

# *SPORTS FAN CHRONICLES* ©

Pilot Episode and Storyboard *combined*

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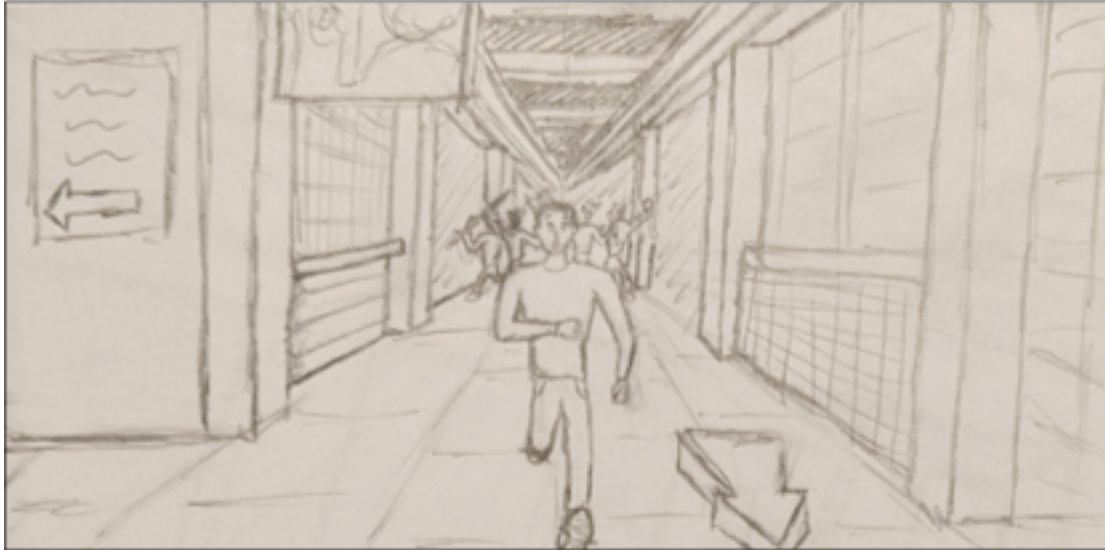
**INT. INDIANAPOLIS ARENA -- INDIANAPOLIS, IN -- EVENING**  
RUNNING THROUGH THE HALLS OF THE NEARLY EMPTY ARENA, BRIAN IS  
TRAILED CLOSELY BY TWELVE SECURITY OFFICERS.



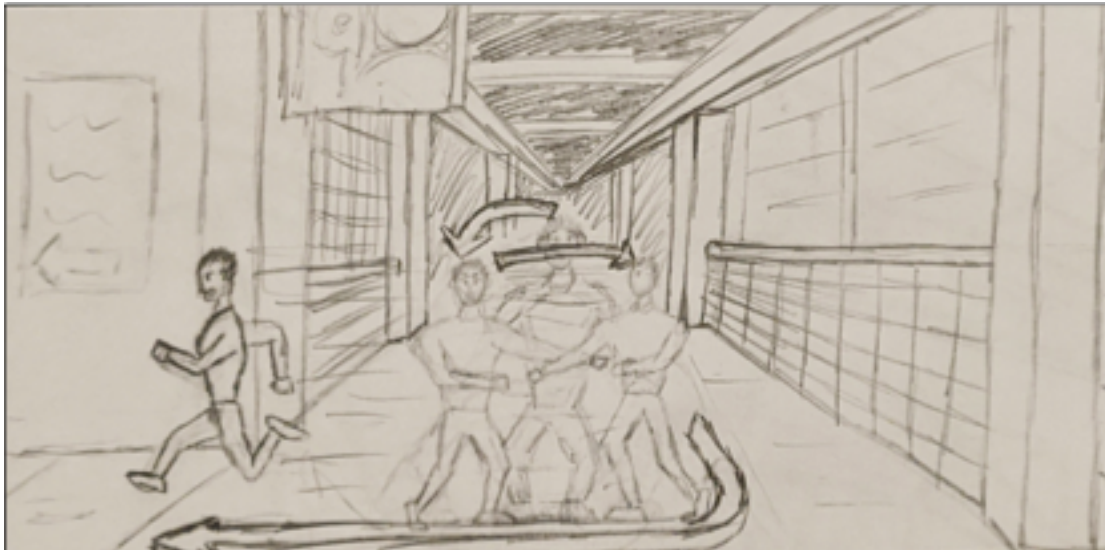
- Quick flash of Brian sprinting by and panting heavily, as if he's trying to escape danger.



- Camera maintains same shot and angle as twelve security officers trail close behind Brian, yelling and commanding him to halt.
- Camera cuts to the end of the hall looking ahead at Brian as he races straight towards the camera



- The swarm of officers are clearly seen close behind Brian.



- Brian thinks it'll help his chances of getting ahead of the guards if he can juke them out...like a football player...so he attempts to do so (looking incredibly stupid) and changes course down a different hall.
- Camera maintains same shot as the officers smoothly and swiftly follow Brian down the new hall, clearly unphased by his attempt to lose/confuse them.



- Camera maintains angle as Brian enters the shot from behind the camera, running straight ahead down the hall.



- Camera maintains the same angle and shot as Brian continues sprinting straight down the long, empty hall.



- Camera cuts to side view down the hall as Brian approaches the men's bathroom and notices the sign.
- Brian runs into the restroom, hoping to give the guards the slip (and maybe catch a breather).



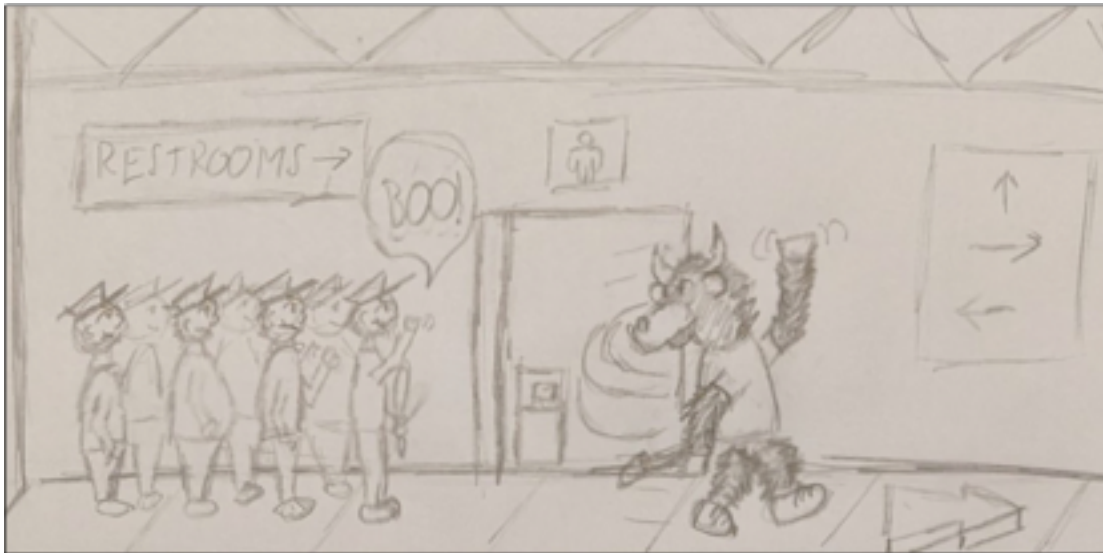
- Camera cuts to inside the restroom as Brian runs for the next stall and locks the door behind him.



- Suddenly, Brian notices that there's someone in the stall next to him, but not just anyone...it's Benny, the Bull's mascot...and he's taken his costume off.



- Camera cuts to the same shot but in the next guy's stall.
- He's minding his own business when suddenly, the parts of his mascot costume are snatched away.
- Naturally, he freaks out and reaches for them, but is a bit occupied and can't catch them in time.



- Camera cuts back to the hall outside the restroom entrance.
- Benny the mascot casually strolls out of the restroom and back down the hall.



- Camera maintains same shot as the real mascot guy comes out of the bathroom in his underwear, yelling at Brian for stealing his costume.
- The guards realize what's going on and commence their chase.



Camera follows Brian as he takes off running in the mascot costume.

**Switch to:**

**INT. JAIL**

Kurt stands up from the bench he'd been using as a cot and looks at Bernie, who was sharing a jail cell with him and ten other inmates. A prison guard approaches the bars of the cell.

- Camera shows shots of prison outside and inside. The noises of rowdy inmates are clearly audible.
- Camera cuts to shot of Kurt, sitting in his cell, his head in his hands as if he's during a real mess.



- Camera backs out and closes in on Kurt's face as he stands up and looks over at someone else past the camera.
- Camera cuts over to Bernie sitting at the other side of the cell he just glares back at Kurt, clearly upset, annoyed, and frustrated.



- Camera cuts back to Kurt as he looks down with a face of shame, regret, and guilt.





PRISON GUARD

You, Weichert. You can make your call now.

KURT

We're innocent, we didn't start that riot.

- The guard has a smug look on his face, as if he's heard that one before.

- Camera cuts back to the over-Kurt's-shoulder shot as the guard opens the cell door and pulls out the handcuffs for Kurt



#### PRISON GUARD

Well, you can tell that to the judge yourself.

- Camera cuts to pan along the hallway from a side view, following Kurt as the guard escorts him to the telephone area
- The different cell blocks and roughed up inmates are visible through all the cells they pass by Kurt is looking around in shock and terror at the horrible people he sees.



- Camera focuses in on Kurt and the guard as they stop at one of the cells where there's an immense roar of laughter from the surrounding cells.

The guard walks Kurt down the hallway but stops by another jail cell.

### PRISON GUARD

For your friend's sake I hope you can find someone to post bail tonight.

- Camera cuts to Kurt's perspective looking into the jail cell Chuck is in.

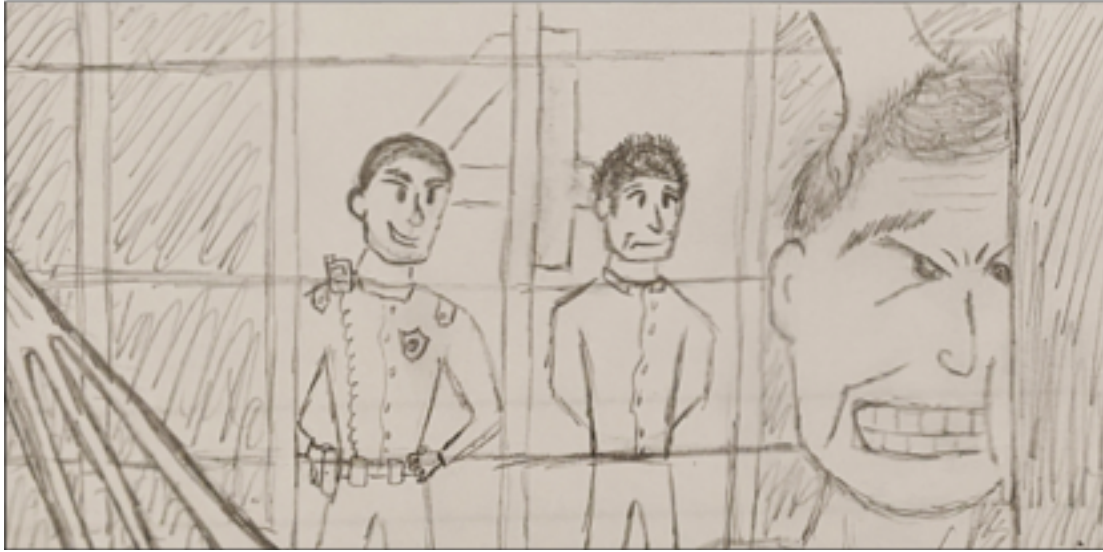


The guard points to Chuck in the other cell. Chuck is pinned against the wall by a couple of big inmates, his underpants yanked up as high as his neck in the mother of all atomic wedgies. Chuck, his eyes crossed and his voice now two octaves higher, turns and looks to Kurt for help.

### CHUCK

Kurtis, you can't let this happen. You've got to stop it now.

- Camera closes in on Chuck's face as his eyes are crossed and he cries out to Kurt in an extremely high voice



PRISON GUARD

They know he's the one who distracted Indianapolis players last shot.

- Camera cuts back to focus on Kurt and the prison guard outside the cell.



The guard, growing weary of the night's entertainment, offered some relief by yelling at the other inmates.

- The guard waves his weapon while demanding the inmates to leave Chuck alone.

PRISON GUARD

Okay you guys, leave him alone. No funny stuff on my shift.

Chuck runs up to the bars in his torn underwear.

- Camera turns around to face the front of the cell with Kurt and the guard in the shot.
- Camera shows Chuck run to the cell bars and beg Kurt for help.



CHUCK

Kurt, they said that they are going to shank me later tonight.

PRISON GUARD

Give him his pants back and leave him alone.



- Camera maintains same shot as the guard grabs Kurt's arm and very seriously expresses the danger Chuck's in.

The guard grabs Kurt by the arm.

PRISON GUARD

Listen, pal. He'll be safe enough on my shift but a word of caution: I get off in four hours and my relief is not going to be as sympathetic as I am. Those guards are diehard basketball fans and word is getting out about what happened.



Kurt looks at the guard and then at Chuck, who was trying in vain to find the elastic that had once been attached to his underwear.

KURT

So, what you're saying is I better get someone to bail us out quickly or Chuck is going to be in trouble tonight?

PRISON GUARD

Yup.

- Camera cuts to inside Victor's hotel room where he's trying desperately to seduce Candy it's not working.
- Candy is expressing how upset she is that they lost the game and Victor becomes nervous because of what he saw.

**Switch to:**

**INT. VICTOR'S HOTEL ROOM**

Back at the hotel, Victor is alone with Candy, but his usual moves aren't working.



**CANDY**

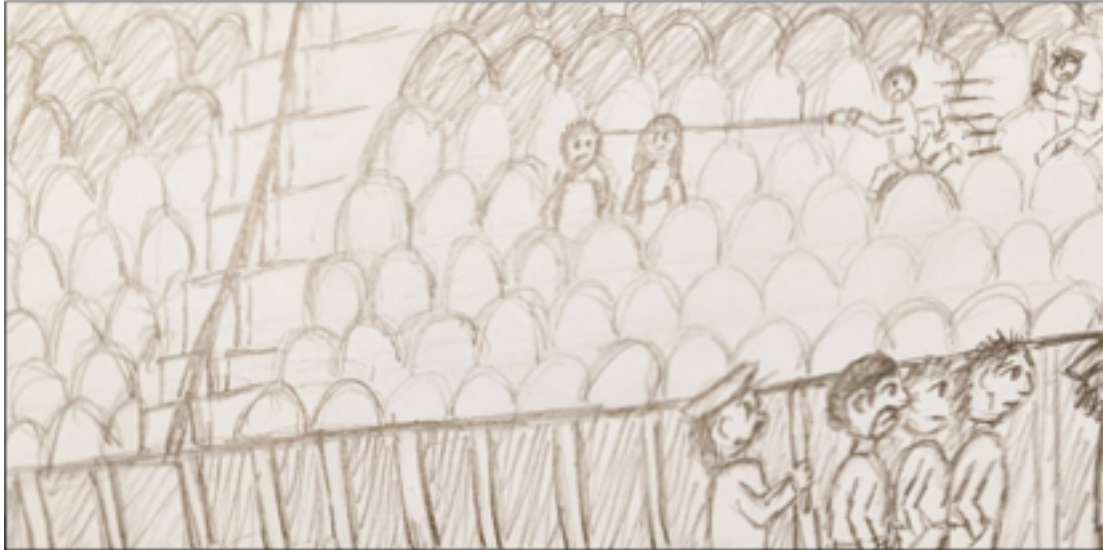
I can't believe we lost that game. I heard some guys from Chicago distracted our player on his last shot with a laser pointer.

Victor jumps but doesn't let on what he had seen.

**FLASHBACK:**

**INT. INDIANAPOLIS ARENA -- INDIANAPOLIS, IN -- GAME JUST ENDED.**

As Pacers fans were screaming to security about the Bulls fan now running across the court, Victor, looks up to see Brian hurdling over security guards and heading straight for him. Brian is waving the laser pointer at his face, trying to get his attention. Victor shifts his gaze in time to see Kurt, Bernie, and Chuck being hauled away by security guards.



Victor, who wants no part of the madness, quickly throws his hotel key card to his date Candy the Pacer cheerleader and makes a break for the exit.



#### **SWITCH BACK TO VICTOR'S HOTEL ROOM**

#### **INT. VICTOR'S HOTEL ROOM**

- Camera cuts back to a close-up of Victor in the hotel room with Candy.
- Victor appears very nervous and uneasy (even a little sweaty) as he agrees with Candy on hoping the culprits are caught.



VICTOR (ITALIAN ACCENT)

I hope they catch the crazy men who did this.

**Switch to:**

**INT. ARENA**

NARRATOR (V.O.)

Back at the arena, the drama is still unfolding. A two-hour manhunt for Brian, who had escaped the initial capture, is drawing to an end. Running through the halls of the nearly empty arena, Brian is trailed closely by twelve security officers. He hadn't thought to toss the laser pointer still protruding from the top of his shirt pocket.



- Camera cuts back to where Brian was left o, hands in the air and light shining on him as he's cornered in the arena hall
- Brian shifts his gaze off to the side as begins to think...
- The laser pointer is still seen protruding from his pocket.

Brian has no place to run anymore.

NARRATOR (V.O.)

Cornered, Brian reaches the edge of a balcony on a upper level of the arena and looks down. He looks back at the only officer with him- the others have run out of breath. Brian remembers what Harrison Ford did in the movie The Fugitive.



- Camera cuts back to Brian's face as he recalls what Harrison Ford did in the movie The Fugitive, which he likened to his current predicament.

SECURITY GUARD

Put the laser pointer down on the floor and turn around slowly.

BRIAN

I'm innocent! I did not point this thing. It was the one-armed man.

SECURITY GUARD

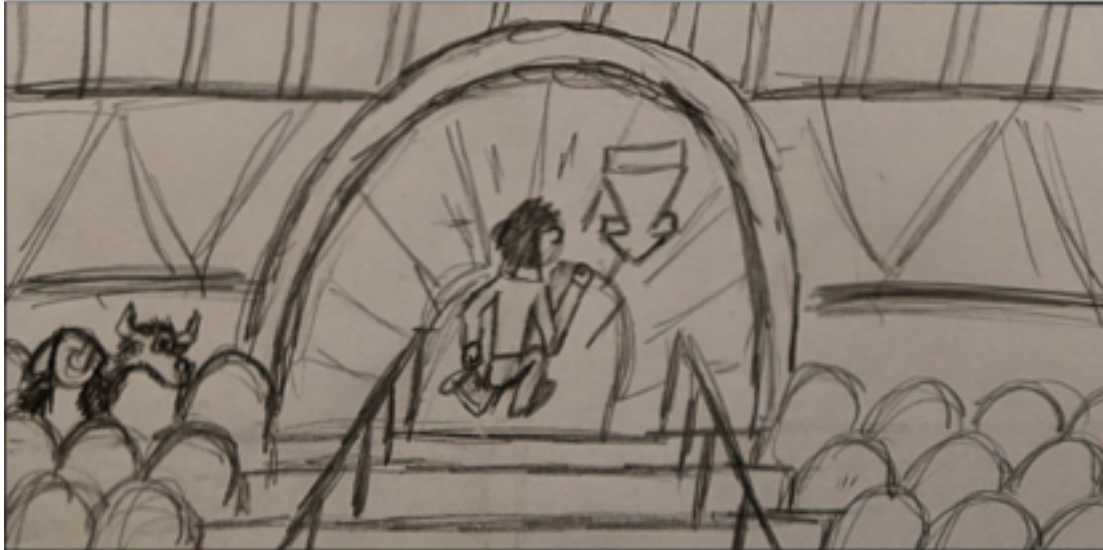
I don't care.



Brian puts his hands in the air as if he's going to surrender, but he decides instead to jump off the balcony. Brian lands safely and runs down a tunnel and out of the arena.



- Camera cuts to look upward from beyond and below the balcony to face Brian as he daringly jumps over the balcony (epic movie action moment).



- Camera cuts down to show Brian's surprisingly graceful landing.
- Brian runs off down the nearest exit tunnel.

**Switch to:**

### **INT. JAIL TELEPHONE**

NARRATOR

Back at the jail, Kurt was mulling his options. He could call his fiancée, Darci, and get an earful about hanging out with idiots, or he could call... Frank. Picking up the phone in the security guard's office, Kurt rang Darci only to get her answering machine.

- Camera focuses on Kurt's head and shoulders from behind as he thinks over who to call.



- Footage of Darci and Frank appear as Kurt is deciding who to call, he envisions their reactions to his news.

KURT

Hey, Darci, this is Kurt. Um, just wanted to say hi and tell you I love you. We might be a bit late getting back to Chicago. Chuck is feeling ill.

