HYDE

I have a feeling my fates already  
been decided.

MAREE WILDE

Just go out with a bang and not a  
whimper.

ELLIOT HYDE

Thanks for that advice.

(beat)

How about a kiss for a dying man?

MAREE WILDE

Neither of us would be satisfied  
with just one, better to keep it in  
here. (Points to her head)

ELLIOT HYDE

Fair enough.

Maree turns and leaves the room. Elliot shakes his head and  
he watches her leave.

ELLIOT HYDE (CONT'D)

Well this has turned into a real  
shitty day.

Elliot lays down on his cot and starts thumbing through the  
issue of 4U.

ELLIOT HYDE (CONT'D)

A real shitty day indeed.

INT. ELLIOT HYDE'S CELL - DAY

Dooley comes into Elliot's cell to escort him to the shower room. Elliot is leaning against the bars of his cell as Dooley walks across the room and unlocks the door.

DOOLEY  
Shower time.

ELLIOT HYDE  
Fantastic. Not that I have done anything to work up a sweat but any reason to leave this cell is a good one.

Dooley unlocks the door, lets out Elliot, then hands him a fresh towel.

ELLIOT HYDE (CONT'D)  
It's strange that there is a toilet in my cell, but not a shower. It's almost like a real prison.

DOOLEY  
Would you like to start doing your business in a bucket smart guy? I can arrange that.

ELLIOT HYDE  
What is it with you and crapping in a bucket? Did you grow up on a farm without indoor plumbing or something.  
(beat)  
Hey Dooley, you know my new movie should be out soon. Are you going to go see it?

DOOLEY  
Of course not. Too busy here for movies and given the circumstances I don't think they would like me seeing one of your movies.

ELLIOT HYDE  
You mean to tell me you've never seen any of my movies.

DOOLEY  
Well... maybe one... but don't let that get out.

ELLIOT HYDE  
Mind if I ask which one?

DOOLEY

The one where the Nazi ghosts were brought back from the moon and put in the giant robots that tried to destroy the world.

ELLIOT HYDE

That had to be by far the worst one I've ever made.

DOOLEY

I enjoyed it. Lots of action and beautiful women, what's not to like. I like the movies where they fight Nazis. My Grandfather fought in World War II.

ELLIOT HYDE

Seriously.

DOOLEY

Yes. Fought through France, Belgium, and into to Germany.

ELLIOT HYDE

Wow.

DOOLEY

What?

ELLIOT HYDE

The irony.

DOOLEY

I don't follow.

ELLIOT HYDE

You work for fascists.

DOOLEY

Says you. Shut up and get to the showers smart guy.

Dooley gives Elliot a hard shove and the two leave the room.

INT. WAYNE BANKS/JESSICA HOLLIS' HOME - NIGHT

Wayne and Jessica are sitting on the back patio of their palatial home. They're drinking wine and talking about the Elliot situation.

WAYNE

Everyone's in agreement that we keep this under wraps until after the premiere and then if he doesn't show, capitalize on it the best we can.

JESSICA HOLLIS

I hate the prick as much as the next person, but that seems heartless.

WAYNE BANKS

Regardless there's a lot of money at stake and a plan needs to be in place.

JESSICA HOLLIS

What's been discussed?

WAYNE BANKS

The studio has an option based on whatever scenario occurs.

JESSICA HOLLIS

Are you planning on remaining vague?

WAYNE BANKS

If he shows up at the premiere, then nothing. If he doesn't, and the press takes notice, which they will, then they'll start with a prior engagement. Directing a new movie overseas somewhere. I don't know.

JESSICA HOLLIS

Buenos Aires, perhaps.

WAYNE BANKS

Maybe.

JESSICA HOLLIS

And then what?

WAYNE BANKS

Well if there's still no word then they'll contact the authorities and leak his disappearance to the press. Of course it will be huge news.

JESSICA HOLLIS  
Hoping for increased ticket sales?

WAYNE BANKS  
Naturally.

JESSICA HOLLIS  
Classy.  
(beat)  
And if he's dead?

WAYNE BANKS  
Depends on the scenario. If it's an unsolved mystery, they'll milk it for awhile while planning on a career retrospective and all that.

JESSICA HOLLIS  
They've thought of everything.

WAYNE BANKS  
This could be good for you too.

JESSICA HOLLIS  
How so?

WAYNE BANKS  
If he is dead or even missing, the press will want to interview his famous ex-wife. That's a lot of exposure. It would change the type of offers you're getting.

JESSICA HOLLIS  
How can you be so fucking methodical about this? He used to be your best friend. You've worked together for over thirty years.

WAYNE BANKS  
And for like twenty of them he's shit on me.