NARRATOR

Realizing he couldn't possibly explain in a message Chuck's instigating a riot, and not wanting to do so in front of the guards, Kurt had no other options.



- Camera shows a side angle of Frank at his desk flushed with anger and throwing things across his office.
- A montage of customers complaining to Frank and threatening to cut their business plays, showing Frank's growing stress and frustration over time (can be audio and video footage or just audio of the phone calls).

Kurt calls Pointy Foods office.

**Switch to:**

**INT. POINTY FOODS**

NARRATOR (V.O.)

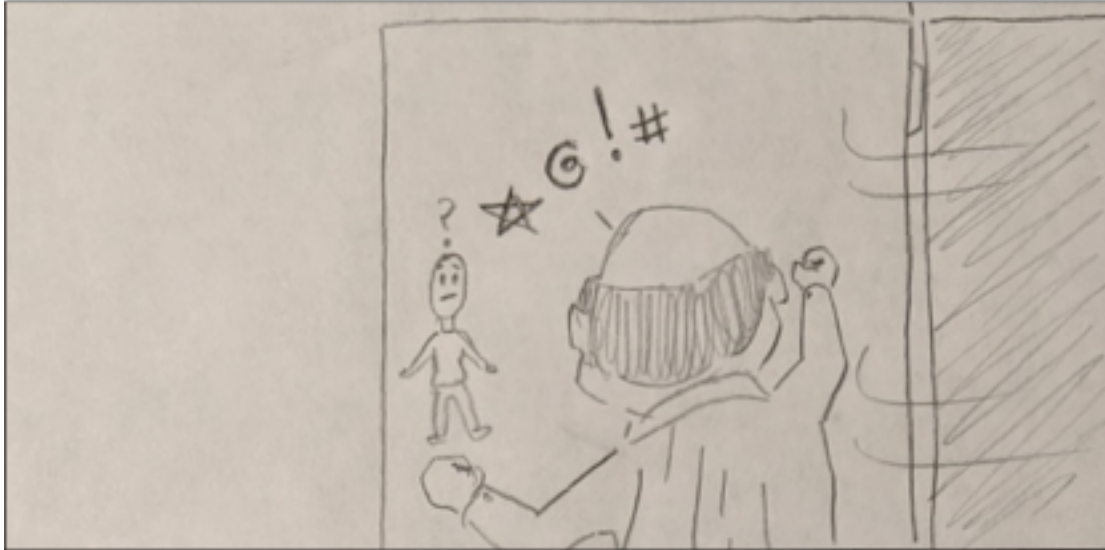
Back in the office, Frank's face is flush with anger. One customer after another was complaining about running low on supplies and threatening to end their relationship with Pointy Foods.

Frank is throwing things across the office.



NARRATOR (V.O.)

Each afternoon was grievance time as Frank slipped farther away from sobriety and reason. His door would fling open, and he would make a beeline for whichever salesman was struggling that week.



- Camera cuts to behind Frank as he slams his door open and screams at the first person he sees for no reason (the fearful salesmen are all clearly seen cowering as Frank goes off).

Flashback to Frank’s childhood.

NARRATOR (V.O.)

At thirty-five Frank looked as if he were forty-five. A smoker since the age of twelve, when he had bummed a cigarette off his grandmother.



- Camera shows a flashback of young teenage Frank smoking a cigarette he snuck from his grandma.

- Camera is at the eye level of young Frank, showing his youth by how short he is (Grandma is cropped out of the shot).

Frank is sitting at his desk taking a drink out of a flask.

NARRATOR (V.O.)

Frank also had a strong relationship with many of the five-dollar whiskeys. The alcohol was taking hold and he paid a physical penalty for his intense anger. The penalties were adding up.



- Camera cuts back to the present Frank sitting at his desk drinking from a flask as he recollects and recomposes himself (at least attempts to, considering he's drunk).



FRANK

Pointy Foods, this is Frrrrrank.

KURT

Jesus, he's drunk.

Frank is sitting at his desk, shoulders slumped, his head a dead weight on the keyboard, with one hand on the phone, the other holding a glass that was most decidedly not half full.



- Camera cuts back and forth between Kurt talking in the prison over the phone and Frank in his office slurring in response.
- When Kurt tells Frank the news, his face turns into a devilish grin as he tells Kurt he hopes they stay locked up.

KURT

Frank, it's Kurt. You're still there—

FRANK

Of course, I'm still here, ya jackass.

He seems to have found a moment of clarity through his anger.

FRANK

You and Brian chose not to check your v-v-voicemail and I just f-f-finished servicing your customers. What the hell do you w-w-want?

KURT

Frank, my friend, we can talk about that later. It was all a misunderstanding. We're in jail in Indianapolis and we need you to bail us out.

FRANK

Kurt, I'm touched you called me. This is wonderful. I hope you and Brian rot there.

KURT

Frank, this is not about Brian and me. This is about saving the company's bacon.

FRANK

What are you talking about?

KURT

Brian is not in jail, Frank. Bernie Winslow and Chuck Jennings are in here with me. You remember them? Two of the company's best customers?



KURT

Frank, I'm short on time. Just get up to the jail next to the Indianapolis arena. We must get bailed out tonight. My time is up. Goodbye.

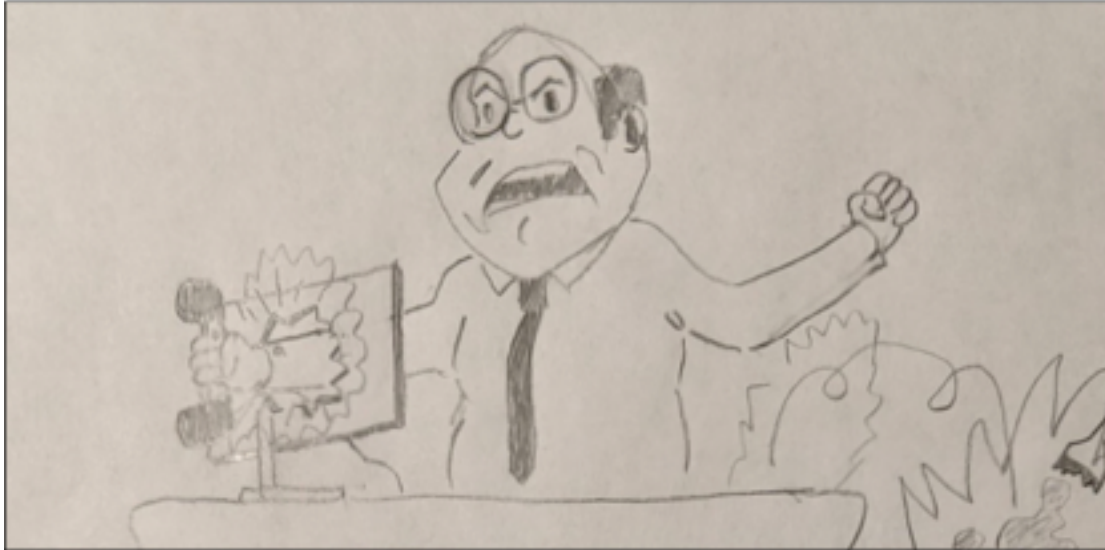
FRANK

You better have a good explanation when I get there! You son of a—

Frank slams the phone into his computer monitor, breaking it and spilling his drink on the floor at the same time. Looking down at the shattered glass and wasted booze, he almost cries.

FRANK

Oh, my sweet nectar, what have I done to you?



- Camera shows Frank sit up at his desk and slam the phone through his computer screen instead of on the base, at the same time knocking over his alcohol onto the floor, shattering it.

**Switch to:**

**INT. VICTOR'S HOTEL ROOM**

NARRATOR (V.O.)

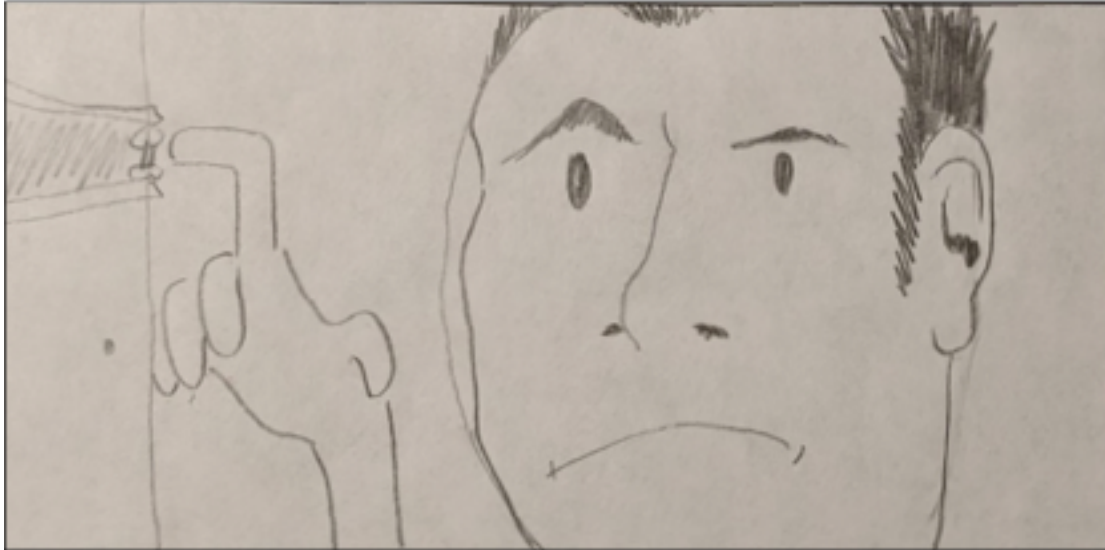
Back at the hotel, Victor is pulling out all the stops to soothe Candy.

VICTOR (ITALIAN ACCENT)

Oh, my sweet darling, we're almost there. The bra, it doesn't like my fingers.

NARRATOR (V.O.)

Victor struggles mightily against Candy's bra, which has four clasps, indicative of her prodigious chest. He had to see them once more.



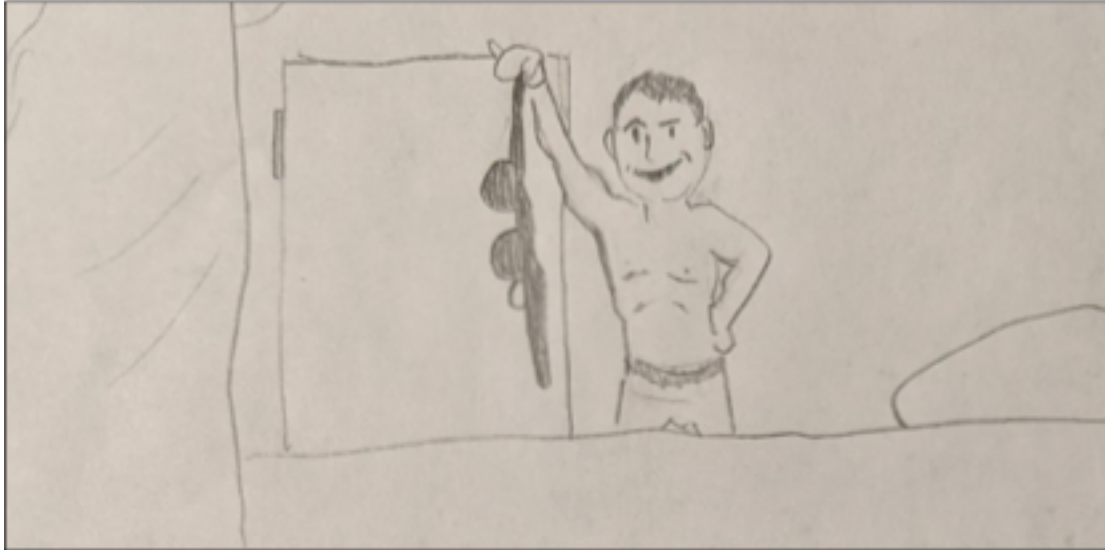
- Camera cuts to Victor's hotel room as he tries to get intimate with Candy.
- Camera closes in on Victor's confused and puzzled face as he fumbles with her bra strap, struggling to undo the clasp.



- Camera backs out to show Victor's exaggerated struggle as he intensely pulls and tugs on Candy's bra strap, nearly ripping it off of her while she leans forward confused as to what he's doing back there.

VICTOR (ITALIAN ACCENT)

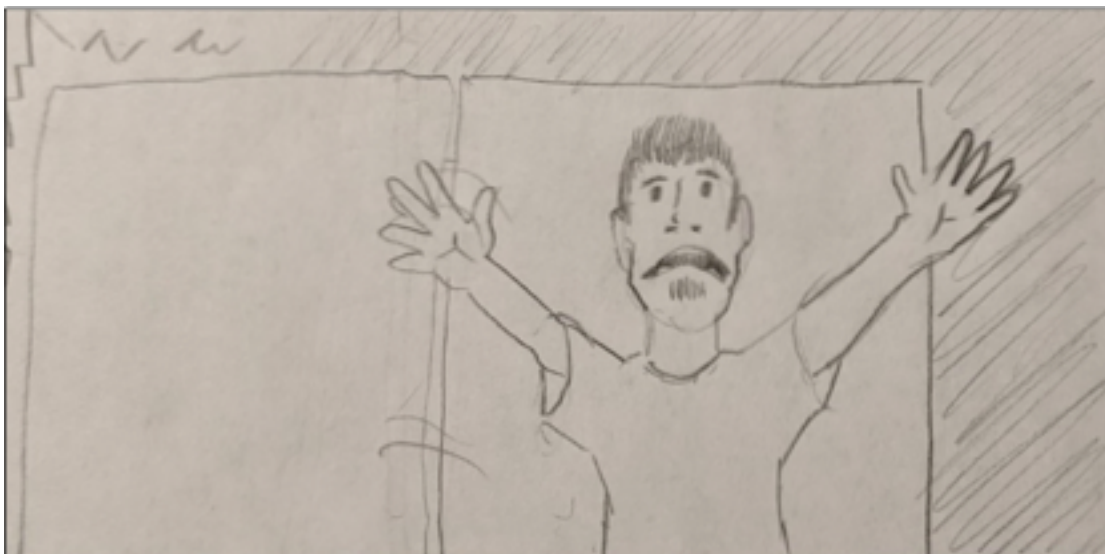
Aha! Success!



- Camera shows Victor victoriously holding the loose bra.
- Candy is off screen as Victor moves in and begins to enjoy his intense intimacy with her.

NARRATOR (V.O.)

Victor wastes no time enjoying the spoils of war, but just as he is about to head south a massive clang rang out in the hallway. The lock to the door clicks open and Brian barges in.



Camera cuts to the door looking slightly upward as Brian barges in loudly shouting to Victor about the guys being locked up in prison.

BRIAN

Victor, I need you to go to the jail and bail the guys out. They were arrested when Chuck distracted the Indiana players on his last shot.

Brian points the laser pointer at Victor.



- Camera backs out to show all three of them in the room.
- Victor is shouting and begging Candy not to leave, trying to save the moment before he loses it.
- Brian is pointing the laser pointer at Victor while locked in a gaze on Candy.
- Candy is flustered and angry as she grabs her bag and storms out.

Brian points the laser pointer at Victor.

CANDY

You! You were the guys who distracted our player with the laser pointer and made him miss that last shot.

Candy grabs her bag and heads for the door.

CANDY

Victor, I never want to see or hear from you again!

VICTOR (ITALIAN ACCENT)

Wait, don't go. I've never seen this man before in my life. It's all a big mistake.

**INT. FITNESS CENTER -- CONVENTION -- EARLY MORNING**



- Camera shows a full fitness room of people stretching and prepping for an exercise class at the gym.

NARRATOR

The next day the friends, bailed out by Victor, are warming up at Kurt's brother's, Sgt Ken's fitness convention being held in Chicago that week.



BRIAN

Thank God, they never caught me with the laser pointer or else we'd be up a creek.



- Camera has a similar shot but cuts over to Kurt who tries to help Brian feel better and reassure him that he'll be fine.

KURT

So true, with no evidence the judge will have to dismiss the charges.



- Camera turns towards Victor from over Brian's shoulder as Brian turns his head towards Victor as well.
- Victor is pouting and frustrated about how things went for him.

VICTOR

You guys ruined my chances with Candy.



- Camera backs out to show Brian addressing Victor and supporting what he said.

BRIAN

Chuck ruined your date last night, with a beautiful cheerleader no less. By the way, Victor, have I told you how much I hate you?



- Camera cuts back to focus on Victor again as he recalls his sensual experiences with Candy
- Victor gestures snuggling and nurturing as he reflects on it all

VICTOR (ITALIAN ACCENT)

Two years ago, she was one of my waitresses. I nurtured her, usually in the stock room, and I always knew that woman would go on to bigger things.



- Camera turns the other way back towards Brian as he cups his hands to his chest and cracks a joke.

BRIAN

Yeah, she went on to bigger things all right.

Brian is cupping his hands over his chest.



- Camera cuts to focus in on Brian still cupping his hands with this sarcastic grin as he makes a smart aleck comment.

BRIAN

Did you finance those as an investment in your own love life?



- Camera cuts to show Kurt in the foreground and Chuck stretching behind him.
- Kurt is pointing over his shoulder towards Chuck as he talks about him.

KURT

Hey Chuck had a date last night. What was your giant cell mate's name?



- Camera cuts to now focus on Chuck as he tries to brush off Kurt's joke and answers his question.

CHUCK

Very funny, Kurt. Bubbles, by the way. His name was Bubbles. I don't want to talk about it.



- Camera cuts back to show Kurt in center focus over Brian's shoulder with Chuck stretching behind him. Kurt continues to tell the story of what happened to Chuck in prison.

KURT

When I went to make a phone call, Chuck was being chased around his cell in his underwear.



- Camera cuts back to Chuck as he genuinely tries to explain himself.

CHUCK

I thought they were going to kill me.



- Camera closes in on Kurt rubbing shoulders with Chuck as he continues to mess with him.
- Kurt looks mischievous as Chuck looks displeased.

KURT

I heard some things, like maybe you and Bubbles are pen pals now.



- Camera cuts to Sgt. Ken, the class trainer, as he enters the room and gets ready to begin the class.

SGT Ken greets the large crowd.

SGT KEN

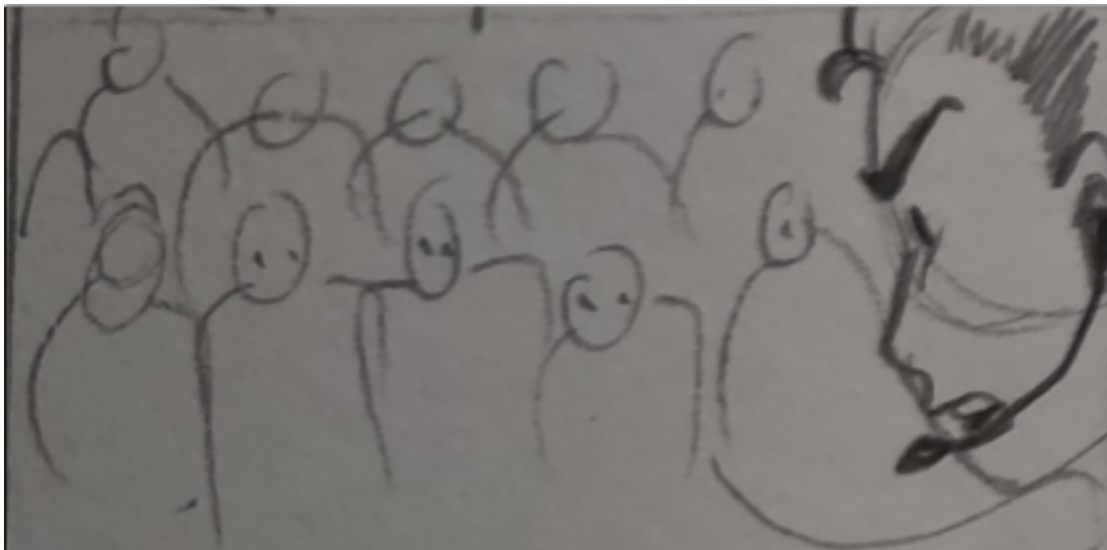
Are you fired up!



- Camera cuts back to show everyone standing up and cheering in response to Sgt. Ken as they get ready to begin class.

CROWD

Hooah!



- Camera cuts to over the shoulder of Sgt. Ken as he looks out over the crowd of standing people. The crowd cheers yet again as they're about to begin.



- Camera cuts around to a shot now in front of Sgt. Ken as he begins teaching the class and marching in place.

SGT KEN  
Let's warm up! Start marching in place!



- Camera cuts to the guys marching in place as Sgt. Ken walks up and happily greets them.

KURT  
Hey brother!

Sgt Ken leans in and gives each one a high five and a quick hug.



- Camera backs out some to show Sgt. Ken giving each guy a high five and a quick hug (all while still marching in place).