JESSICA HOLLIS  
Yeah, because he's a miserable bastard and you started fucking his ex-wife to get back at him.

WAYNE BANKS  
That's not why we got together and you know it.

JESSICA HOLLIS  
Are you sure about that?

WAYNE BANKS

Wait... is that why you got together with me?

JESSICA HOLLIS

No, but it didn't hurt either.

They both down their wine.

WAYNE BANKS

Do you want another one?

JESSICA HOLLIS

Go ahead and open up another bottle while your at it.

WAYNE BANKS

I was thinking the same thing.

INT. COFFEE SHOP - DAY

Cassie and Cameron meet up in coffee shop to discuss the situation.

CASSIE MCDOWELL

How are holding up?

CAMERON HOLLIS

Worried. Like really worried. He's never disappeared like this. Usually there's notice or clues. Something. And I don't know what you been experiencing, but it doesn't seem like anyone cares but us.

CASSIE MCDOWELL

I've been getting that vibe. To be more exact they care in the sense of how this effects them.

CAMERON HOLLIS

I never realized how many narcissitic personalities I'm surrounded by.

CASSIE MCDOWELL

I try not to think about it, too depressing.

CAMERON HOLLIS

Do we have anything to go on?

CASSIE MCDOWELL  
Nothing so far. The PI is pretty good. He discovered all the security footage from the last few days had been wiped clean.

CAMERON HOLLIS  
So when do we call the cops?

CASSIE MCDOWELL  
Umm... about that...

CAMERON HOLLIS  
Wayne and Logan don't want to do they?

CASSIE MCDOWELL  
They want to wait until after the premiere. Partly they're convinced that Elliot is going to suddenly reappear and make everyone look like an asshole and partly Wayne thinks that if Elliot doesn't show and rumors start swirling it will be good for the movie.

CAMERON HOLLIS  
Hundreds of millions isn't enough?

CASSIE MCDOWELL  
It's fucked up. But this is an ugly business, you've spent your whole life surrounded by it.

CAMERON HOLLIS  
Which is why I have nothing to do with it now. What about you? Ever think about a career change?

CASSIE MCDOWELL  
I've been in this my whole life. What else could I do?

CAMERON HOLLIS  
It's a big world.

CASSIE MCDOWELL  
But getting smaller and more fucked up by the day.

CAMERON HOLLIS  
So what do we do about Elliot?

CASSIE MCDOWELL

Follow any leads, hope the PI finds something, and then wait until after the premiere and if he doesn't show by then, contact the authorities.

CAMERON HOLLIS

I hope he shows and everything's okay.

CASSIE MCDOWELL

Me too.

INT. INTERROGATION ROOM - NIGHT

Elliot is sitting opposite Thomas the Inquisitor in the interrogation room. The lights are on a dim setting giving the room an ominous feeling. Without the bright lights pointed directly in his eyes, Elliot is feeling more in control, less threatened.

ELLIOT HYDE

Your issue isn't with me, it's with the films I've made.

THOMAS

Don't think for a moment that we are excusing your morally reprehensible personal conduct, but yes, our main concern is that the content of your films has corrupted the souls of once good, upstanding Americans.

ELLIOT HYDE

But they aren't real. They're just movies.

THOMAS

Don't you believe that movies have the power to draw people into the world on the screen.

ELLIOT HYDE

I guess.

THOMAS

And that world is a new and seducing reality.



ELLIOT HYDE

That seems like a stretch.

(beat)

For example in the way a film is made. It stops, it starts, it's shot completely out of order. It's make believe captured on film or digitally now, I guess, manipulated and pieced together.

THOMAS

Correct. And when pieced together, a story forms, characters are brought to life. A reality is created.

ELLIOT HYDE

But what passes for realism in movies has nothing to do with reality. What's on the screen is an escape from reality at best. Really it's just entertainment.

THOMAS

We need to hold people accountable for what appears on screen, whether it's pithy entertainment or it's something that has depth, that tries to match our reality.

ELLIOT HYDE

So I'm to be the sacrificial lamb for your desire to have accountability. Because you're group thinks someone needs to be crucified for your inability to tell reality from the bullshit on a movie theater screen.

THOMAS

Do not make yourself out to be a martyr in this situation. Or compare yourself to our Lord and savior. You've made your choices, you reaped their benefits, now you must suffer their consequences.

ELLIOT HYDE

When is this absurd mock trial happening?

THOMAS

When the judges see fit.

ELLIOT HYDE  
I assume you are one of the judges.

THOMAS  
No sir, I'm the acting prosecutor.

ELLIOT HYDE  
Will I have a defender?

THOMAS  
You will act as your own defense.  
So come prepared.

ELLIOT HYDE  
This is bullshit.

THOMAS  
You may return to your cell.

EXT. OUTSIDE OF A MOVIE THEATER - HOLLYWOOD - NIGHT

Red carpet premiere of *The Cyborg Hunters*. Photographers and fans are calling out to celebrities while they walk the red carpet.

INT. THEATER LOBBY - HOLLYWOOD - NIGHT

People are milling around, chatting, waiting to go into the theater for the screening.

INT. THEATER LOBBY - HOLLYWOOD - NIGHT

Wayne Banks and Jessica Hollis are speaking with another COUPLE.

WAYNE BANKS  
We're expecting the movie to be a massive success.

MAN  
A billion, maybe?

WAYNE BANKS  
World wide, it's looking like it.

MAN  
Congrats on another massive success, then. Is Elliot here? I haven't seen him yet.

WAYNE BANKS

I'm sure he's around somewhere.

MAN

We'll catch you after the screening. It was good seeing you.

The two men shake hands. The couple walks away.

WAYNE BANKS

Have you seen Elliot?

JESSICA HOLLIS

He'll probably skip this and show up at the after-party like it's nothing.

WAYNE BANKS

Lucky bastard doesn't have to sit through this and then have those awkward conversations with everyone in there pretending that they liked it and they're excited about your impending box office success.

JESSICA HOLLIS

Put on a smile, let it go, and then take me to Greece for month.

WAYNE BANKS

Not sure how that helps me.

JESSICA HOLLIS

I'll be more pleasant to be around.

WAYNE BANKS

I'll book the trip in the morning.

INT. THEATER LOBBY - HOLLYWOOD - NIGHT

Cassie, Makiko, and Kim Drysdale, are off in a corner together trying to avoid the hobnobbing crowd.

MAKIKO DRYSDALE

I hate coming to these blockbuster premieres. It's all kissasses, has-beens, and star-fuckers.

CASSIE MCDOWELL

Luckily, I only have to come to these every couple of years.

MAKIKO DRYSDALE  
Has Elliot made an appearance yet?

CASSIE MCDOWELL  
No, and I haven't heard from him  
since he disappeared. It doesn't  
look like he's pulling a stunt  
after all.

MAKIKO DRYSDALE  
Wayne is going to flip the fuck  
out. I should check on him, but I  
want to avoid him as long as  
possible.

KIM DRYSDALE  
Let Jessica deal with him for  
tonight.

MAKIKO DRYSDALE  
I don't see how that woman has  
chosen to deal with both of those  
men.

KIM DRYSDALE  
I'm sure all four of her husbands  
have some crazy stories about her.

The house lights flicker, everyone starts heading inside the  
theater.

MAKIKO DRYSDALE  
(to Cassie)  
Do we really need to sit through  
this again?

CASSIE MCDOWELL  
We could sneak out the side  
entrance, but we'd have to kill a  
few hours until the after-party.

KIM DRYSDALE  
Screw it, I know you said it's  
terrible, but I want to see things  
get blown up.

MAKIKO DRYSDALE  
Let's head in, then.

The three women follow the rest of the crowd inside.

EXT. ALLEY OUTSIDE OF RESTAURANT - NIGHT

Cassie is standing in the alley behind the restaurant where the after-party for the premiere is being held. She's smoking a cigarette and scrolling through her phone.

Cameron walks up to her.

CAMERON HOLLIS  
I didn't know you smoked.

CASSIE MCDOWELL  
I had quit, but with everything  
going on...

CAMERON HOLLIS  
Can I bum one?

CASSIE MCDOWELL  
Sure.

Cassie takes out her pack and hands it and a lighter to Cameron.

Cameron takes out a cigarette then passes the pack back. She light-ups, takes a drag, and lets out an exaggerated exhale.

CASSIE MCDOWELL (CONT'D)  
What's on your mind?

CAMERON HOLLIS  
Probably the same thing that's on  
yours.

CASSIE MCDOWELL  
Where the fuck is Elliot?

CAMERON HOLLIS  
Yep.

CASSIE MCDOWELL  
I'm worried about him. I thought  
for sure he was going to stroll in  
all bastardy like he does.

CAMERON HOLLIS  
I love that. He's all; I hate  
myself, but I hate you fuckers  
more.

CASSIE MCDOWELL  
The hint of weed, brown liquor, and  
self-loathing in his wake.

CAMERON HOLLIS  
I miss him.

CASSIE MCDOWELL  
Me too.

CAMERON HOLLIS  
These greedy assholes have no intention of doing anything if they think they can spin it into more money. They'll wait it out and hope their PI tracks him down, or he turns up on his own. We're going to have to do something.

CASSIE MCDOWELL  
I'm up for anything.

CAMERON HOLLIS  
Meet me at my Mom's house tomorrow.