SGT KEN

Glad you guys made it!



- Camera cuts to a close- up on Kurt as he asks Sgt. Ken to go easy on them.

KURT

Go easy on us we had rough night last night.



- Camera cuts back to Sgt. Ken as he just shakes his head at Kurt's request and smirks.

SGT KEN

Some things never change.



- Camera backs out some to show Sgt. Ken yelling out to the whole class to embarrass the guys.
- Kurt's face can be seen as he freaks out (he clearly didn't expect Sgt. Ken's reaction to his request).

Sgt Ken yells to the crowd.

SGT KEN

These four want me to go easy on them. Well, I don't think so.

## CROWD

Hooah!



- Camera cuts to a shot from behind the guys and Sgt. Ken as Ken points to them and demands them to do push-ups.

He points at them and yells.

## SGT KEN (CONT'D)

You four drop to the floor and give me 20 push-ups.

Sgt Ken walks toward the other side of the crowd. Kurt turns to Chuck, Brian, and Victor.



- Camera to show the guys all looking and Kurt back at them.
- Kurt looks embarrassed and guilty while the guys look back at him angrily.

BRIAN

You had to say something to your brother didn't you. He's going to be picking on us all morning.



- Camera follows Kurt down to the floor level as they all drop for their push-ups.

Kurt pauses his push up and looks over to his friends.

KURT

I'm more curious about whether Frank ever made it up to Indianapolis.



- Camera cuts to outside of jail to show where the next scene is, then cuts to the inside of the jail cell.
- Camera pans upward from the floor Frank's face.

**Switch to:**

**INT. JAIL**

NARRATOR

Sitting in a jail cell with Bubbles, Frank stared at the floor, so angry and so drunk his hands were shaking. Arrested for public intoxication upon entering the jail, he had tried calling Kurt's house only to get an answering machine. The same for Brian's house and for the office, where Kurt had promised Frank, they would be making up for skipping out on customers.



- Camera cuts back to show Frank bending over as he's sitting with Bubbles in his prison cell (he looks like he's in pain or at least struggling).
- Frank is so drunk that he is shaking, and his hands and feet are tapping.



- Camera cuts to look out of the prison cell from Frank's perspective.
- The prison guard approaches and makes a comment to Frank.

PRISON GUARD

Don't look so down, Frank. Bubbles looks lonely today. You just might make a friend while you're in here.



- Camera cuts back to show Bubbles leaning over towards Frank with a creepy grin.
- Frank looks obviously concerned and scared while Bubbles looks eager to pummel him.

**Switch to:**

**INT. BEST BURGERS CORPORATE HEADQUARTERS LOBBY**



- Camera cuts to a new scene of Frank and Kurt walking into Best Burgers headquarters.
- Camera is in front of them as they approach the front desk, Frank has on a drunk smile and Kurt is clearly displeased with how drunk he is for the meeting.

NARRATOR (V.O.)

A couple of weeks after the basketball game Kurt arrived at the Best Burger Corporate headquarters to find Frank and Brian in the lobby. Frank with the stench of whiskey oozing out of his pores and bearing an insufferable smile, stood close to Kurt.



- Camera cuts Frank sternly pointing his finger at Kurt while stating his expectations in a bossy manner.

FRANK

Good morning. I expect you to behave here.



- Camera cuts to a close-up of Frank's face to show his horrendous shave job, blood-stained tissues, and messed up hair.

NARRATOR (V.O.)

Frank had tried his best to patch himself together following his night of heavy drinking. The dark-red spots on his face meant he had tried to shave; his hair while not unkept, suggested he'd taken his shower and prepared for work prior to drinking himself to sleep.



- Camera cuts over to Kurt as he questions Frank's greetings (he's clearly not happy to be there).

KURT

Good morning? What's so good about it?



- Camera cuts to over Kurt's shoulder looking towards Frank.

FRANK

You look exhausted. I told you not to stay up late watching Monday Night Football.



- Camera cuts back to Kurt as Kurt snaps back at Frank, refusing to take any nonsense from him.

KURT

Of course, I look exhausted. I am exhausted. I just woke up after only three hours of sleep because that little electric car died six times yesterday adding four long hours to my commute. Those crappy little company cars you got suck!



- Camera cuts back to focus on Frank as he refuses to hear it from Kurt (even though he's so drunk he still thinks he's right).

FRANK

Kurt, I do not want to hear any of this. You go to the bathroom and straighten yourself. I don't want you walking into the meeting looking like a drunk who just wandered in off the streets.



- Camera continues to focus on Frank as he points towards the restroom and demands Kurt to go clean up.
- Frank's sweaty pits are clearly visible as he points his arm up.

KURT

Pot calling the kettle...

Brian cuts off Kurt.



- Camera cuts back to Kurt as he's about to snap at Frank, but Brian stops him right away.

BRIAN

Don't say it, Kurt!

Brian grabs Kurt's arm and pulls him away from Frank preventing a retort that would likely have him out on the street.



- Camera looks over Frank's bald head to focus on Brian as he scolds Frank.

Brian turns to Frank.

BRIAN

Come on Frank, back off, give the guy some breathing room.



- Camera cuts around to over Brian's shoulder looking down towards Frank as he defends himself.

FRANK

I want Kurt's attitude cleaned up before we meet with Linda Davis.

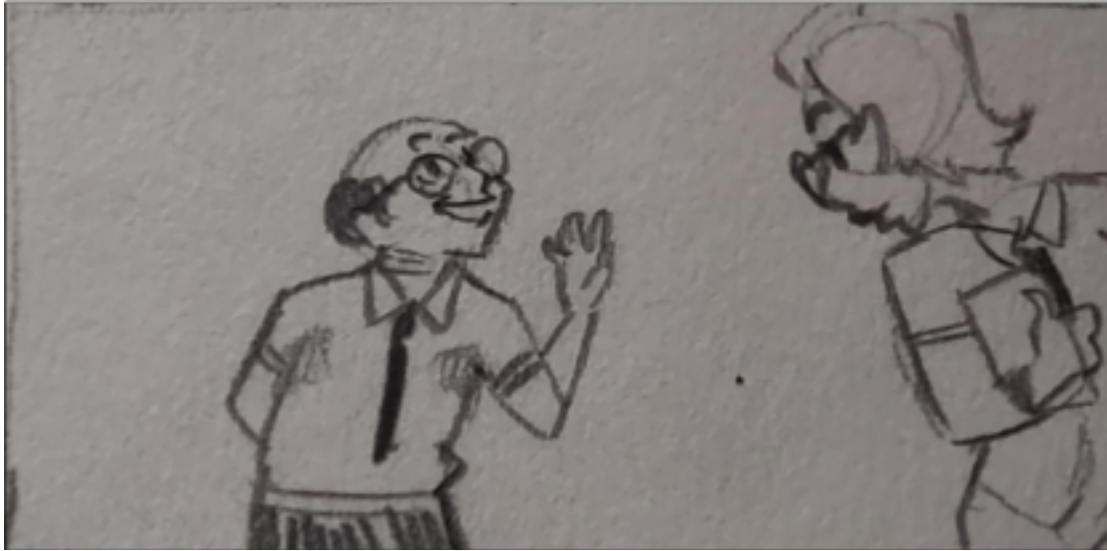


- Camera cuts around to look between Brian and Frank to show the Secretary approaching them.

The secretary walks up to them.

SECRETARY

Miss Davis will see you now.



- Camera turns to a side shot of Frank and the Secretary.
- Frank has a huge, flirtatious grin on his face as he thanks the Secretary (he clearly thinks she's beautiful).

FRANK

Thank you very much. I hope you have a fantastic day.



- Camera cuts to Brian and Kurt's faces as Brian leans over and whispers to Kurt.

Brian turns to Kurt and whispers in his ear.

BRIAN

Frank sure knows how to kiss some ass. I just wonder if he knows his breath reeks of liquor.



- Camera cuts to the front of the guys as they are lead down the hall by the Secretary (the Secretary's head is partially seen at the side of the shot).



- Camera cuts to the doorway as the Secretary walks up and opens the door for the men to enter.

NARRATOR (V.O.)

After gathering materials for their presentation, Frank, Brian, and Kurt are lead down a hallway that can easily be mistaken for the sterile cold bereft of human touch surgical theater in a hospital. The receptionist said nothing as she opened the door to Linda Davis's office, a modern steel and glass box with chairs that looked like they could double as torture devices.



- Camera cuts to Frank's eye level as Linda enters the office (she's on the phone) and walks right past him as if he's not there.



- Camera turns around to show Linda gesture towards the chairs in front of her desk (telling the guys to sit there)

Linda who is on the phone. She ignores Franks handshake attempt and simply points to two empty chairs in front of her desk leaving Brian to retrieve a chair in the hallway.



- Camera cuts to look over Linda’s desk towards the guys as they sit there waiting for her to get off the phone.

The three men sit down and watch as she finishes her phone call ignoring them completely. Frank sits on his chair sporting his best “How do you do?” smile as Kurt and Brian look incredulous.



- Camera focuses on Brian as he finally pulls up a chair next to an irritated Kurt.

Kurt whispers to Brian.

KURT

I hate her already. My first impression is she's uptight, power-hungry pain in the ass moody biotch and I guarantee she's going to be a nightmare to do business with.



- Camera cuts towards Frank right past Kurt's irritated face.

FRANK

Geez, you are quick to judge someone you don't even know.



- Camera focuses on Frank's expressions, which is clearly one of infatuation towards Linda.

NARRATOR

Frank is strangely turned on by Linda's forceful personality.



- Camera cuts back to just Kurt as he explains his frustration toward Linda.

KURT

I'm also going by my instincts, which I may add have served me well and rarely fail me. I live by my first impressions. I can already see that she is going to crap all over us.



- Camera cuts around to Brian as he agrees with Kurt by doing an impression of Scotty from Star Trek.

In Brian's best impression of Scotty from Star Trek.

BRIAN

I concur Captain. She obviously, doesn't care about us. She knows how much Frank wants her business.



- Camera cuts back to show Linda finally wrapping up her phone call before she turns around to face her guests.

Ten minutes later Linda finishes her phone call.

LINDA

Make it happen.



- Camera cuts to look over the desk towards Linda as she turns around and just glares at the guys silently (with the impression that she doesn't want to be bothered by them).

She immediately hangs up the phone.

NARRATOR (V.O.)

A strong woman she had a Napoleonic air about her. Her business suit hugged her build, her shoulders were twice as wide as her narrow hips. Her hair was straight and seemingly unstyled saved for a tight, black headband keeping it out of her face. Her skin was pale, and her eyes are dark, almost black. When she looks up from her phone, Brian, Kurt, and Frank all got chills.



- Camera cuts to the opposite direction to show all three of the guys get shivers from Linda's cold glare.



- Camera closes in on Frank as he maintains his chipper smile and tries to pleasantly greet Linda (and break the awkward silence).

FRANK

Well, Linda, it's certainly a pleasure to meet you finally.



- Camera cuts to look over Kurt's shoulder to show the profiles of Frank and Linda as Linda addresses him.

LINDA

Yes, of course, let's get to it.



- Camera cuts to all three guys again as Frank continues to be chipper and smile when he starts talking business.
- Kurt and Brian sit there patiently while Frank speaks (still with looks of disapproval and irritation).

FRANK

Well, Pointy Foods service has heard great things about your company. I think you picked two fabulous...



- Camera backs out to Linda's perspective from her seat.
- As Linda rudely gets up in the middle of Frank speaking, we see the confused looks of Frank and Kurt.

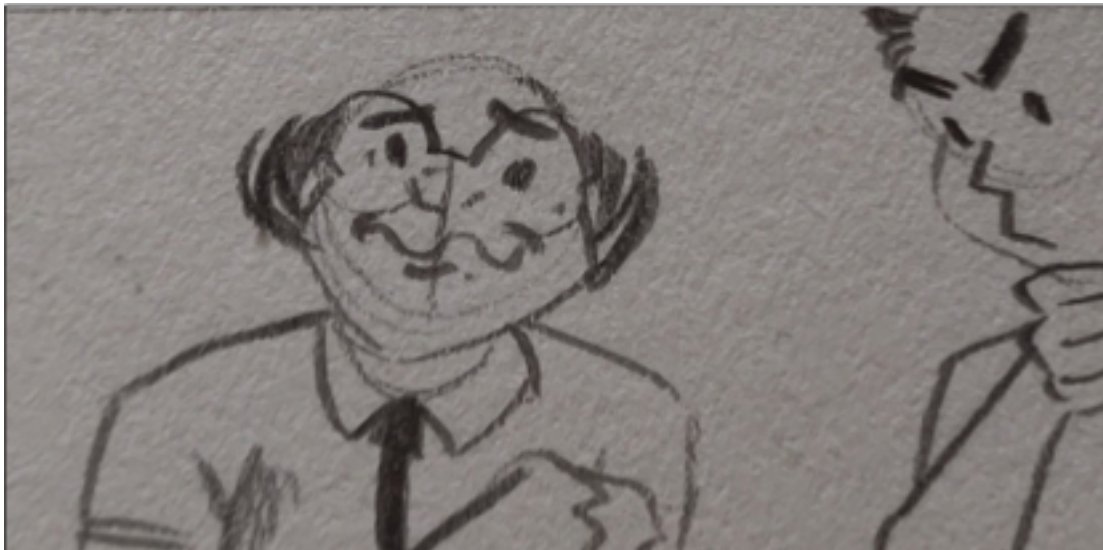
In the middle of the sentence, Linda rises from her chair and leaves the room. She goes into the adjacent break room to refill her coffee mug. Frank raises his voice and continues the sentence.



- Camera cuts to over Frank's shoulder as Linda walks out the door and goes into a different room.
- Frank turns his head around to follow Linda as he continues to speak, raising his voice as she gets further away,

FRANK

...locations for doing business in this region. And you know what they say. Location, location, location.



- Camera cuts out a tad to show Kurt and Brian's faces alongside Frank's stupid, sappy love-grin again.
- Brian looks confused as he speaks.

Deafening silence. Frank sits back in his chair all smiles and waited for Linda's response.

BRIAN

Where did she go?

Brian stares at Frank who is still sporting his stupid grin on his face.



- Camera backs out to show Kurt and Brian from front as well as the door Linda went through.
- Kurt and Brian are both looking around for Linda with gravely confused and angry faces.

FRANK

What are you talking about?

KURT

You know what I'm talking about, Frank. That lady is ignoring us and you keep kissing her ass.

Frank turns to Kurt his face is a bright red again with a look of murder.



- Camera cuts back to show Kurt getting angry and beginning to stand up from his seat.
- Camera shows Frank turn to Kurt, red in the face and fuming with rage as he commands Kurt to be quiet.

FRANK

Keep your voice down!



- Camera cuts to a side view showing Frank still sitting and smiling while Kurt is standing and fuming.
- Camera shows Linda come back into the office center view past Kurt and Frank.

- Linda continues to ignore the three guys and Kurt has just about had it while Frank continues to be a suck-up.

Just then Linda returns to the office holding a cup of coffee but still not looking at the three salesmen.

FRANK

So, Linda I'm so glad...

Before Frank can start selling again the telephone rings and Linda raises her index finger silencing him once more.

Linda answers the phone in a perky tone that is entirely incongruous with manner.

LINDA

Yes, little David is so looking to his play date.

Kurt is about to explode in his chair. He leans over to Brian.

KURT

This is ridiculous and Frank just sits there grinning.



- Camera cuts to show outside Linda's office looking over the shoulder of the receptionist towards the office doors.
- Kurt opens the doors to speak to the receptionist and then returns to the room.

Kurt gets up and opens the door and tells the receptionist to hold all calls for Ms. Davis.

KURT

Excuse me receptionist, Miss Davis asked if you could hold all her calls until we are done with our meeting.

Kurt sits back down and whispers.

KURT

What's a little lie between enemies.

NARRATOR (V.O.)

After confirming her play date and complimenting Carol on the chili she brought to their last party. Linda hung up and faced the flaccid leader of the Pointy Foods sales force.

Franks tries a more direct approach.



- Camera cuts back to behind the three men facing Linda's desk as Linda is clearly serious, stern, and not friendly at all.



- When Kurt whispers to Frank, camera cuts to the front of all three guys as to show his lips barely moving when he speaks.

Franks tries a more direct approach.

FRANK

Let's get down to business. What kind of terms do you want from Pointy Foods? Do you...

Linda interrupts.

LINDA

Terms? What makes you think we should talk about terms?

FRANK

Well, I just assumed that you want to do business with us. You know, since other branches of our company service "Best Burgers" in other regions.

Linda yanks open the top drawer of her gleaming desk and pulls out a note pad.

LINDA

Assuming is your first mistake! Do you know what happens when people assume?

She hurriedly writes on the pad and shows it to Frank whose veneer of professionalism is quickly crumbling.

LINDA

When you assume you make an ASS out of U and ME. It looks to me as you guys don't understand how things are done around here.

Kurt sarcastically whispers.

KURT

Gee, that's original Linda.

LINDA

What did you say?



- After Linda reacts to Kurt, camera backs out to look over Linda's shoulder (and past her angry, insulted face) towards Kurt who is now standing over her desk fuming mad.

Kurt can't take it anymore. He stands and lords over her desk nearly foaming at the mouth.

KURT

Well, excuse me Medusa. I think it's time for you to start acting like a lady. We deserve some common courtesy while you crap in our laps.



- Camera cuts back to focus on the guys as Frank quickly jumps and grabs Kurt's arm, pulling him back into his seat as he's about to pounce on Linda.

Frank jumps up from his seat and grabs Kurt's arm pulling him back.

FRANK

Kurt, sit down!



- Camera cuts back to side view of Linda's desk as Linda stands over her desk now and wags a finger at Kurt.

Linda regains her ferocity and stands to wag her finger in Kurt's face.

LINDA

High on the are horse are you. Well, I'm going to tell you how this is going to work from here on out.



- After Linda scolds Kurt, the camera cuts to Linda shaking hands with Frank and Frank struggles to free his hand from her grip when finished shaking.

She turns to Frank, reaches out and grabs his hand in a vise-like handshake.

LINDA

Frank, if you want my business, I need to respect you and your organization. I need to know you support my business first, above else.

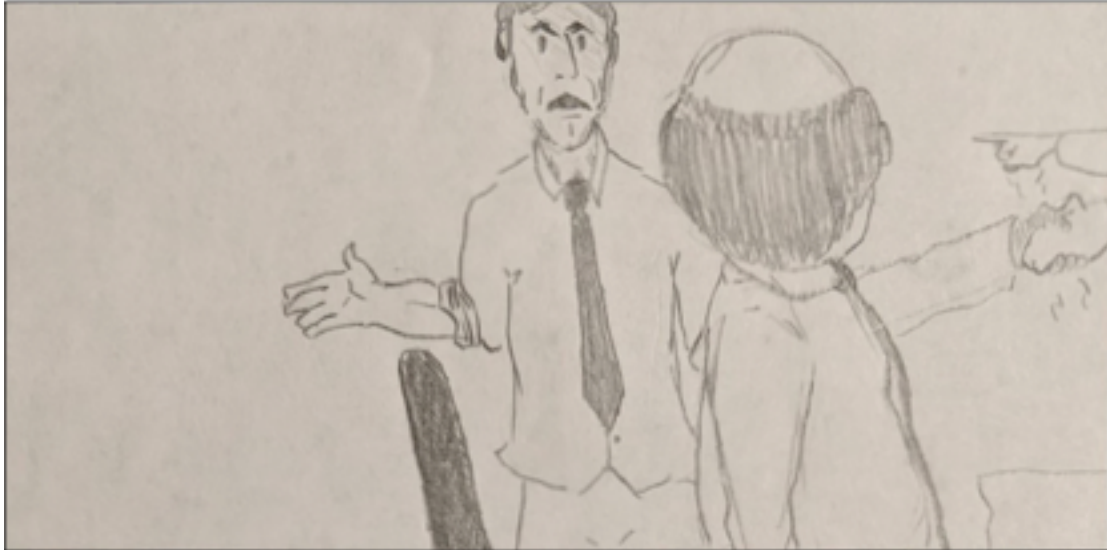
FRANK

Uh, Okay.

Frank is trying to retrieve his hand from her crushing metatarsals. With the other hand Linda points to Kurt.

LINDA

He must go.



- Camera keeps the same position but rotates to now look past Frank towards Kurt as he fires him.
- Kurt turns purple and is beyond mad at Frank and can't believe this is happening.

Like a drone Frank turns to Kurt.

FRANK

Your fired.

KURT

What?

Kurt's face is turning a light purplish blue. His tie is straining to containing the bulging veins in his neck.

FRANK

You heard me, Kurt, you're fired.

Frank is now smiling now that his long sought-after excuse to fire Kurt is in hand.

FRANK

Now leave and don't let the door hit you where the good lord split you.

KURT

How can you do this to me Frank? It's not right. I've covered your drunken ass more times than I can count and now you throw me out. Who's going to cover for you now Frank? Have you thought of that?

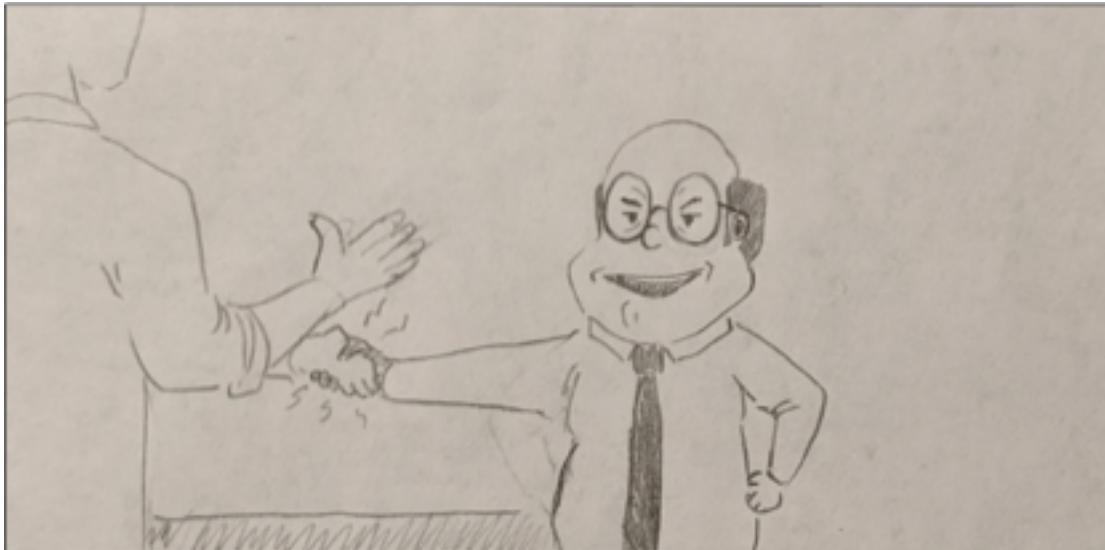
FRANK

Just leave Kurt. You are a liability to this company. Go now and you will have all day to look for another job.

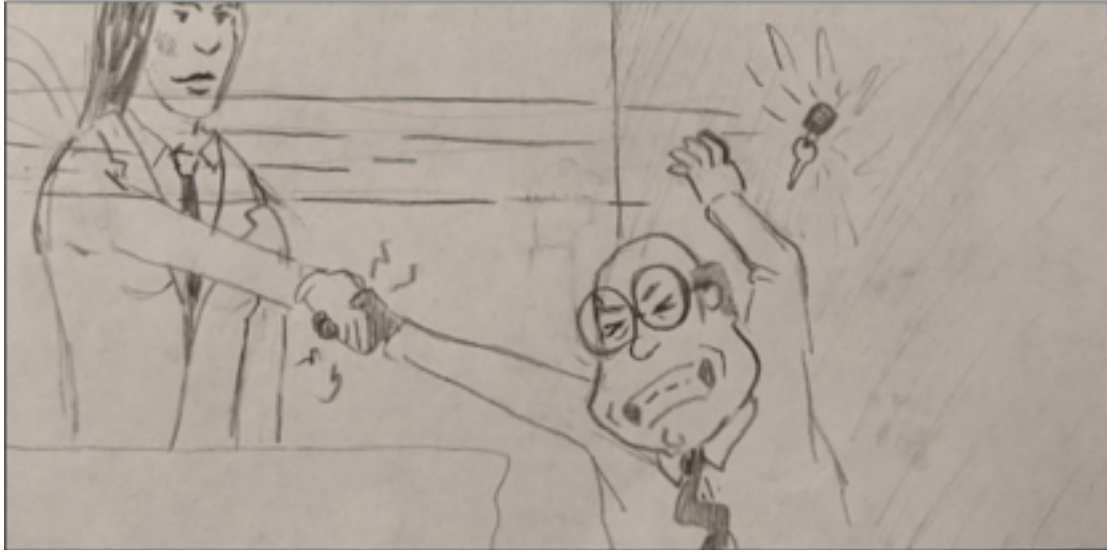
Kurt reaches into his pocket, grabs the company cars keys, and throws them towards Franks head. He turns on his heels and storms out the door.

KURT

You deserve each other, Frank!



- Camera cuts back to the front of Frank as his face changes to a smug look of victory and pleasure while he explains his decision to Kurt.
- Frank's hand is still stuck in Linda's grip, but he doesn't seem to mind as much at this point.



- Camera backs out to show the car keys just barely miss Frank's head and hit the wall (Frank ducks...while still holding Linda's hand).



- Camera turns back to focus on Frank (his sweaty brow and pits are clearly seen) as Brian stands up in the background and turns for the door.

Frank turns to Linda.

FRANK

Now we can talk about terms.

Brian stands and heads toward the door.

FRANK

Where do you think you are going Brian? Let him go he's not coming back.

BRIAN

Neither am I, Frank. I quit!



- Once Frank pries his hand free from Linda's grasp, the camera cuts to face Brian as he walks towards the door away from Frank and Linda.

- Frank turns around to speak to Brian as Brian is heading out, they are facing the camera.

Frank tears his white knuckled hand from Linda and turns toward Brian.

FRANK

You can't quit because you are fired.

BRIAN

No, Frank too late because I already quit. I hope you are happy with Medusa and your bottle of booze because that's all your ever going to have.

FRANK

You're fired!

Brian throws his hand up into the air.

BRIAN

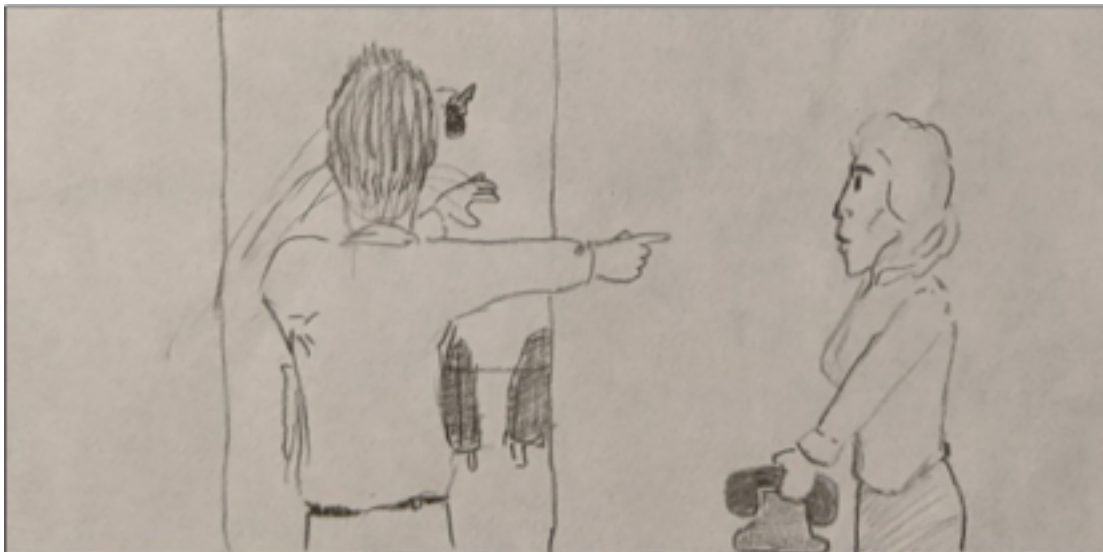
You do know what disgruntled postal workers do when they get fired, don't you?

FRANK

Are you threatening me with physical violence?

BRIAN

I don't know yet! It all depends on whether or not I find a decent job by the end of the day, but anything I get will be better than this.



- Camera backs out to outside the door, facing Brian as he exits.

Brian throws his company car keys on the floor and as he exits the office, asks the dumbstruck receptionist to call him a cab.

NARRATOR (V.O.)

Kurt and Brian return to Kurt's house and begin calling friends for work. Meanwhile, after a grueling hour of negotiations that sounded more like demands and capitulations. Frank exited the "Best Burger" headquarter to find two company cars resting on their sides.

**Switch to:**

**INT. KURT'S BASEMENT**

Kurt is on the phone calling Darci.

KURT

Darci, it's Kurt.

DARCI

Oh hey, how did your meeting with the evil witch go?



KURT

Let's just say not good. Things got a bit heated.

DARCI

Heated as in you didn't get the account? Or heated as is you said something that you shouldn't have?



- Camera shows Kurt stressing and acting awkward as he's struggling to tell Darci that he lost his job with Pointy Foods.

KURT

You know the stupid little electric new company cars that Frank assigned to me?

DARCI

Yeah.

KURT

It's on it side in the "Best Burgers" regional office parking lot right now and I'm going to start next week as an announcer at Bernie's comedy club.



- Camera shows Darci's shock as she reacts to the news of Kurt losing his job (she jumps up out of her seat).

DARCI

What! Kurt you were their best salesman. How did this happen?



- Camera shows Kurt walking around, continuing to twist and turn awkwardly as he shares the bad news.

KURT

I called their boss Medusa because she was being rude, and Frank didn't appreciate that. Oh, and Brian quit when Frank fired me.

DARCI

Kurt, what the hell?

KURT

I'm going to work for Bernie.

DARCI

You said that you are going to work for Bernie now? Doing what?

KURT

I'm going to be the announcer or MC at his comedy club but don't worry, I'm a funny guy so it should be a cinch until I can find another sales gig.



- Camera shows Darci gather herself, sit back down, and think briefly before she gives a calm and collected answer.

Darci pauses before speaking. She wants to be supportive of Kurt but the idea that he could hold his own on a comedy stage is farfetched to say the least. Always proper Darci simply says.

DARCI

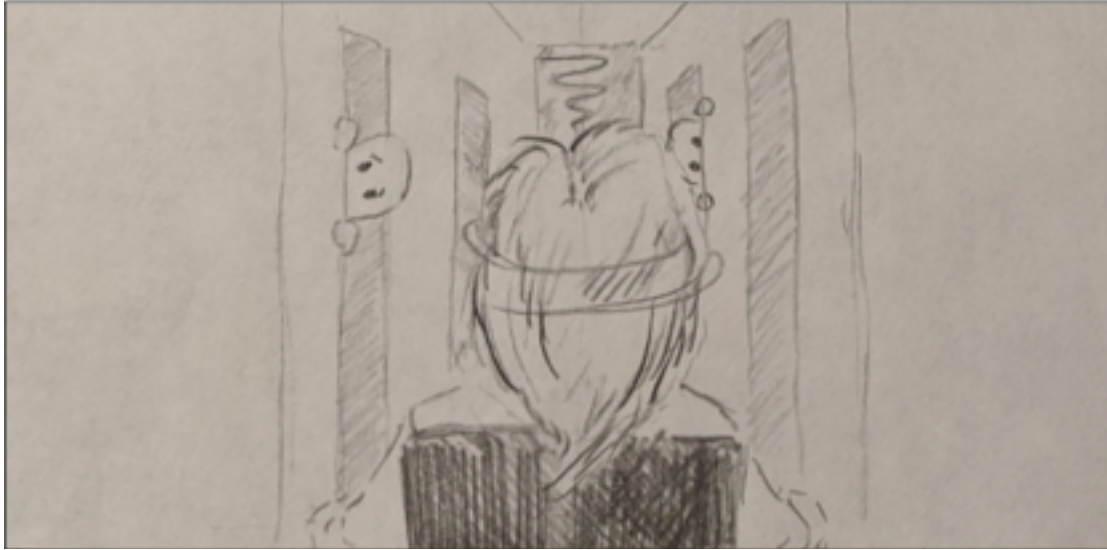
I want the best for you. I think working for Frank was bringing you down anyway. We will be fine.

KURT

Thanks Darci. I knew I could count on you to be in my corner. I've got to go help Brian find work now.

DARCI

Okay. Tell him good luck from me and I will see you later tonight.



- Camera cuts to behind Darci as she hangs up the phone and is clearly trying to quickly blow off steam.

Darci ends the phone call and looks around. Everybody is still gawking at their elegant and rarely upset boss.

NARRATOR

Consistently, unflappable, Darci rarely lost control but now she came close to doing just that.



- Camera shows Kurt was with Brian the whole time and Brian takes his turn on the phone now.

As soon as Kurt is done on the phone. Kurt hands the phone over to Brian who's first call is to Chuck.



- Camera does the same back and forth phone conversation shots, this time between Brian and Chuck.

BRIAN

Chuck, you old dog, how's it going?

CHUCK

What do you need now Brian?

BRIAN

What? Chuckie this is Brian, we are like brothers. I just want to see how things are going for you and to offer my services to your fine establishments.

CHUCK

I'm sorry. Can you repeat that?

BRIAN

Chuck, I have a skill set that is above reproach and beyond refute, and your delis are in need of a good general manager. It's a match made in heaven.

CHUCK

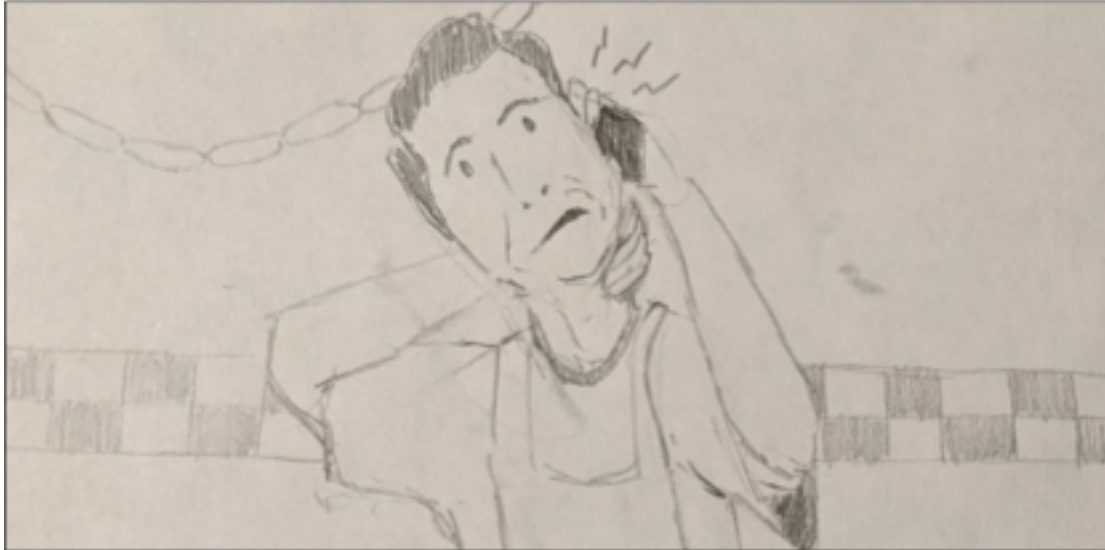
Brian, I am the general manager.



- Camera cuts to show Brian nervously pacing the room with Kurt standing by, trying to offer help by telling him what to say

BRIAN

Well, I certainly didn't mean that you aren't a good manager, it's just that I...



- Camera shows Chuck considering the idea, though nervous, and finally caving in.

Brian is pacing back and forth looking to Kurt for help. Kurt whispers.

KURT

He needs help so he can enjoy the fruits of his entrepreneurial spirit.

BRIAN

I want you to enjoy the fruits of your entrepreneurial spirit.

CHUCK

Well, I could use a vacation. Fine, you can explain all of this to me later. I don't how you got yourself fired or why Kurt wasn't able to save your bacon this time but I'm sure you're to blame.

BRIAN

What? Chuckie, you have no idea of the half of it. I will explain to you as I'm overhauling your antiquated purchasing system and archaic management style.

CHUCK

You son of a... oh, forget it. I will see you at 7 a.m. sharp on Monday.



- Once Brian hangs up the phone, camera cuts to Brian and Kurt going at it back in Kurt's basement.

Brian hangs up the phone.

BRIAN

You owe me big, Kurt. I had a good job at Pointy Foods and now I'm going to be making sandwiches at a deli. I can't believe what you did.

KURT

I owe you? Brian, you've been on the brink of termination and homelessness for years. I've saved your ass so many times I was starting to think my helping you was like participating in the big brother program for disadvantaged kids. You didn't have to quit.

BRIAN

I couldn't have exactly stayed there and watch Frank lick Medusa's feet! Besides, if I had to drive that tiny company car one more day I was going to flip out.

KURT

See, I freed you from that little car.

**Switch to:**

**INT. BACKSTAGE AT BERNIE'S COMEDY CLUB**

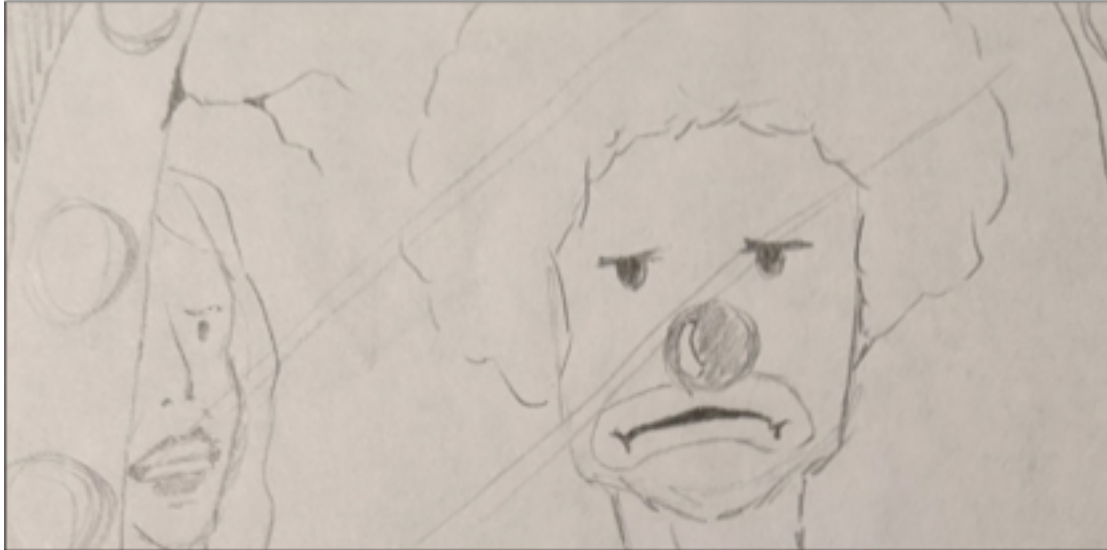
- Camera cuts to show Kurt on his first night of the new job, looking at Darci and Kurt from behind in the dressing room.



- Camera cuts to show Kurt on his first night of the new job, looking at Darci and Kurt from behind in the dressing room.
- Darci is backstage with him, holding his hand as he gazes into the mirror at his ridiculous clown outfit.

**NARRATOR (V.O.)**

A little less than a week after the blowup, Brian and Kurt started their jobs with Bernie and Chuck.



- Camera cuts to close-up of Kurt's reflection in the mirror with Darci next to him.
- Kurt is clearly humiliated by the ridiculous outfit.

KURT

How did my life go so wrong in just one short week.

NARRATOR

Kurt's face is painted white, with red make-up around his mouth and a bulbous, red sponge nose glued to his own. A bright-red curly wig topped off the humiliating ensemble.

DARCI

You're going to be great at this Kurt.

KURT

I don't know. I think I might have liked working at Victor's Italian restaurant instead.



- Camera cuts to a side view as Darci jumps in-between Kurt and the mirror.

Darci moves in front of Kurt to look him in the eye.

DARCI

No way. Victor uses his restaurant as a dating service. I don't need to be worrying about what he's dragging you into.

KURT

I'm shocked you wouldn't trust me. There's only a 10-percent chance I would go for one. So, buck up, honey, I'm your man.

DARCI

Uh, thanks, I guess.

**Switch to:**

**INT. BERNIE'S STAGE**



- Camera cuts to the comedy club stage, looking down on Kurt as if from a catwalk perspective.

#### NARRATOR

Kurt is announcing the lineup. The hot lights have already caused his make-up to run down his face in rivulets, and the crowd is visibly discomfited by the resulting serial-killer appearance and deadpan delivery.



- Camera cuts to behind Kurt looking out over the audience with his silhouette centerfold in the shot.

## KURT

Hi, everybody, my name is Kurt Weichert and I am going to be your host tonight. I must admit this is my first time on stage-



- Camera zooms out to show Darci, Bernie, and Victor sitting at a nearby table to support Kurt.
- Darci is covering her eyes because she can't bear to watch, it's already too painful (especially with the heckler).



- Camera cuts over to show Kurt on stage as well as the heckler in the audience.
- The Heckler can now be seen more clearly as the camera is now closer to him than before.

HECKLER

It sure is, pal. We can tell. Now get on with it. You're not funny!