CASSIE MCDOWELL  
What time?

CAMERON HOLLIS  
I'll text you.

Cameron flicks her cigarette.

CAMERON HOLLIS (CONT'D)  
I've had enough of this; I'm heading home.

CASSIE MCDOWELL  
I'll see you tomorrow.

Cameron walks off. Cassie takes a drag of her cigarette.

INT. ELLIOT HYDE'S CELL - DAY

Dooley enters Elliot's cell carrying his lunch tray.

DOOLEY  
Good afternoon. I hope you're hungry.

Dooley sets the tray down on the table, then walks over and unlocks Elliot's cell door.

Elliot steps out of his cell, walks over to the table, and sits down.

ELLIOT  
Chicken again.

DOOLEY  
Very fresh. Killed this morning.

ELLIOT  
Are the chickens caged as well?

DOOLEY  
They're kept in coops but are  
allowed to run free during the day.

ELLIOT  
Lucky them.

Dooley stands over Elliot, looking down at him pensively as  
he pokes at his food.

ELLIOT (CONT'D)  
Something the matter?

DOOLEY  
Well... I just wanted to tell you  
word has come down that your trial  
will happen in two days.

ELLIOT  
Is that so?

Elliot looks up at Dooley, Dooley turns away from his gaze.

DOOLEY  
I wasn't supposed to have told you.  
But I thought it only right.

ELLIOT  
So it was supposed to be a surprise  
trial?

DOOLEY  
I think the man upstairs was  
looking forward to telling you  
himself.

ELLIOT  
The Inquisitor?

DOOLEY  
Yes.

ELLIOT  
Well, I appreciate hearing that  
I've got roughly forty-eight hours  
left, from you instead of him.

DOOLEY  
I do what I can.

ELLIOT  
You're a good man, Dooley. Now let  
me enjoy my dinner in peace.

Dooley sheepishly exits the cell.

INT. WAYNE BANKS'S HOUSE - KITCHEN - DAY

Cassie and Cameron are with Wayne in his kitchen. Wayne is looking worn out and hung over as he leans against one side of the island, stirring the orange juice and champagne together in a glass pitcher.

WAYNE BANKS  
Mimosas?

CASSIE MCDOWELL  
Sure, why not?

CAMERON HOLLIS  
I'll take one too.

WAYNE BANKS  
Little hair of the dog after a  
great party last night.

Wayne pours all three of them a tall glass.

WAYNE BANKS (CONT'D)  
Everyone seemed pleased with the  
movie. A few hundred million  
guaranteed at the box office.  
Though I'm sure the nerds on their  
computers will tear it apart.

CASSIE MCDOWELL  
I think there is something more  
pressing we need to discuss.

WAYNE BANKS  
What's that?

CAMERON HOLLIS  
A certain someone that didn't show  
up.



WAYNE BANKS

Right. I lost a hundred bucks to your mother over that.

CAMERON HOLLIS

We need to do something.

WAYNE BANKS

Like what? I've got my guy on it. I'm sure he'll turn up something.

CASSIE MCDOWELL

I think we're passed that point. We need to get the authorities involved.

WAYNE BANKS

Let's not be hasty...

Jessica walks into the kitchen wearing sunglasses and a tight fitting silk robe. She pours herself a mimosa.

JESSICA HOLLIS

Jesus, Wayne, just call the cops or people are going to start thinking you killed him or had him killed.

WAYNE BANKS

What? Are you out of your mind? Why would anyone think that?

JESSICA HOLLIS

That sounded guilty. You need to call them.

Jessica takes her mimosa and walks out of the kitchen and out onto the patio. She takes off her robe, stands completely naked soaking up the sun, chugging her mimosa.

CASSIE MCDOWELL

Well?

WAYNE BANKS

I'll make some calls.

INT. VIDEO SCREEN - MONTAGE - VARIOUS

A series of three different Vloggers reviewing *The Cyborg Hunters* on their YouTube channels.

VLOGGER 1

What's up?

VLOGGER 2  
It's your

VLOGGER 3  
Girl

VLOGGER 1  
Today I'm going to be reviewing

VLOGGER 2  
The Cyborg Hunters.

VLOGGER 3  
If you like hot women kicking ass

VLOGGER 1  
Epic and I mean epic explosions

VLOGGER 2  
Roller coaster of twists and turns

VLOGGER 3  
And a shirtless Hemsworth

VLOGGER 1  
This is

VLOGGER 2  
Definitely the movie for you this weekend.

VLOGGER 3  
But what Hollywood is all a buzz about

VLOGGER 1  
What everyone is wondering is

VLOGGER 2  
Where is Elliot Hyde?