Bernie, Victor, and Darci are sitting at a front-row table. Darci raises her hands and covers her eyes unable to watch the exchange.

KURT

I would like to introduce you to our first comedian who hails from St. Louis, Missouri. You know, the Show Me State-

The drunk heckler rises from the third table to Kurt's left.

HECKLER

Why don't you show me how fast you can get off this stage!

KURT

For years and years performers have said to look at the audience as if they were sitting in front of you naked. I am doing that now.



- Camera cuts to a head-on shot of the heckler standing up and grabbing his crotch.

HECKLER

I bet you like looking at this!

The heckler grabs his crotch. He gets a few laughs.



- Camera closes in on Kurt's face as he squints, shields his eyes, and looks out towards the heckler as he makes a snarky remark about the heckler.

#### KURT

After scanning the naked audience, I can confirm that, as suspected, this man has, indeed, the smallest penis in the room. In fact, even under these spotlights I'm having trouble confirming he has one, as small as it is!



- Camera cuts to a side view showing the heckler charge up onto the stage at Kurt, furious and ready to beat him up big time

The heckler whose size shadows Kurt, rages straight towards him.

KURT

Oh shit!

HECKLER

I'm going to kick your ass!

Kurt's first time on stage lasted just four minutes and is now a bar-room brawl.

**Switch to:**

**INT. CHUCK'S DELI**

NARRATOR (V.O.)

Back at Chuck's deli, the dinner crowd is constantly being overcharged by Chuck and his employees.

BRIAN

I cannot believe you just did that. What the hell are you doing?

Chuck defends his actions in his most condescending, supercilious voice.

CHUCK

Brian, you're not an entrepreneur, okay? You don't know what it's like when the tax bill comes, or when someone slips and falls in your establishment and sues you because when you helped her up you happened to grab both her breasts.



- Camera cuts to Chuck and Brian arguing over Chuck's prices and how he treats his customers.

**Switch to:**

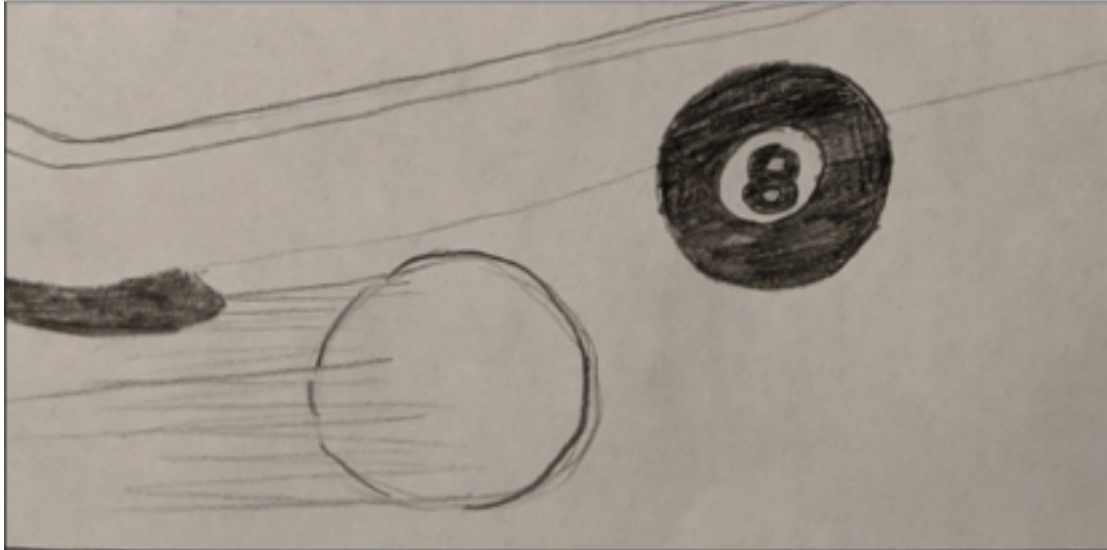
**INT. KURT'S BASEMENT**

NARRATOR (V.O.)

Kurt is dressed in an old football jersey and shorts stained with Cheetos dust. Kurt looks every bit the unemployed salesman. Brian looks no better, wearing his sweatpants and his Bob's Big Boy T-shirt, each of which is crumpled and smudged with marinara sauce from the Victor's restaurant, where Brian has been working part-time. Darci, who looked like the high-fashion buyer she was, albeit one who had changed into casual clothing, sat at the bar nursing a beer, her sad eyes are watching the man she loved regress into a frat-boy slob.



- Camera cuts to Kurt's basement where Darci is nursing a beer, Kurt is sore from the fight.
- All three of them seem clearly wiped out and disappointed that things aren't working out.



- Camera cuts to a closeup of the pool table to show Kurt miss his shot at the 8 ball.

BRIAN

So, when are you going to look for a job? You look like hell.

KURT

Monday, I guess.

NARRATOR

Kurt misses the eight ball Brian had left as a gift to lift his spirits.



- Camera cuts to focus on Brian and Kurt conversing while playing pool.

- Camera goes back and forth between the two as they talk.

BRIAN

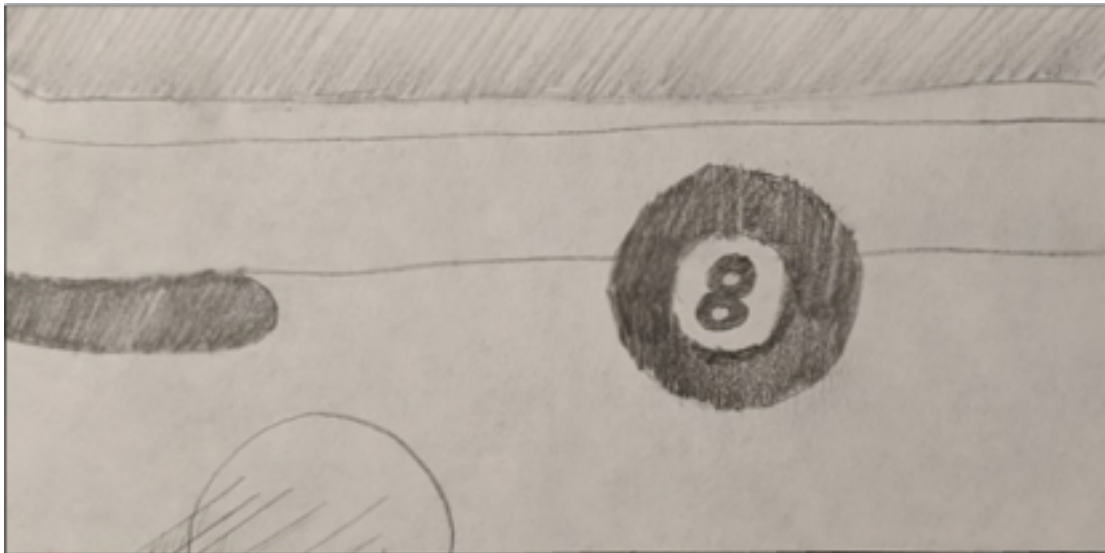
You look like crap. I mean, look at yourself. You need a shave, your morale is low, and it looks as if you're losing confidence in yourself. You need to be energized.

KURT

I couldn't agree with you more, but just how do I get the energy to get energized? Maybe a few years ago I would have been able to handle a crisis like this but now I can't stop thinking about it, and there's so much to think about. I put a lot of time and energy into Pointy Foods. I made a commitment to be the best salesman I could be, and I was good at it. I swear if I had Frank's position, I could have grown our region at least fifty percent.

BRIAN

Kurt, there isn't really anything to think about, and therein lies the solution. You need to put it behind you and get that winning attitude back. You need to get aggressive again. Remember, success is the best revenge.



- Camera focuses in on pool balls again.

NARRATOR

Kurt takes another shot at the eight ball; he hadn't yet noticed Brian was missing again and again on purpose to try to help him.

KURT

Brian, you don't exactly look like Tony Robbins yourself, my friend. I mean, seriously, Brian? A busboy at Victor's restaurant? What are you trying to say?



- Camera cuts back to Brian as he now looks happy and motivated from the idea of having a party.

BRIAN

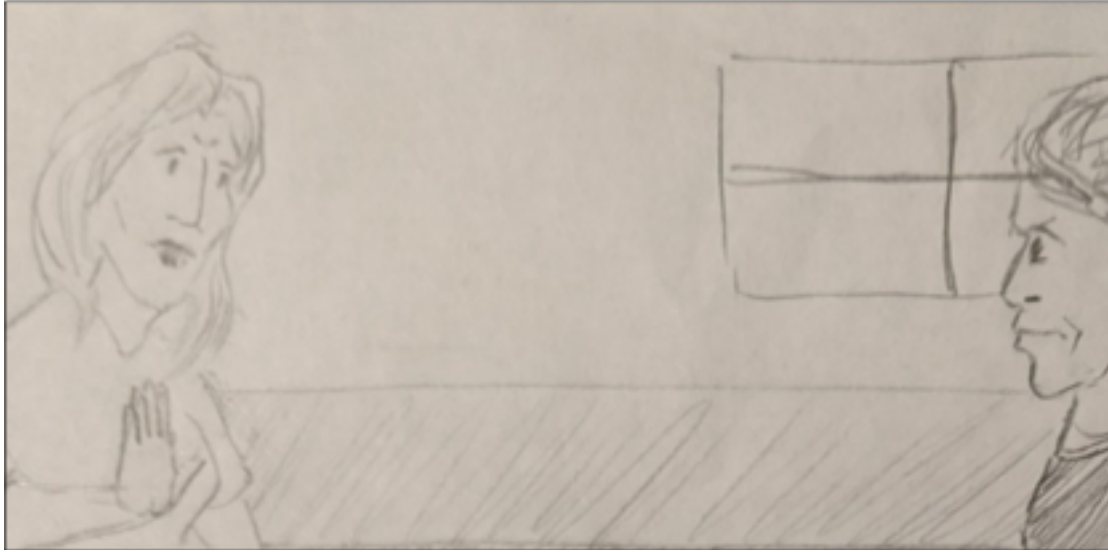
Listen, all I'm trying to say is you're not on the verge of homelessness or anything. You can relax for a bit take a step back and PAAARRTYYYY!

KURT

Party?

BRIAN

Yes. A party. A fabulous toga party tomorrow night.



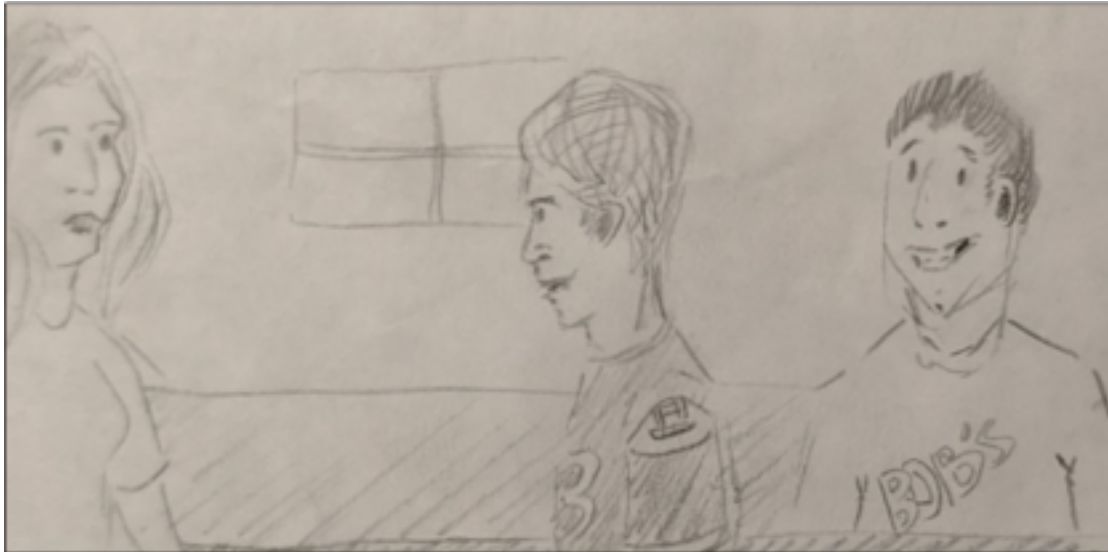
- Camera cuts to side view showing Darci asking Kurt to reconsider throwing a party.

DARCI

Okay, slow your roll, sugar bear. I don't know if you guys remember the last time you had a party, but I do, and I'm not sure the neighbors have forgiven you yet, Kurt. I think you should really consider this before you commit. I don't get paid until next Friday and I'm not sure I have enough to bail you guys out without touching my condo fund.

KURT

I'm not thinking about partying right now.



- Camera focuses on the three of them (especially Brian as he's very excited to be hanging out together again).

Kurt, Darci, and Brian sit in silence for a beat.

KURT

So, you were thinking tomorrow night?

DARCI

Whoa! You're going to do this?

BRIAN

Yes! Let's do it! It'll be just like old times.

**Switch to:**

#### **INT. KURT'S BASEMENT STAIRCASE**

NARRATOR (V.O.)

The next night, party guests poured into Kurt's basement draped in white sheets and wearing flip-flops. Kurt and Brian held court at the bottom of the staircase and greeted the guests individually as they descended into what Brian hoped would be a Bacchanalia to rival Nero's best.



- Camera cuts to a side view of the basement stairwell (all that's visible are stairs, togas, and feet).



- Camera cuts to the front of Brian and Kurt as they are greeting and welcoming all the fellow togas.

Victor arrives at the party.

NARRATOR (V.O.)

Kurt and Brian see Victor's gold-sandal-clad feet coming down the stairs accompanied by two sets of high heels supporting two pairs of long legs. On each arm Victor had a woman who looked every part the supermodel. Each wore a two-piece sheet outfit that covered little more than a bikini might.



- Camera turns around to show Victor entering with two beautiful women in his arms.

KURT

Victor, you look good my friend. What kind of sheets are those.

VICTOR

Silk. Designer. Twelve-hundred-count Frettes, to be exact. You must excuse me, gentlemen, I'll get back to you later. I want to get my dates their drinks.

NARRATOR (V.O.)

Victor strutted toward the bar. A proud peacock whose feathers were bright and garish to squash all competition. His two models held facial expressions of complete stone-like disinterest, just as all good models should.



- Camera cuts back to Brian and Kurt at the base of the steps.
- Brian looks to the top of the stairs and suddenly bursts out laughing, but the camera is pointed away from the steps as to not show what he's laughing at just yet
- Kurt appears very confused by Brian's sudden outburst...until he looks for himself,

Brian returned his attention to the top of the stairs and burst into guttural laughter as he points with all his might.

KURT

What's so funny?

Kurt turns his attention up the staircase. He sees Chuck clomping down the stairs in a white, lacy nightgown.



- Camera pans upward to slowly reveal Chuck coming down the steps in a woman's nightgown (needless to say, he looks hysterical).

KURT

Chuck, what the hell are you wearing?

CHUCK

What? This is my toga.

BRIAN

So, how long have you been a cross-dresser, Chuck?

CHUCK

You guys didn't give me enough notice for this stupid gig and this is the only thing I could come up with.

KURT

Chuck, this is a lady's nightgown!



- Camera cuts to Darci and her roommate Alice descending the steps and heading straight for the punch bowl.
- Darci is in her bikini toga while Alice isn't wearing a toga at all.

Darci descends to the bottom of the stairs with her roommate, Alice, who is in casual business attire.

DARCI

What's in this punch?

KURT

It's called whopatewy.

DARCI

Whopatewy? I don't remember it being this strong. Tell me again what's in it?

BRIAN

Orange juice, pineapple juice, cranberry juice, apple juice, apples, oranges, pears, bananas, grapefruit, watermelon, and a little grain alcohol.

DARCI

It's really good. Did you have to put it in a garbage bag?

ALICE

How juvenile-and typical. Spiking the punch.

DARCI

Look, everybody loves it, Alice, so suck it up. Just go with flow and have some fun at the toga party.



- Camera shows Bernie descending the steps and heads straight for his group of friends.
- He specifically approaches Alice, and the camera becomes a side view on both of them.

Bernie, who had been upstairs refilling his cup, came down the stairs and joined the bickering group. He noticed immediately that Alice wasn't in costume and yelled over both the music and the strident arguing of his friends.

BERNIE

Why aren't you toga'd?

ALICE

Toga'd?! I don't think so. Besides, that's not even a word, you cretin.

BERNIE

You know what I mean. Why aren't you wearing a toga to our toga party?

ALICE

Because, unlike you, I am in possession of some dignity. You people look like a bunch of clowns!

Bernie, once again ignoring Alice's venomous response chants.

BERNIE

Toga! Toga! Toga! Toga! Toga!



- Camera follows Bernie as he begins a massive group chant that then results in him going upstairs, finding a white curtain, stumbling back down the stairs, and puts it around Alice.

As the stereo went quiet between songs, the rest of the partiers hear Bernie and, without knowing the situation, join in the chant. Bernie, encouraged by the chanting mob, runs upstairs and tears down a white curtain from the nearest window. He stumbles down the stairs, his own toga showing the crowd more than they had bargained for and wraps it around Alice. Everyone claps as Alice's face turns a deep red with rash-like splotches; she runs upstairs and out the front door. Darci, who, under normal circumstances would have chased after her, simply sighs and takes another swig of her whopatewy.



- Camera focuses on Alice's reaction to Bernie putting the curtain around her (she's NOT happy at all).

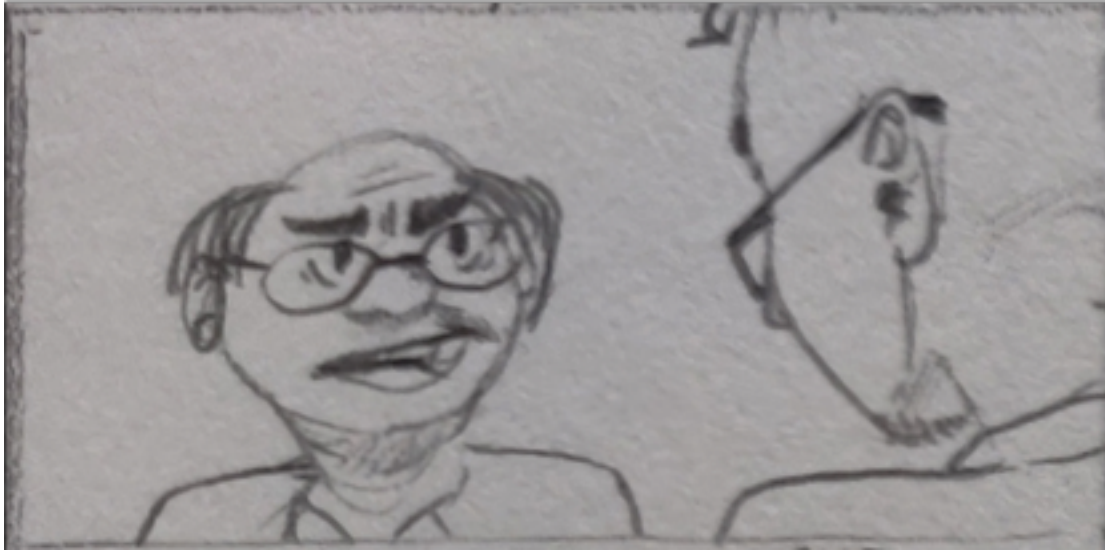


- Camera shows the front of Darci sitting at the bar with the stairs behind her.
- Alice zooms up the stairs and out the door, and while Darci would normally race after her, this time she just hangs back.

Alice races out the door while Darci enjoys a drink.

Switch to:

**INT. POINTY FOODS OFFICE**



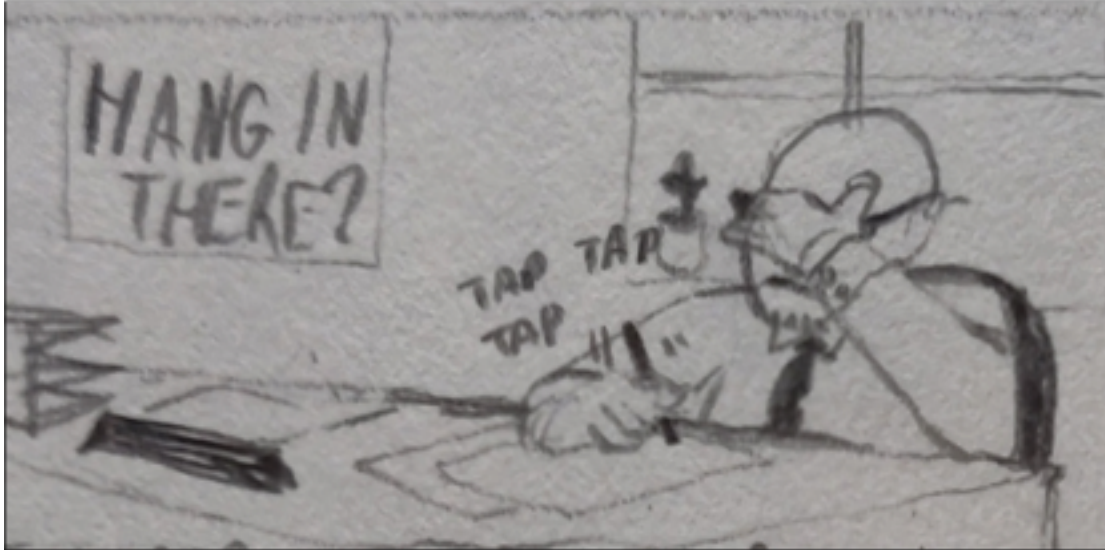
- Camera is over the shoulder of Michael focused on Frank speaking, can see from shoulders up.