VLOGGER 3  
No red carpet appearance

VLOGGER 1  
Absent from pre-release press junkets

VLOGGER 2  
Tea is being spilt all over tinsel town

VLOGGER 3  
Especially after his 4U interview.

INT. ELLIOT HYDE'S CELL - EVENING

Thomas The Inquisitor and a Guard enter Elliot's cell. Thomas paces around while the Guard unlocks the door to Elliot's cell and lets him out.

ELLIOT HYDE

Had I known you were stopping by I would have run out for refreshments. A little wine maybe one of those charcuterie boards.

THOMAS

That's not necessary.

ELLIOT HYDE

I might have half of a granola bar left from breakfast.

THOMAS

I've come to discuss your up coming trial.

ELLIOT HYDE

At least you didn't refer to it as a fair trial.

THOMAS

Think of it as a chance to stand before the judges and the world at large and speak your penultimate truth.

ELLIOT HYDE

Penultimate implies there's a truth to be told after.

THOMAS

Of course. Our version. The film we have made documenting what we are doing here.

ELLIOT HYDE

You plan on sharing your insanity with the public?

THOMAS

We plan on sharing the facts of how we saved the world from corruption, greed, and sin. It's a testament to the righteousness of our message and the power of salvation.

ELLIOT HYDE  
Sounds like insanity to me.

THOMAS  
Never-the-less. Just be prepared  
for your trial. I will most likely  
not see you again before then.

ELLIOT HYDE  
I'll bring my A-game.

Thomas fakes a smile and leaves the room followed by the  
Guard.

INT. WAYNE BANKS'S HOUSE - BATHROOM - DAY

Wayne is sitting on the toilet and talking to Logan Dean on  
speaker phone about the Elliot situation.

WAYNE BANKS  
I know. I've seen what's going on  
online. Elliot's absence is turning  
into a bigger story than the movie.

LOGAN DEAN  
We've got to run with it. It's even  
stopped the fan boys from talking  
about what a piece of shit the  
movie actually is for a change.

WAYNE BANKS  
You're right, but I promised we'd  
get the authorities involved before  
we did anything else.

LOGAN DEAN  
Of course. Do what you have to on  
that front, but we need to get a  
story out there. Something to whip  
the gossip bloggers into a frenzy.

WAYNE BANKS  
But what's the story beyond what  
they're already talking about?

LOGAN DEAN  
Who the fuck cares? Bring someone  
in to spin some stories and leak  
them.

WAYNE BANKS  
Any ideas?

LOGAN DEAN

Fuck no. I'm not a creative. Don't you know anyone with the gossip rags or Fox News, they're brilliant at this kind of thing.

Wayne clutches, but a loud fart sneaks out.

LOGAN DEAN (CONT'D)

For fucks sake, are you on the shitter?

WAYNE BANKS

You called like eight times and said we need to talk now.

LOGAN DEAN

That didn't mean you couldn't take a crap first. That's disgusting. Call me back when you're done.

Logan hangs up.

Wayne sighs and lets out another fart.

INT. ELLIOT HYDE'S'S CELL - DAY

Elliot is alone, pacing in his cell, and talking to himself.

ELLIOT HYDE

You knew this life could end at any point. After thirty-five you were living in five year blocks, anyway. No plans, keep it loose in case you wanted to check out. And if we're being honest with ourself, you knew it was going to end in some weird way that would over shadow everything else.

(beat)

No one outside of Dooley may even know that I've died. I need to make sure he gets word to someone for me. Though, the mystery might be better.

(beat)

This is not as easy to come to grips with as I thought. I guess there's a chance I could leave these judges staggered and speechless.

(MORE)

## ELLIOT HYDE (CONT'D)

So overwhelmed by my arguments and conviction that they can't do anything but grant my release.

(beat)

Who the hell am I kidding? I haven't written anything worth a damn in decades. I rely on talentless half-wit writers to write the screenplays for my terrible movies because I don't know if I have it in me to even do that.

(beat)

Then again, my life has never been on the line like this. Once upon a time I wrote great stories to escape the nine to five bullshit and make it as a filmmaker. Now I just need to work some magic to walk out of here with... well, if not my life, at least with my head held high knowing I moved these heartless fuckers before they did me in.

INT. LOS ANGELES POLICE DEPARTMENT - HOLLYWOOD STATION - DAY

Cameron and Cassie are at the Hollywood Police Station meeting with Detective Ortiz from missing persons.