NARRATOR

Kurt's party celebrating his independence coincided with a distant bell tolling for Frank, who was stuck at Pointy Foods headquarters being dressed down by company CEO Michael Sanders.

FRANK

Sir, I had no choice. They were uncontrollable. They thought they owned the company. Because of them we came close to not getting the Best Burgers account.



- Camera cuts to show Sanders at his desk, we get a bit more of a view of his office space.
- Michael is frustrated, face palming, and rapidly tapping his pen in anger as Frank is explaining .

Sanders was livid that Pointy Foods best salesman Kurt had been fired.



- Camera zooms in on Michael's expression as he sternly chastises Frank for firing Kurt.

#### MICHAEL SANDERS

You fired them over the Best Burgers account?! I bet Linda Davis was involved. That she-devil would drop you like a bag of hammers if she thought she could get a better price, and you're firing your best salesmen for her? Best Burgers needs us more than we need them. We have the best product, the best prices, and the best service, and that's why they use us in their other markets.



- Camera cuts to a similar angle as previous but now focused on Frank alone
- Frank leans forward ready to retaliate as he defends his actions

FRANK

Kurt and Brian were in the wrong, sir.



- Camera backs out to show the office room, we see Frank and Michael in full.
- Michael leans to the side as he refuses Frank's excuse.

MICHAEL SANDERS

I seriously doubt that, but even if... Oh, forget it.



- Camera cuts back to focus on Frank as Michael talking.
- As Michael continues talking, Frank scratches his head as if to feel a bit guilty.

MICHAEL SANDERS

It's not about being right. It's about being productive and effective.



- Camera cuts to over the shoulder of Frank focused on Michael.

Sanders changes direction.

MICHAEL SANDERS

What's really going on here, Frank? Are you sleeping with her? No, don't answer that. I don't want to hear it because I already know the answer. You fix this, you hear me? We picked up one new account because you're thinking with your wedding vegetables and in the process we lost ten big ones because Kurt and Brian are gone!

NARRATOR

Victor and Bernie had cancelled their accounts on hearing the news, taking tens of thousands of dollars in business from Pointy Foods with them.

FRANK

Sir, those accounts are friends of theirs.



- Camera cuts Frank out of the shot as Michael leans forward, slams the desk, and goes on Frank.

MICHAEL SANDERS

I don't care if they're in a militia together. The fact remains we've been getting lots of complaints from customers they sold to, and I want that reversed.



- Camera cuts back to focus on Frank shrugging as if it's no big deal.
- Frank continues to try to defend his position and justify himself.

FRANK

Sir, the customers will eventually come back. They just resist change, that's all. We're the biggest company in the area and that's where they will ultimately want to be.



- Camera cuts back to Michael as he gathers himself and slowly sits back down.



- Camera cuts back to Frank, angled over the desk from Michael's perspective.
- Frank appears a little helpless as Michael continues speaking .



- Camera cuts back to Michael again.
- Michael sternly makes himself clear as the scene closes.

MICHAEL SANDERS

If that's what you believe, then you don't understand the business!! I want them rehired tonight! Tonight! Oh, yeah, the alternative? Do you really need it spelled out? Do it!

Switch to:

**INT. KURT'S BASEMENT**



- Camera shows the outside of the house with the boom of party music, then cuts to inside to show shots of the toga party.
- Chuck is centered in the shot as he's seen pulling his toga down constantly due to its repeated rising (he's not wearing underwear).

NARRATOR (V.O.)

Kurt's basement is pulsing to the sound of The Kingsmen's "Louie Louie." With hands in the air, the revelers are jumping up and down and are singing along. Chuck is in a circle by himself because his nightgown toga keeps rising as he jumps, revealing that he's not wearing any underwear.

His friends are laughing at him.



- Camera cuts to where Bernie and Victor are sitting, we can see them in full sitting near the punch bowl.
- Bernie and Victor are gawking at girls dancing.

NARRATOR (V.O.)

Bernie and Victor, hoping for a more-attractive wardrobe malfunction, are sitting in a corner watching the girls in the crowd jump up and down.

BERNIE

This is the best party that I've been to in a long time.



- Camera cuts to show Kurt and Brian across from Bernie and Victor, we see them in full as well .
- Kurt and Brian start acting as though they're better off fired.

Bernie yells to Kurt and Brian, who were sitting across from him and Victor.

KURT

Who needs Pointy Foods anyway?

BRIAN

Who needs Frank?



- Camera is back on Victor alone as he affirmatively and confidently states that he doesn't allow Pointy Foods in his restaurant anymore.

VICTOR (ITALIAN ACCENT)

I kicked those bastards out of my restaurants.



- Camera pans over to Bernie as he continues off of what Victor said to also confidently share how he kicked Pointy Foods out of his nightclubs as well.

BERNIE

They don't service my nightclubs anymore, either. I kicked them out, too. You should have seen the look on Frank's face. He came to visit me personally, drunk of course, and couldn't believe his company could be replaced.



- Camera cuts to front of Brian and over his shoulder to show that Chuck has just joined the group.

Brian leans over to Chuck, who was now standing beside the group.

Chuck quietly turns around and tries to walk away, but Kurt grabs him by his nightgown and turns him around for further interrogation.

KURT

Chuck, answer the question.



- Camera backs out to show full bodies and the background of party commotion

Brian is standing beside Chuck, flanking him as Kurt takes a position on the other side.

BRIAN

Chuckles, you better have switched distributors.



- Camera focuses on three heads in one shot, Kurt, and Brian flanking Chuck.



- Camera cuts to over Brian's shoulder focusing on Chuck as he looks towards both of his friends helpless and trying to think of an excuse.

Brian and Kurt glare at Chuck angrily, we can see Kurt's frustrated expression.

CHUCK

Well, I was going to, but then I, ahh, ahh, then I really got busy and I, ahh, forgot, you see. Yeah, that's what happened, I forgot.



- Camera jumps to focus on Kurt as he gets on Chuck's case.

KURT

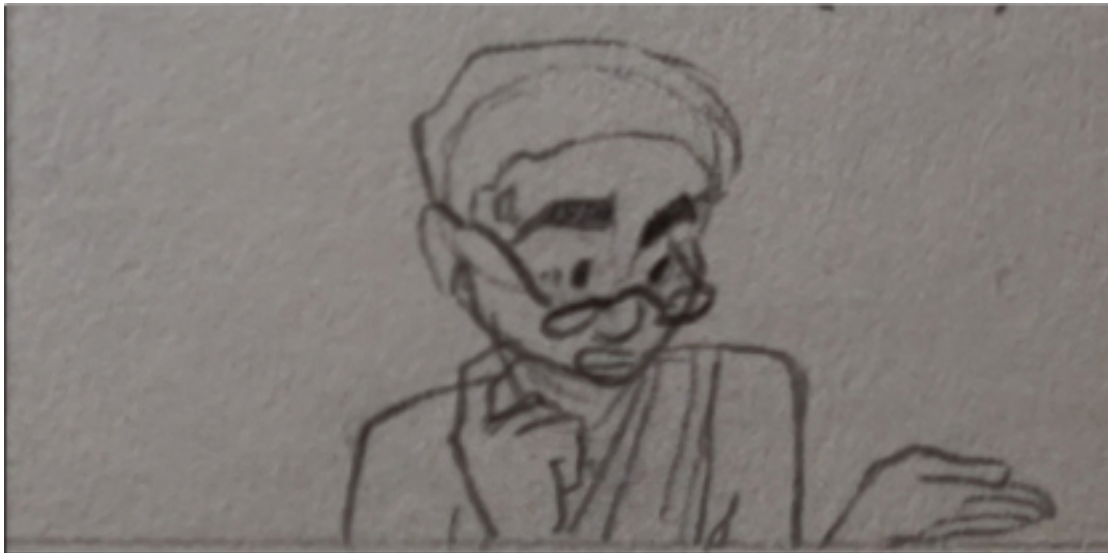
Chuck, you're a lowlife. Frank bought you off, didn't he?



- Camera cuts back to the a similar shot but now focused on Brian who is also getting on Chuck's case.

BRIAN

Chuckles, you've got to be the worst friend a guy could have! The worst!



- Camera cuts back to Chuck, who now looks incredibly guilty and tries to defend his case.

CHUCK

Come on, guys. Frank made me an offer I couldn't refuse.



Camera pans back to Kurt from the shot on Chuck.

KURT

Don't tell me, let me guess. Frank gave you ten free cases of sixteen-ounce foam cups.



- Camera now jumps back and cuts to a shot showing more of the room.
- People are starting to notice the squabble as the friends cause a bit of a scene .

CHUCK

How did you know?



- Brian jumps in the same shot and grabs Chuck then signals for Darci to turn the music down
- Brian commences his announcement about Chuck while holding him still so he can't slip away

Brian has had enough. He turns Chuck toward the crowd and signals Darci to turn the music down.

BRIAN

Everybody, listen up. Our friend here, Chuck Jennings, is a ventriloquist.



- Camera closes in on Brian and Chuck to show Chuck's confused expression right before Brian lands the killer punch line.

CHUCK

What are you talking about? I'm not a ventriloquist.

BRIAN

Yes, you are. Everybody can see you talking out of your ass.

The guests erupt in laughter, and out of the back of the room Kurt's neighbor Bruce yells.

NEIGHBOR

Chuck, your words smell like shit!



- Camera cuts to show the mass of people howling and bent over laughing.
- With several people being drunk, the laughing is a bit overdone and boisterous.

NARRATOR

Out of the corner of her eye, Darci sees someone standing on the staircase. She can only see brown and black polyester, but it was more than enough to identify the person. She knew what it meant and immediately runs across the room to Kurt.



- Camera cuts to focusing on Darci in the foreground as she notices someone approaching in the background and announces him.

DARCI

Hey, guys, Frank is here.

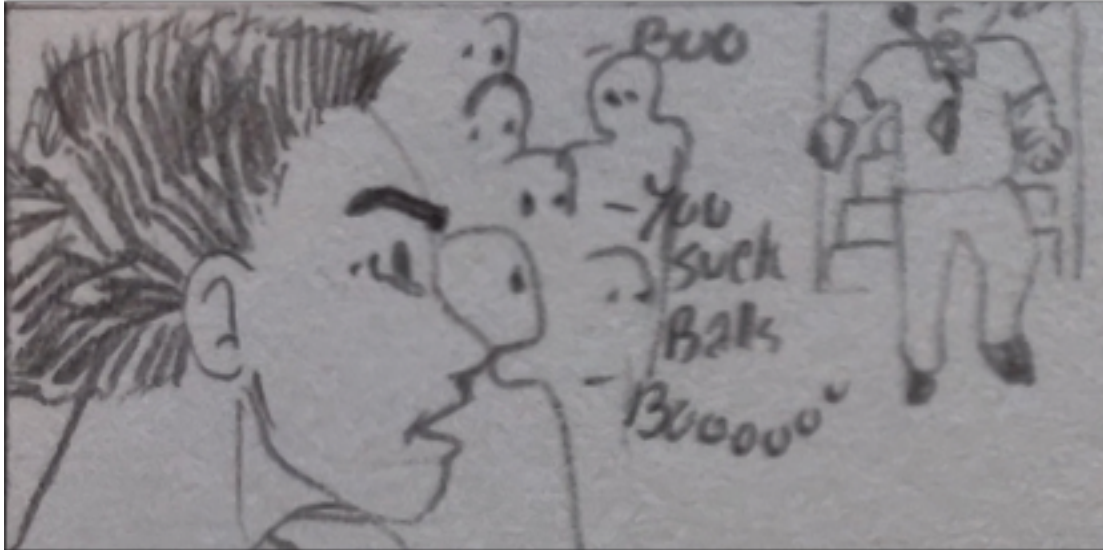
KURT

Where?

Darci points to the stairs.

DARCI

He's coming down the stairs now.



- Camera closes in on Kurt's face as he turns his head towards the drunk and stumbling Frank approaching.
- The crowd collectively boos and curses Frank as he comes into the room.

BRIAN

The nerve of this guy.

As Frank descends down the stairs into the party, all of the guests get angry when Frank walks over and turns off the music. The crowd starts booing.



- Camera cuts to Frank's face as he's drooling, stumbling, and slurring his words with anger.

FRANK

Oh, get over yourselves.

Frank is slurring his words.



- Camera cuts back showing Frank approaching Kurt. Kurt is giving Frank a piece of his mind.

KURT

I cannot believe you have the colossal, monumental, unmitigated gall to show your face at our party.



- Camera cuts to Brian's face as he scolds Frank's attire.

BRIAN

And you're not even wearing a toga.



- Camera pans down to Frank's level as he looks up to address Brian and Kurt .
- Frank looks frustrated and pouty as he delivers the news .

FRANK

The CEO of Pointy Foods has ordered me to talk to you about your old jobs.



- Camera backs out to show Brian among the angry crowd as he looks down to Frank's level.

BRIAN

What's to talk about, Frank. You fired us, remember.

The mob starts gathering around the scene. Frank starts to get terrified.



- Camera cuts back down to Frank's level as he looks scared and starts trying to defend himself to save his skin.

FRANK

Now wait a second. Things got a little crazy that day, but I'm willing to give you guys another chance. You are going to have to take smaller sales routes.



- Camera backs out to show Kurt scolding Frank again

- Crowd is still watching closely and looks angry with Frank, ready to jump him any moment.

KURT

No way. You screwed us. We must have you backed against the ropes, and I'm ready to deliver the knockout punch.



- Camera closes in on Frank yet again and he becomes a bit more confident and starts to retaliate

FRANK

I am not begging you two ass wipes to come back and work for me. You should be put in shackles for your insubordination.



- Camera cuts back to show Kurt and Brian standing together, Brian correcting Frank while Kurt shows gestures of agreement.

BRIAN

You left us standing in the wind with that monster Linda Davis.



- Camera backs out enough to see Frank lunge after Brian, but Kurt jumps in the way and grabs Frank, picks him up, then puts him back down.

FRANK

Hey!

Frank lunges toward Brian.

FRANK

You leave her out of this.

Kurt steps in front of Frank and grabs him by the collar of his shirt.



- Camera focuses on Frank again as he's now sweating and recovering from humiliation.

FRANK

Hey... Hey... You... I love her.



- Camera backs out enough to show Kurt gesture towards his crotch as he corrects Frank.

KURT

You sold us out because you were thinking with your pecker.



- Camera goes back to Frank again as he continues to try and defend himself against the angry mob.

FRANK

It's your fault. Besides, you turned your company cars over in the parking lot. And-and I know it was you who threw eggs at my front door last week.



- Camera cuts to in front of Kurt and over his shoulder as he looks back towards Brian to clarify Frank's accusation.

KURT

Eggs? Do you know anything about eggs, Brian?



- Camera backs out again to show Frank gesturing to his new shoes as he recalls the previous night's events
- Camera shows Kurt and Brian's puzzled looks along with the crowd looking at Frank like he's crazy

FRANK

How about last night! You guys put a paper bag full of dog crap, on fire, on my front doorstep. I got dog shit all over my new shoes. I saw you guys out there laughing as I stomped on the bag, trying to put out the damn fire.



- Camera focuses on Kurt as he facepalms and lets Frank know how ridiculous he is.

KURT

I don't know what you're talking about, Frank. You didn't see us because we weren't there. You're not worth the time or the energy. I was busy serving food to the homeless.



- Camera cuts back to Frank as he stands his ground and insists on what he said, refusing to budge .

BRIAN

Yep. Me too.

FRANK

That's it. My original offer stands. Nothing more.



- Camera backs out again to show Brian addressing the crowd about what to do with Frank .

BRIAN

What should we do? Should we take Frank's offer or should we throw Frank out on his ass?



- Camera pans over the crowd to show all the different people chanting, shouting, and yelling in agreement that Frank should be thrown out.

The entire party sang out in chorus,

PARTY GOERS

Down with Frank. Down with Frank.



- Camera turns downward to Frank as he curls up into the fetal position, cries uncontrollably, and wets himself so much there's a puddle.

NARRATOR

Brian turns to Frank, who was now crying uncontrollably.

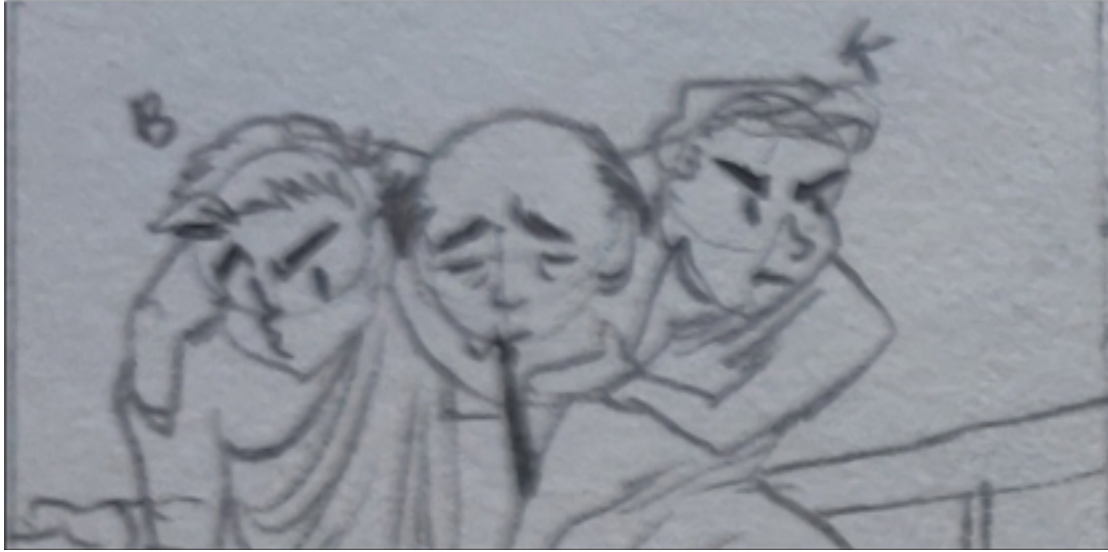
BRIAN

Jesus, Frank, did you piss yourself?



- Camera shows Brian turn back towards Frank and closes in on his face as he reacts to Frank on peeing himself.

Before Frank could answer, Brian, Kurt, Bernie, and Victor pick him up, one to a limb, and carry him upstairs and out the front door.



- Camera follows the guys as they all carry Frank up the stairs and out to the front door.

KURT

One, two, three!

Kurt, Brian, Bernie and Victor swing Frank back and forth over the front stoop.

KURT

Now!

As Frank sails through the air screaming a falsetto yelp, Chuck yells out to him.



- Camera is at the side of the porch angled toward the front door as to focus on Frank being thrown out of it onto the ground outside.



- Camera turns toward the front door of the house as we see the guys looking quite accomplished and proud.
- Chuck shouts to Frank, sounding concerned about his foam cup deal, and his toga rises up yet again.

CHUCK

Hey, Frank, when do I get those cups?

**Switch to:**

**INT. KURT'S BASEMENT**

**One week later.**



- Camera is focused on Brian talking as he's hanging out with his friends the next week back in Kurt's basement.

The next week Kurt, Brian, Bernie, Victor, and Chuck were planning on going on a fishing trip in Canada.

BRIAN

Let's talk about fishing. Last trip was the best fishing Kurt and I have ever experienced! Our guide, Monsieur Lafête, is the man. He takes us out into the wilderness— and I do mean wilderness. Nothing out there but nature—

KURT

And Monsieur's daughter. Yeesh.

VICTOR (ITALIAN ACCENT)

What does this mean, yeesh? This woman, she is ugly?



- Camera cuts to Victor's face as he looks puzzled and confused.

KURT

Uh, not exactly. Monsieur's daughter goes on these trips, and let me tell you something, you can take it to the bank when I say she is sex personified.



- Camera backs out to show the whole group hanging out together.

KURT

Hips, thighs, breasts, hair, eyes...



- Camera jumps back to Kurt as he pleasantly reminisces about Monsieur’s daughter and her looks.

KURT

My God, she’s a magnificent creature. But last time we went, Chuck stayed behind while we went fishing, claiming he was sick. While he stayed back at the camp, he slept with Monsieur’s daughter.