## DETECTIVE ORTIZ

I've done it all. Homicide, vice, sex crimes, robbery, and now missing persons. We're swamped with missing person's cases, especially in Hollywood. All these runaways chasing after bullshit fantasies. Most end up doing porn for a few weeks then go back home. Besides the runaways, there's the disappearing spouses, which is another big part of my case load. You sure this guy didn't just run off with some young woman he met on a... what is it?... OnlyFans. Had a wife looking for her husband a few weeks back. Turned out he cleaned out their accounts and ran off with some nineteen-year-old. He turned up dead in a hotel room in in San Diego. His system loaded with, coke, weed, MDMA, and viagra. No sign of the girl. That's San Diego's problem.

CASSIE MCDOWELL  
That's definitely not what happened here.

DETECTIVE ORTIZ  
Well if you know what happened then why are you here. You've already got a P.I. on it, why don't you three Nancy Drew this until the mystery is solved?

CAMERON HOLLIS  
Because he hasn't come up with shit, and it doesn't seem like anybody else wants him found.

DETECTIVE ORTIZ  
Okay, then, what do you know?

CASSIE MCDOWELL  
He arrived back at his house sometime last Wednesday and when I went there the next morning he was gone.

DETECTIVE ORTIZ  
Anything out of the ordinary?

CASSIE MCDOWELL  
His car and phone were there and the alarm system had been turned off.

DETECTIVE ORTIZ  
Anything else?

CASSIE MCDOWELL  
No one has used his credit or debit cards or touched any of his accounts.

DETECTIVE ORTIZ  
You know this how?

CASSIE MCDOWELL  
I have access to all his financials.

DETECTIVE ORTIZ  
Damn, not even my ex-wives had that.

CAMERON HOLLIS  
Maybe that's why they're your exes.

DETECTIVE ORTIZ  
You're not the first to point that out, but thanks for the reminder.

CASSIE MCDOWELL  
Can we get back on track?

DETECTIVE ORTIZ  
I'd like to take a look at his house. Has anyone been there since his disappearance?

CASSIE MCDOWELL  
Just me that morning and the P.I., Nate Parker.

DETECTIVE ORTIZ  
I'll make a call to Parker and get the case file. Maybe he can meet us at the house. I'd like to head over there soon if that works for you.

CASSIE MCDOWELL  
That works for me.

CAMERON HOLLIS  
Me too.

DETECTIVE ORTIZ  
Let me get in touch with your shamus and I'll follow you there.

INT. ELLIOT HYDE'S CELL - AFTERNOON

Dooley brings in Elliot's lunch. They go through the usual routine of Dooley setting the tray down on the table, then going over and unlocking Elliot's cell door.

ELLIOT HYDE  
What's it today, Dooley?

DOOLEY  
Prime rib, fried potatoes, and corn.



ELLIOT HYDE

It's always so homespun Midwestern.  
If I thought I was going to live  
much longer, I'd be worried what  
eating like this was doing to my  
health.

Dooley frowns.

ELLIOT HYDE (CONT'D)

Did I say something that upset you?  
I know the thought of me dying has  
been upsetting me, but I didn't  
know you cared.

DOOLEY

I may not agree with what you stand  
for or the path in life you've  
taken, but you're not such a bad  
guy. I've kind of grown to like  
you.

ELLIOT HYDE

Well I like you too, Dooley, my  
man.

DOOLEY

Thanks, that means a lot.

ELLIOT HYDE

Is Maree around, I've grown to like  
her as well, was hoping to maybe  
talk to her before you know...

DOOLEY

I'm sorry, she hasn't returned.

ELLIOT HYDE

Fair enough.

Elliot sits down, picks up his fork, and pokes at his lunch.  
Dooley starts toward the door.

ELLIOT HYDE (CONT'D)

Hey Dooley, can you come back for a  
sec.

DOOLEY

What is it?

ELLIOT HYDE

Have a seat if you don't mind.

Dooley lumbers back over to the table and sits down across from Elliot.

ELLIOT HYDE (CONT'D)

Dooley, since we've grown to like each other and all, I have a favor to ask.

DOOLEY

I can't get you out of this.

ELLIOT HYDE

I know. It's more of a favor for afterwards.

DOOLEY

I don't know what I'll be able to do for you then either. It's kind of up to the higher ups.

ELLIOT HYDE

Sure. Sure. I just... well... how to put this... I don't know what's going to happen, and you might not know what's going to happen. And I don't know if anyone that I know is going to find out about what happened. So I guess what I'm asking is that if I'm executed and tossed away or whatever, could you get word to someone that I'm dead? I would just feel better that if the few people that might actually care weren't left wondering. That's all. Do you think you could do that for me?

DOOLEY

If that's what it comes down to, I'll figure out a way to get word to someone. Anyone in particular?

ELLIOT HYDE

My assistant, Cassie McDowell. She'll take care of the rest.

DOOLEY

Okay then. I should be getting back.

ELLIOT HYDE

Thanks, Dooley. You're an alright guy.

Dooley nods affirmatively and affectionately at Elliot then leaves the room.

INT. ELLIOT HYDE'S CELL - NIGHT

It's the night before his trial and Elliot is pacing back and forth in his cell trying to come up with his defense.

ELLIOT  
 Censorship and oppression,  
 definitely. My own martyrdom?  
 Perhaps. Seems a little heavy to be  
 rolling these ideas around in my  
 head on a... shit, I don't even  
 know what day this is. Oh well.  
 back to it.

CUT TO:

INT. SONIA LIMA'S STUDIO - NIGHT

SONIA LIMA, 30s, is in her studio listening to reggaeton. The studio is filled with large erotic paintings. Sonia is standing before a canvas admiring her work and moving to the music.

There is a loud banging on her windows.

SONIA  
 These fucking assholes, again. I  
 knew I shouldn't have rented studio  
 space in this ghetto ass  
 neighborhood.

Sonia pulls out a Gloc walks over to the window and opens the curtain. No one is outside.

CUT TO:

INT. ELLIOT HYDE'S CELL - NIGHT

Elliot is in his cell looking down. His head raises up. Close-up on his face. He has the look of a man who has just had an epiphany.

CUT TO:

INT. SONIA LIMA'S STUDIO - NIGHT

The door to Sonia's studio opens and five armed men enter lead by Garret Stephens.

GARRET STEPHENS

Sonia Lima! We are taking you into custody for crimes against moral decency.

SONIA

What the fuck are you talking about? Man, fuck you!

Sonia opens fire. Hitting two. The others, including Stephens return fire. Paint, pieces of canvas, wood splinters burst into the air. Paintings are decimated with bullet holes.

Sonia, ducks behind a desk. The three men continue heading toward her, firing their weapons.

Hiding behind a desk, Sonia fires back hitting two more.

It's now just Sonia and Garrett Stephens. Garrett lights up the desk. Paint tubes, sketches, bits of the desk fly everywhere.

Sonia leaps up, frisks a canvas at Garrett. He knocks it down but it gives Sonia the seconds she needs to put two rounds into his chest.

Sonia freezes waiting to see if any of the men move. Stillness. She surveys the destruction.

SONIA (CONT'D)

You crazy motherfuckers that was a years worth of work.

(beat)

Let's see who the fuck you are.

Sonia starts going through Garrett's pockets looking for a wallet. Nothing.

SONIA (CONT'D)

This is some weird shit.

Sonia takes out her cell phone and dials 911.

SONIA (CONT'D)

Hello. You're going to need to send the cops and a mortician right away.

INT. DINER - MORNING

Cassie is sitting in a booth at a diner sipping on a cup of coffee, looking at her phone. Nate and Detective Ortiz come into the diner and sit down in the booth across from Cassie.

CASSIE MCDOWELL

Wow. Okay.

NATE PARKER

What?

CASSIE MCDOWELL

I wasn't expecting both of you.  
It's like a crossover episode in  
real life.

Detective Ortiz and Nate Parker look at her confused.

CASSIE MCDOWELL (CONT'D)

Anyway, what did you want to see me  
about?

NATE PARKER

We've got an interesting lead, that  
we've both been working it from  
different angles since last night.

DETECTIVE ORTIZ

I got word last night from one of  
my guys in homicide that a massacre  
went down.

CASSIE MCDOWELL

I haven't heard or seen anything.

DETECTIVE ORTIZ

They are trying to keep a tight lid  
on the situation.

CASSIE MCDOWELL

So what happened?

DETECTIVE ORTIZ

A cult of some type...

NATE PARKER

(interrupting detective)  
Manson family but weirder.

CASSIE MCDOWELL

Is that possible?

DETECTIVE ORTIZ  
Can I finish?

NATE PARKER  
Sorry.

DETECTIVE ORTIZ  
So this cult or whatever broke into  
the studio of an artist named,  
Sonia Lima.

CASSIE MCDOWELL  
I know who she is. I've been to a  
few of her shows.

DETECTIVE ORTIZ  
Well... they broke in with the  
intent of kidnapping her only to  
discover Sonia is handy with a  
Gloc.

CASSIE MCDOWELL  
What?

NATE PARKER  
Shot them all. Some multiple times.

DETECTIVE ORTIZ  
Lucky for us, she left one alive.  
Turns out they're a part of some  
religious group out to purge the  
world of people they find morally  
objectionable.

CASSIE MCDOWELL  
That's insane.  
(beat)  
Oh shit...

NATE PARKER  
The first person the group  
kidnapped was Elliot.

CASSIE MCDOWELL  
Did you find out where he is?

DETECTIVE ORTIZ  
The guy they've got in custody  
doesn't know anything about his  
whereabouts or if he's alive or  
dead.

CASSIE MCDOWELL  
The cops have to do something.

## DETECTIVE ORTIZ

The FBI has been called in and  
they've interviewed the member.  
That's all we know right now.

## INT. ELLIOT HYDE'S CELL - DAY

Dooley unlocks the door to the outer cell and walks solemnly across the room. He reaches Elliot's cell door and inserts the key. He sighs and unlocks the door.

## ELLIOT HYDE

Why so glum, chum? Is somebody  
going die?

## DOOLEY

I'm glad you still have your sense  
of humor.

## ELLIOT HYDE

Dooley, have you ever witnessed the  
phenomenon of the sun shining and  
without a cloud in the sky it  
begins to rain.

## DOOLEY

Can't say that I have.

## ELLIOT HYDE

It's spectacular and makes no  
sense, but there it is, rain in the  
midst of sunshine. I guess what I'm  
getting at, is what's about to  
happen doesn't make any sense to  
me, but I have no choice but to  
acquiesce.

## DOOLEY

Hopefully there will be sunshine.

## ELLIOT HYDE

Fingers crossed.

Dooley leads Elliot to the outer cell door. Elliot stops and gives the room a goodbye nod.

Elliot and Dooley leave the cell and walk down a long hallway. The two are silent, alone in their own thoughts.

They reach the end of the hall and Dooley unlocks another door. The two walk through the doorway and then up several flights of stairs.

When they reach another door, Dooley opens it and sunshine pours in. Elliot is blinded. He hasn't seen sunlight since his kidnapping. He looks away and closes his eyes tightly. Dooley pulls him through the door and to the outside world. With his eyes still closed, Elliot senses the breeze. He takes a deep cleansing breath.

ELLIOT HYDE (CONT'D)  
At least I'm going to die in  
sunshine.

MAREE WILDE  
I didn't know you were afraid of  
sunshine, Hyde.

ELLIOT HYDE  
Maree?

MAREE WILDE  
Yeah, it's me.

ELLIOT HYDE  
Come to see me off.

MAREE WILDE  
Sort of.

Elliot opens his eyes and sees Maree smiling at him. He looks over and Dooley is smiling at the two of them. As he adjusts his eyes, Elliot sees a helicopter behind Maree.

ELLIOT HYDE  
What the hell is that?

MAREE WILDE  
A helicopter. I'm surprised you've  
never seen one before.

ELLIOT HYDE  
Is this some kind of jailbreak?

MAREE WILDE  
As my grandfather used to say,  
things have gone tits up, so you,  
me, and Dooley are getting the hell  
out of here.

ELLIOT HYDE  
Seriously? What happened?

MAREE WILDE  
I'll fill you in on the flight.



The three make their way to the helicopter. As they get in, the pilot starts it up, then takes off.

As the helicopter climbs in altitude, Elliot looks out of the window and sees the grounds of the underground prison. Then sees the village around it, and finally the entire island where it was located.

INT. CANNES FILM FESTIVAL - PRESS ROOM - DAY

Elliot and Maree are sitting side by side at a press conference at the Cannes Film Festival. They are there to talk about the film they collaborated on called, *Invitation to My Own Assassination*.

REPORTER 1

Mr. Hyde, this is the first film in your long career that wasn't produced by Wayne Banks any reason for this?

ELLIOT HYDE

He's busy trying to find the next Tarantino or trying to latch on to the Disney teet. We haven't spoken so I'm not sure which is his current preoccupaion.

REPORTER 1

This film is serious departure for you, why the change?

ELLIOT HYDE

I never departed.

REPORTER 2

Wouldn't you agree that the film is more political?

ELLIOT HYDE

More political than what?

REPORTER 2

You're previous films.

ELLIOT HYDE

All my films are political.

REPORTER 1

Even Cyborg Hunters?

MAREE WILDE

I believe that was one of Elliot's most political, but largely misunderstood, especially by American audiences.

A smattering of laughs can be heard from the crowd.

REPORTER 3

Ms. Wilde what was it like for you to work with the legendary Elliot Hyde.

MAREE WILDE

An interesting and unexpected adventure.

REPORTER 1

The two of you claim that your film is based on actual events, is this largely just a marketing stunt?

ELLIOT HYDE

Abductions and murders of artists for political reasons happen daily around the world.

REPORTER 2

But in the United States?

ELLIOT HYDE

Why not?

REPORTER 3

If something like that actually happened, it would be a major news story. We all would have heard about it?

ELLIOT HYDE

Not if the right people didn't want you to.

Reporter 3 looks at Elliot quizically, trying to figure out if he's joking. Elliot smirks knowingly.

FADE OUT.