BRIAN

Chuck is an idiot. Monsieur is a great outdoorsman. He’s a rugged, handsome French Canadian who’s maybe six foot five and two hundred forty pounds of Grizzly Adams. But he’s a real sweetheart too. I feel bad for the guy.



- Camera cuts to focus on Brian over Kurt's shoulder.

KURT

I will feel bad for Chuck if he catches him sleeping with his daughter. I'd rather piss off a grizzly than that guy. He'll tear Chuck apart!

**Switch to:**

**INT. KURT'S BASEMENT**

**Later that day.**



- Camera shows Kurt's house later that day then cuts to Kurt answering his phone.

- This scene is later in the day; Kurt's friends are all gone from his place now.
- Later that day Kurt's phone rings. Thinking it is Brian, he picks up the phone.

KURT

You ready for the big day, you salty SOB?



- Camera cuts to show Michael in his office on the phone with Kurt.
- Michael is gazing out the window, as if he's looking towards a hopeful future.

CEO SANDERS

Uh, is this Kurt Weichert's residence?

KURT

Yes, yes, this is he. I'm so sorry, Mr. Sanders, I didn't realize it was you.

CEO SANDERS

I should hope not. Kurt, I need to meet with you. I've got a proposal.

KURT

Sure, when would you like to meet?

NARRATOR

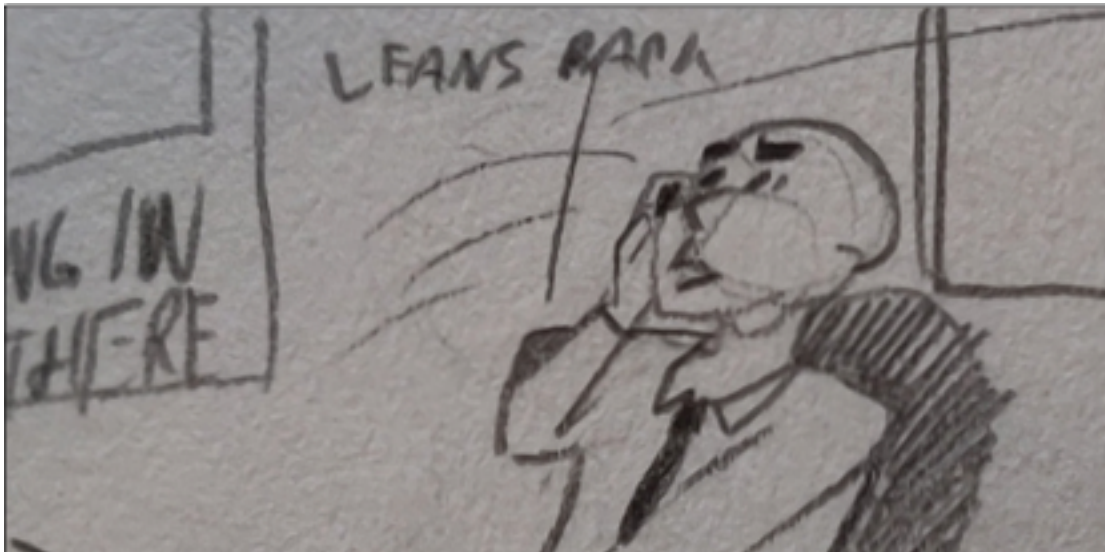
Kurt hoped above all else that Sanders was busy for the next week. No such luck.

CEO SANDERS

I'd like to meet you tomorrow at Bona Vita downtown, if you've got the time.

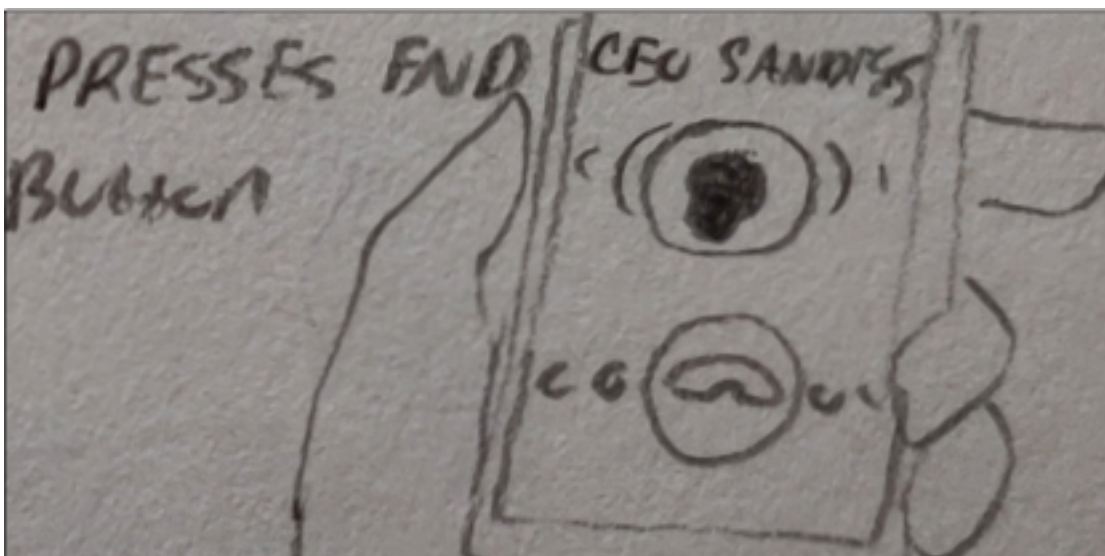
KURT

I, uh... Yes, I'll be there.

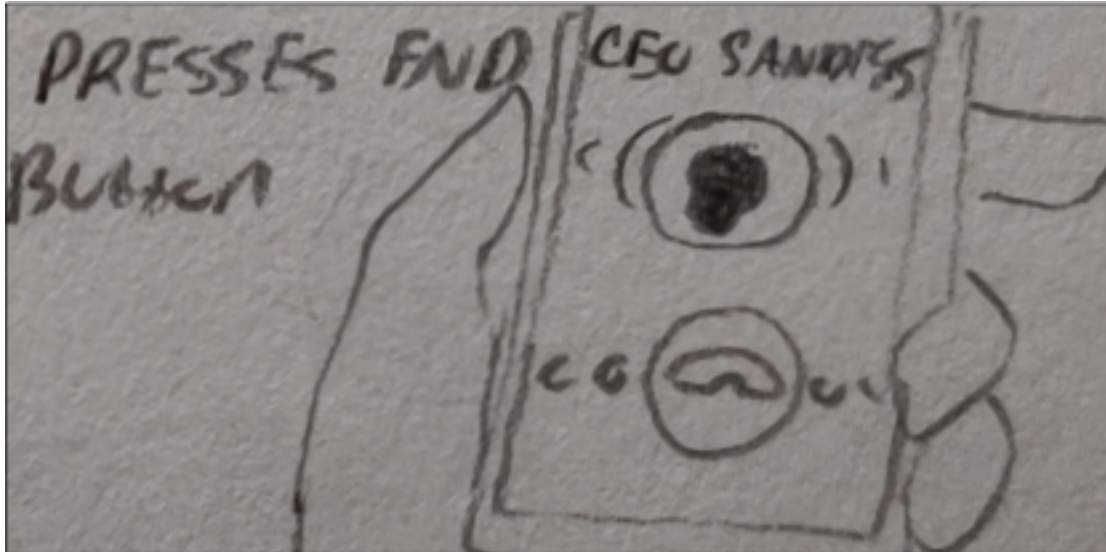


CEO SANDERS

Good, see you eight o'clock for dinner.



Kurt hangs up the phone and has to force himself to pick it right back up and call Brian.



- Camera cuts to a close focus on Kurt's cell phone as he hangs up and prepares to call Brian.



- Camera goes back to Kurt's face as he now looks nervous but serious and calls Brian.

KURT

Hey, Brian, it's Kurt.



- Camera cuts to Brian at his home relaxing.
- Brian has a sour look on his face as he expects Kurt to cancel their plans.

BRIAN

Oh, crap, I know that voice. You better not be calling to cancel, you son of a bitch.



- Camera cuts back to Kurt as he seems confident in this new opportunity.

KURT

Brian, I think I might be able to get our jobs back and then some.

BRIAN

I retract my earlier statement. Carry on.



- Camera cuts back to Kurt, who almost seems uncomfortable and nervous sharing the news with Brian.

BRIAN

I retract my earlier statement. Carry on.

KURT

I just got a call from CEO Sanders. He wants to meet me tomorrow downtown.



- Camera cuts to Brian, who is suddenly very serious and concerned as he now entrusts his employment status to Kurt.

BRIAN

Holy crap, I need you to get me my job, okay? I'm miserable.



Camera cuts to Kurt again, who looks confident enough to reassure his friend but still seems nervous about the dinner meeting.

KURT

I'll do my best for both of us. Apologize to all the guys for me. Except Chuck.

BRIAN

Will do.



- Camera cuts back to Brian, who looks very excited and please but also a little nervous.
- Brian hangs up with a grin on his face and a look of hopefulness.

**Switch to:**

**INT. Bona Vita Restaurant**



- Camera is from Michael's perspective showing Kurt sit down in his professional and pristine outfit.
- Kurt looks nervous and sweaty despite his impressive attire.

## NARRATOR

Kurt sat across from Mr. Sanders, his feet tapping incessantly under the table. His suit was pressed and cleaned, and his blue-and-white tie was immaculate. He wanted to look his professional best for Mr. Sanders.



- Camera cuts over to Michael as he asks Kurt what offer he needs to come back.
- Michael looks eager and a tad bit desperate.

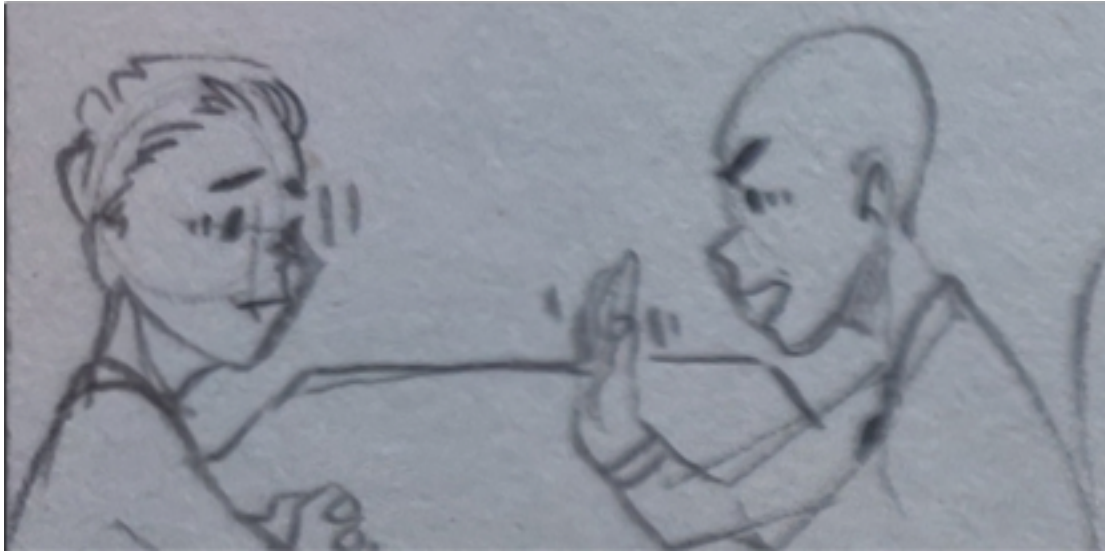
## CEO SANDERS

Kurt, I think— no, I know you were a genuine asset to my company. What is it going to take to get you back?



- As Michael is talking to Kurt, the camera pans over to the booth nearby and Kurt notices a suspicious figure.
- Kurt feels like he should know the guy but can't place him because of his outfit.

In the adjacent booth, a patron spits out his drink and starts to cough. Kurt looks over at the man, who might have looked familiar if it weren't for the fedora covering his head and the collar of his trench coat turned up to his ears. Kurt can't place him.



- Camera cuts to a side eye-level view of Michael and Kurt sitting at the booth.
- Michael must get Kurt's attention since Kurt is clearly focused on something else, Kurt comes to and apologizes for losing focus then continues to list his terms.



- Camera cuts over to Michael as he confidently confirms Kurt's terms.

- Michael's face has an expression as if he got off easy and thinks this negotiation is going to go well.

CEO SANDERS

Kurt?

KURT

Sorry, Mr. Sanders. I was distracted. First, I would need a company car— a decent sedan.

CEO SANDERS

Consider it done. But I don't think that's what it's all about, is it?



- Camera cuts back to Michael's perspective focused on Kurt as he is more honest about why he hated being at Pointy Foods.

KURT

Well, sir, it's not that easy a situation to walk back into. There are a lot of hard feelings in that place between Frank and me. A lot of bad feelings in general. I don't think I could work under him again.



- Camera backs out to show enough of the suspicious figure next to them slamming his table so hard it draws the attention of Kurt and Michael for a moment.

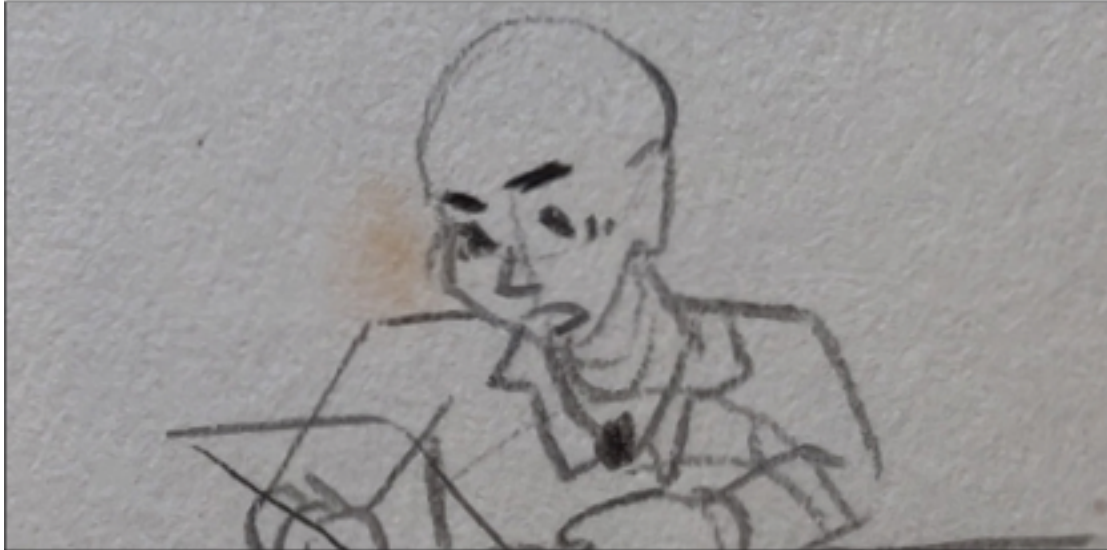
The table next to them shakes as the patron in the fedora slams his fist on the table. Kurt quickly looks over but didn't want to lose his momentum, so he returns his attention to Mr. Sanders.



- Camera cuts to be focused on Kurt's face as he looks very puzzled but wants to keep his momentum with Michael.

KURT

As I said, sir, I have principles.



- Camera cuts back to Michael's perspective focused on Kurt as he is more honest about why he hated being at Pointy Foods.

CEO SANDERS

I've been thinking about that, and I believe I have the perfect solution. I'll promote you to sales manager. I'll divide the salesmen into two groups. Frank gets half and you get half.



KURT

What about Brian? He's the best salesman I've ever worked with.



Camera cuts to Michael's face as he's completely clueless to who Brian is.

CEO SANDERS

Who?

KURT

You remember Brian, sir. The guy who got fired the same day I did.



- Camera is back on Kurt who's helping Michael recall Brian, who clearly is of no importance to Michael.
- Kurt seems a bit thrown oby Michael not remembering Brian, but it's important to Kurt, so he continues to try and help Michael remember him.

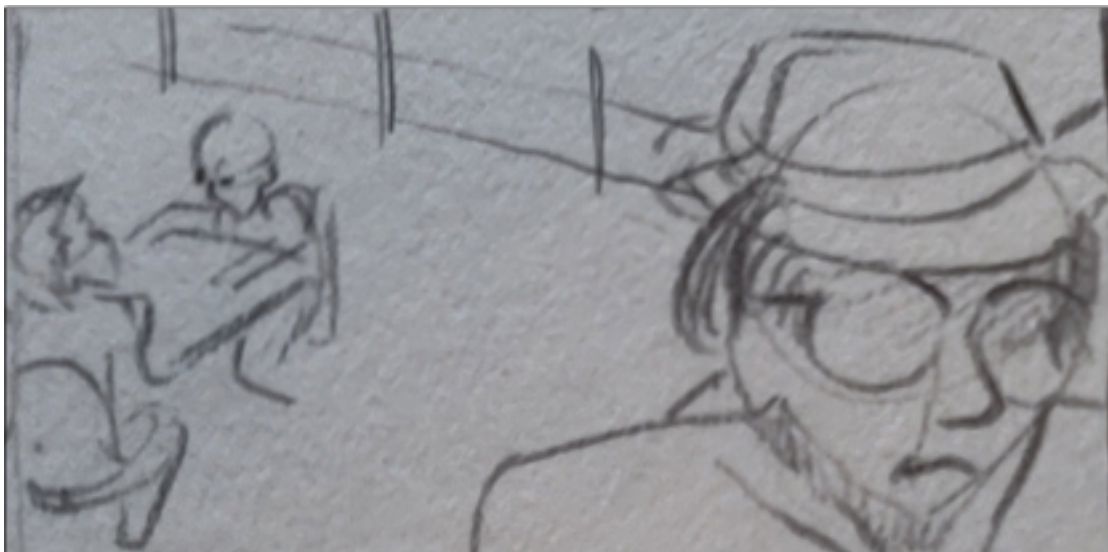


- Camera is over Kurt's shoulder focused on Michael as he confirms Kurt's request, despite getting Brian's name wrong (shows how much he cares about Brian).

CEO SANDERS

Right. Of course. Tell Byron he can have his old route back.

Frank quietly gets up and walks over to the bar in the next room and orders a drink.



- Camera jumps back to an open view of the restaurant to show Kurt and Michael at a distance and the suspicious figure (Frank) in the foreground, walking past the camera.
- The suspicious figure is shown to be Frank as he walks over to the bar.

**Switch to:**

**EXT. CAMPSITE**

NARRATOR (V.O.)

Back at the campsite, things are going horribly wrong. The guys have decided to go fishing by moonlight-all of them except for Chuck, who decided he wasn't feeling well and should stay back and rest.



- Camera fades into the next scene as we see the guys out in the wilderness with their camping gear.
- Camera then focuses on Bernie as they're walking through the woods.

BERNIE

I can't believe that little weasel is back at the campsite having sex with Monsieur's daughter.

BRIAN

He has a lot of nerve.



- Camera is now focused on Brian dissing Chuck and Monsieur can be seen approaching from behind.

Just then, Monsieur put his hand on Brian's shoulder.

MONSIEUR

Sorry, guys, we won't be able to do any fishing tonight. I forgot to bring bait.



- Camera focuses on Monsieur's face as he announces the unfortunate news.
- Monsieur is physically huge and jacked, so he fills the camera shot quite a bit.



- Camera backs out to show Brian looking at his lure that is conveniently bait-less .
- Brian acts as though everything is fine

Brian looks at his lure.

BRIAN

Oh, come on, Monsieur, we're doing fine without it.



- Camera focuses on Brian's face as he comes up with an excuse for them to stay out longer (to cover for Chuck and stall Monsieur)

MONSIEUR

Have you gotten any bites?



- Camera cuts to being over Brian's shoulder focused on Monsieur as he packs up his gear and responds to Brian.

BRIAN

No, but it's the camaraderie that counts, right?



- Camera cuts to show Brian over Monsieur's shoulder as he tries to come up with another excuse (Monsieur is unphased).

Brian's mind is whirling, but the foremost thought is to delay the inevitable as long as possible.



- Camera backs out to show all the guys packing up their gear with Monsieur at the forefront, leading the way with optimism and confidence.

MONSIEUR

Relax, guys, we've got all day tomorrow to catch fish. Let's pack up and head back.



- Camera cuts to a close shot of Brian pulling Bernie and Victor in close to discuss the game-plan for keeping Monsieur distracted.

As they approach the campsite, Brian pulls Victor and Bernie aside.

BRIAN

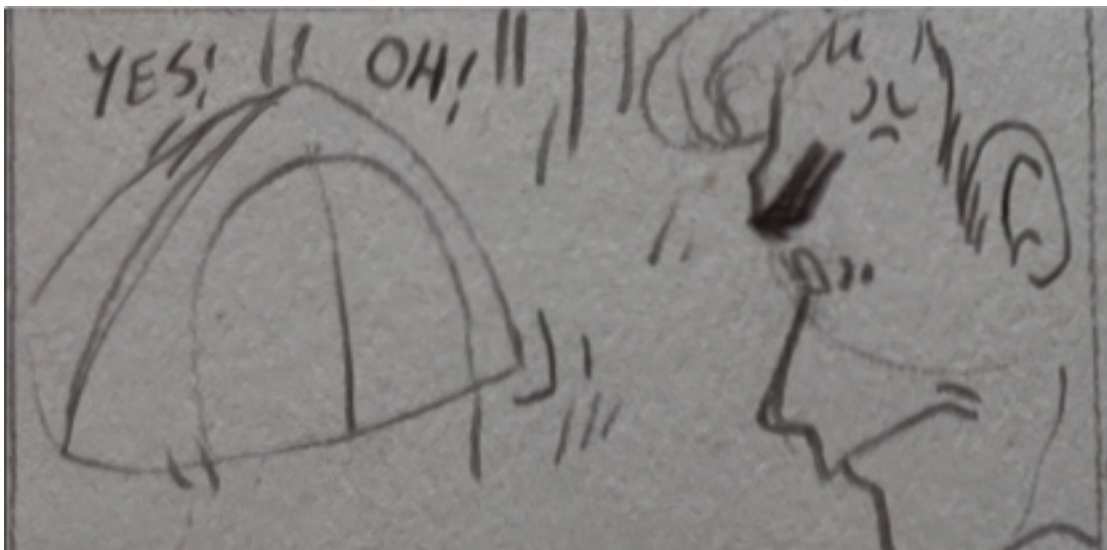
Bernie, you go one way. Victor, you go the other way. Find Chuck before Monsieur catches him with his daughter. I'll stick with Monsieur and try to distract him.



- Camera is the same shot and angle.
- The three boys freak out because the moans of Chuck's lovemaking can be heard all the way from where they are.

NARRATOR (V.O.)

It was too late. The moaning was audible at thirty yards outside of camp, and as Monsieur ran toward the noise, Brian braced himself for what was surely going to be the digging of a shallow grave.



- Camera cuts to being over Monsieur's shoulder as he spots the tent where the sex moans are coming from.
- He recognizes one of the voices as his daughter's and quickly runs up to the tent in burning anger.



- Camera cuts to a close shot of Brian pulling Bernie and Victor in close to discuss the game-plan for keeping Monsieur distracted.



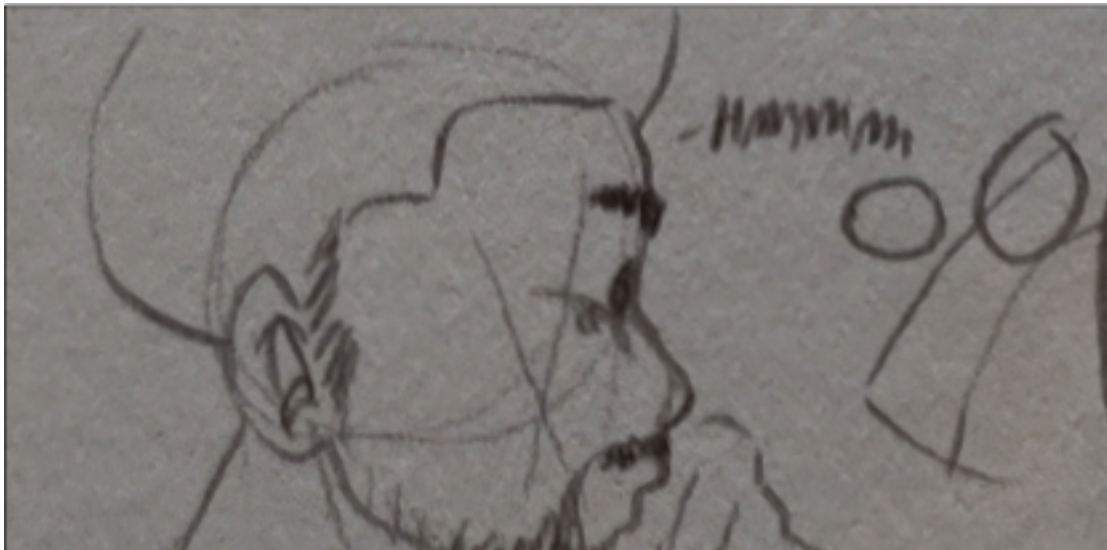
- Camera cuts to inside the tent looking out at the entrance as Monsieur whips the flaps open in fury and screams at them.

## MONSIEUR

What do you think you're doing?



- Camera shows quick cuts of Monsieur's fists clenching, nostrils flaring, and eyes burning with fury.



- Camera cuts to a close shot of Bernie from the side as he suddenly has a flashback to reading "The Sun Also Rises".

## NARRATOR (V.O.)

Monsieur's eyes were ablaze with fury, his fists clenched and his nostrils flaring. Bernie had a flashback to reading *The Sun Also Rises* and imagined what Chuck's death would feel like at the hands of a raging French-Canadian bull.



- Camera cuts back to the tent, over Monsieur's shoulder focused on his now guilty-looking daughter and Chuck.
- Chuck jumps up quickly and throws his clothes on incredibly fast.



- Camera cuts to a side view of Monsieur approaching Chuck slowly, ready to wring his neck and snap him in half.
- Chuck tries to break the silence with a stupid question.

Chuck is up and dressed in thirty seconds. His clothes are ruffled, his shoes were on the wrong feet, and his shirt is inside out. Everybody is speechless except for Chuck and Monsieur Lafête.

CHUCK

So, Monsieur, catch any big fish?



- Camera cuts to Monsieur's face of fury as he curses Chuck.
- Monsieur's muscles are veiny and pulsing intensely.

MONSIEUR

Salaud!





- Camera cuts to outside the tent as Victor and Bernie are still witnessing and waiting.
- They both look relaxed and patient as they await Chuck's destruction and discuss what they're watching like a commentary.



- Camera closes in on Bernie and Victor conversing, Bernie looks puzzled by Monsieur's language.

BERNIE

What does that mean?

VICTOR (ITALIAN ACCENT)

Bastard. It means bastard.



- Camera cuts to a close up of just Bernie's face appearing stumped as he asks Victor a question.

BERNIE

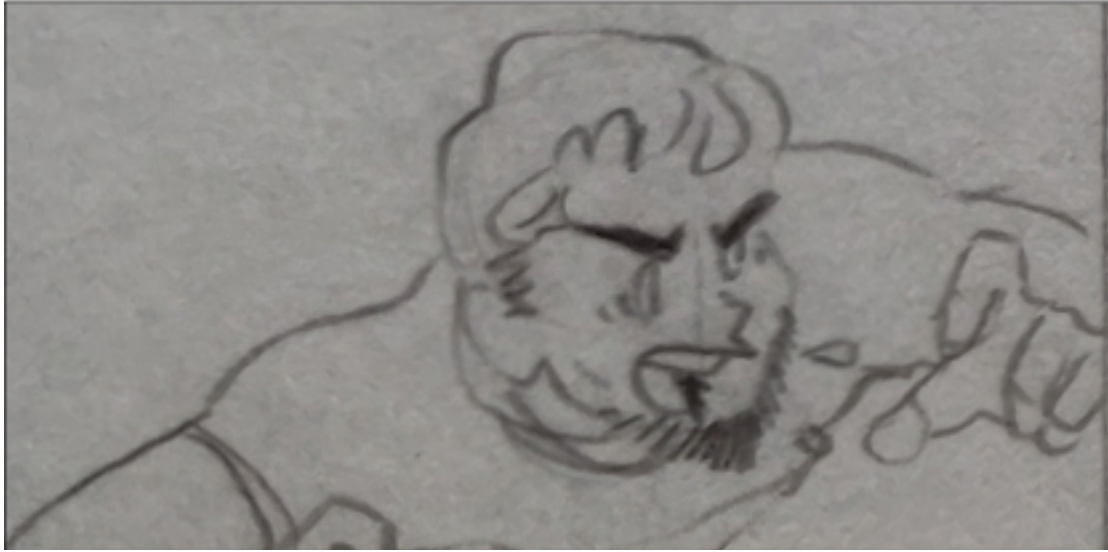
You speak French, Victor?



- Camera cuts over to Victor's face as he responds to Bernie, almost looking reluctant to answer.

VICTOR (ITALIAN ACCENT)

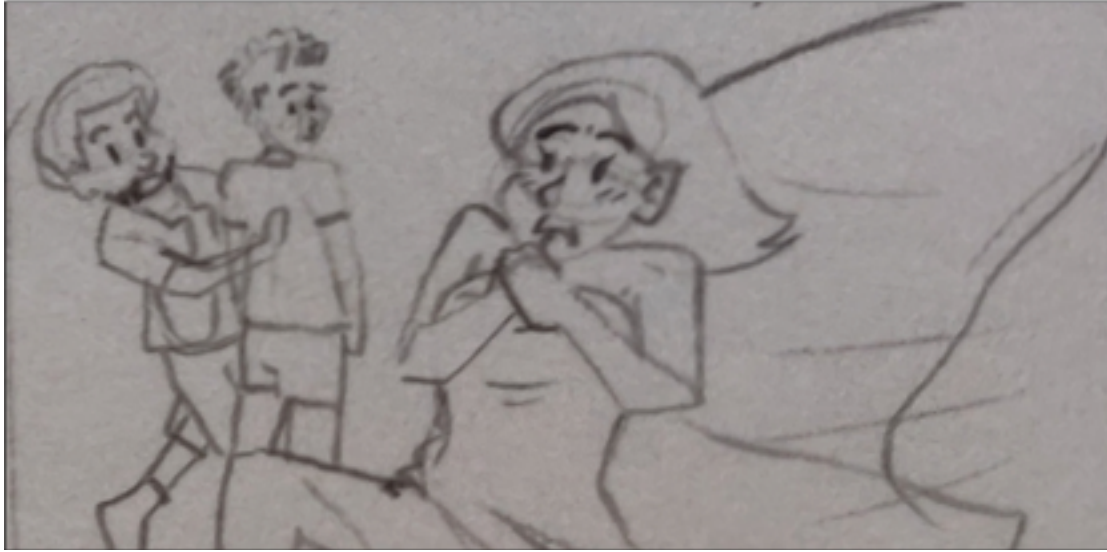
No, but angry boyfriends have cursed at me in every language, and I've come to know these words.



- Camera cuts to Monsieur’s furious expression as he rushes Chuck.



- Camera cuts to over Monsieur’s shoulder, focused on Chuck trying to slip out of the tent in time



- Camera cuts back to Bernie and Victor outside as they watch Monsieur's daughter slip out the back and run for Victor's tent.



- Camera cuts to face Chuck from behind Monsieur as Chuck just barely dodges Monsieur's attack.



- Camera cuts to outside the tent entrance facing the front as Chuck dives out of the tent, stumbling but still racing fast.



- Camera turns around to show Chuck from behind, sprinting to the woods for his life, despite being without all his clothes (especially shoes).

NARRATOR

A mass of fast, twitching muscles wrapped in French-Canadian anger charged at Chuck. Lafête's daughter ducked out of the way and ran into Victor's tent, where she intended to stay until Lafête cooled off.

Chuck turns and takes off running into the woods.



- Camera cuts to within the trees facing back towards the campsite.
- Chuck runs under and beyond the camera's view, everyone else can be seen back at the campsite behind him.
- Monsieur is seen still trying to go after Chuck but he's being held back.

**Switch to:**

**INT. RESTAURANT**



- Scene cuts to the restaurant where Frank is still drinking.
- Camera is focused on his glass and fedora on the bar counter as he is heard guzzling another whiskey.



- Camera backs out to show Frank, a drunk mess, at the bar demanding more from the bartender, who refuses him anymore drinks.
- Busboys and waiters can be seen in the background getting things together as they close up shop.

NARRATOR

Meanwhile, back at the restaurant, Frank sat by himself at the bar, pounding whiskeys. Kurt and the company CEO had already left. With their departure the restaurant was almost empty, and the busboys were wiping the tables. Frank's fedora sat beside him on the bench and his trench coat was on the floor.

FRANK

Excuse me, honey, I need another drink.

BARTENDER

You've had more than enough to drink tonight. Finish what you've got. We have a taxi on its way to pick you up.



- Camera cuts to a shot of Frank's face as he demands more to drink, much more sternly this time.

FRANK

Hey, tootsie, I need another drink!



- Camera cuts to a shot of the bartender's face as she refuses him yet again, this time more sternly as well (she's clearly getting annoyed).

BARTENDER

I already told you, no more!



- Camera backs out to be in front of the bartender, over her shoulder focused on Frank at the bar.
- Frank insists yet again, this time becoming aggressive.

FRANK

Hey, my glass is empty, fill me up.



- Camera cuts to over Frank's shoulder from behind, focused on the bartender, who's now scolding Frank and refusing him one last time.

BARTENDER

Your cab is here. Get out of here and go home!



- Camera follows the bartender as she grabs Frank's arm and brings him out to the cab.

**Switch to:**

**EXT. RESTAURANT**

She grabs his arm, guides him to the front door, puts him in the cab, closes the door and goes back into the restaurant. Frank slides to the far side of the seat, hands the driver some bills and change, and opens the opposite door.



- Camera cuts to the side of the cab so Frank can clearly be seen thrown into the car by the bartender.



- Camera cuts to just outside the door looking in, Frank is seen stumbling and falling over into the far side of the back seat.
- His eyes are squinting and he seems completely out of it.



- Camera cuts to the front of the cab looking towards the driver from the dashboard.
- Frank is so drunk that he's oblivious to the fact that he hasn't gone anywhere so he thanks the cab driver for the ride and pays him.



- Camera cuts to outside the cab on the opposite side to show Frank climbing out of the vehicle.
- Frank is still moaning and stumbling as he exits the cab.



Camera angle is the same as previous

- The cab driver drives off in confusion and disgust as Frank heads back inside the restaurant, still stumbling and mumbling to himself.

FRANK

Thank you, my good sir, for a smooth ride.

Frank slurs as he exits the cab and reenters the restaurant.

Switch to:

INT. RESTAURANT



- Camera shows bartender's surprised look as Frank approaches and it's focused on him.
- Bartender is clearly annoyed as Frank reenters, appearing clueless as to where he even is.

FRANK

Excuse me, miss, may I have a drink, pleeeeeze?



- Camera cuts to focus on bartender to show her anger and expression as she yells at Frank, who is now obviously so drunk he doesn't know he's in the same place

BARTENDER

NO! You may not.



- Camera cuts back to the dazed and confused Frank who still thinks he's in a different bar than before.

FRANK

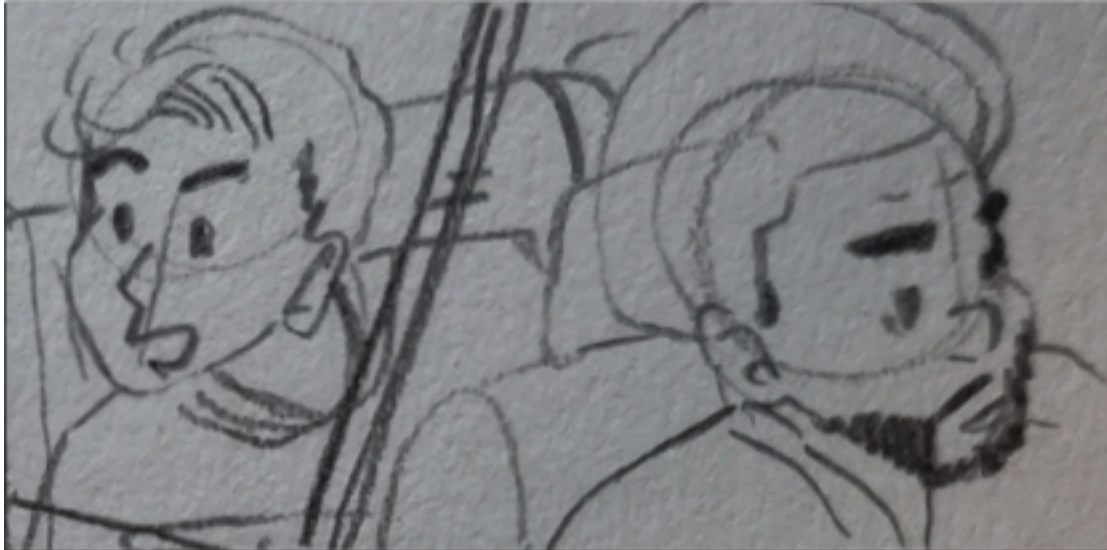
Whaaaa? Do you work in every bar in town?

**Switch to:**

**EXT. ROAD NEAR THE CAMPSITE**



- Camera cuts to being on a road in the woods, suddenly a car drives overhead the camera and towards the distance.



- Camera cuts to just outside the car at window level, passenger's side.
- Victor is in the back seat looking out the window, jumps with shock and surprise, then exclaims.

The next morning Brian, Victor, and Bernie are driving down the trail, away from the campsite, and out of the wilderness. Just before they reach the highway Victor jumped in his seat.

VICTOR

Look!



- Camera backs out to show Chuck in the grass off the side of the road from the car, all his friends are staring out of the car at him.

Bernie and Brian turn their necks and soon see it: a crumpled pile of a human laying on the side of the trail. Chuck is half naked, pants missing. He is in the fetal position weeping softly.

BRIAN

Oh my God, this is pathetic.

They pull up next to Chuck and roll down the passenger-side window.



- Camera cuts to a dashboard angle focused on Brian as he calls out to Chuck, appearing genuinely concerned for him.

BRIAN

Are you okay, Chuckles?

CHUCK

I think so.



- Camera cuts back to Chuck's face as he turns towards his friends, appearing a bit relaxed and comforted that they're now here for him.



- Camera cuts back to the dashboard shot of Brian, who now has a very mischievous look on his face (proving he wasn't genuine at all a moment ago),

BRIAN

Good.

Brian guns it, pulling twenty feet ahead.



- Camera backs out to outside the car, showing Chuck get up and approach the truck.
- As Chuck gets close, the truck takes off and he's left in the dust.

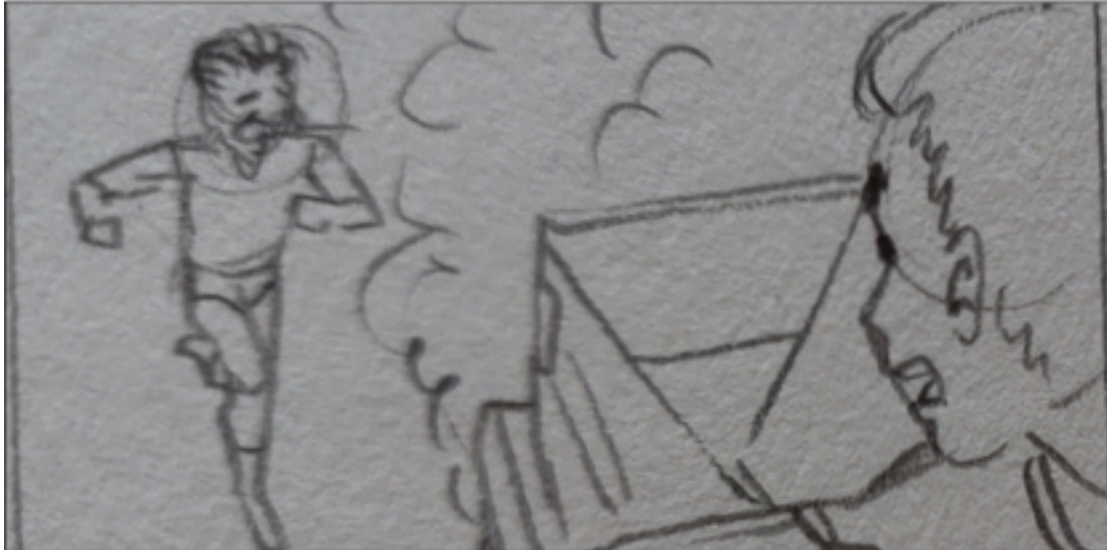


- Camera closes in on Chuck's expression of surprise, embarrassment, and shame as the dust clears.

CHUCK

Guys, c'mon.

Chuck chases after the truck.



- Camera cuts to the side of the truck next to the passenger window looking back towards the tail end.
- Chuck is chasing behind the truck trying to catch up and hop in the back.
- Victor sticks his head out the window to yell at Chuck, showing the back of his head on the right side of the shot.

VICTOR

Thanks for ruining our trip.



- Camera cuts to a side profile shot of the truck and Chuck running close behind.

- The guys repeatedly taunt Chuck as the truck continuously slows down, lets Chuck get close, then takes off again.
- This continues as the truck and Chuck head off into the distance.

CHUCK

Now guys, wait a minute, wait for me.

Brian slows just enough for Chuck to catch up with them before driving off again. This goes on for a while before he relents and allows Chuck into the truck.

# THE END OF EPISODE 1

