

BURN, HOLLYWOOD, BURN

An Alan Smithee Film

by

Joe Eszterhas

Produced by Ben Myron

First Draft Screenplay

June, 1996

A Hungarian walks into a room.
There are a hundred people in the room.
One person in the room has an ingrown toenail.
The Hungarian walks straight up to the person
with the ingrown toenail.

He steps on it.

-- Apocryphal.

To the Reader

From Joe Eszterhas

The style of this film is that of a full-length documentary.

The characters speak to the camera... but the camera should pick up settings and, occasionally, the other people in them.

The cutting should be tight and fast-paced.

The words, of course, are sacrosanct.

To The Reader

From Alan Smithee

Eszterhas is giving editing advice and worrying about the camera?

He should worry about his sacrosanct words.

Many of them can be cut.

They will have to be cut to get this movie made.

To The Reader

From Joe Eszterhas

The piece should have a documentary reality that we have never before seen on the screen.

It should have grit, humanity, authenticity, realism, and humor.

To The Reader
From Alan Smithee

It should have the grit, humanity, authenticity, realism,
and humor of:

William Friedkin's "French Connection," Richard Lester's
"Help," Spielberg's "Duel," Richard Marquand's BBC Beatles
biography, Oliver Stone's "Talk Radio," DePalma's
"Greetings," Robert Frank's "Cocksucker Blues," Malick's
"Badlands," Downey's "Putney Swope," Bob Rafelson's
"Pumping Iron," Peter Davis's "Hearts and Minds,"
Richardson's "The Loved One," Barbara Koppel's "Harlan
County, U.S.A.," Kubrick's "Dr. Strangelove," Edward R.
Murrow's "Person To Person" interview with Robert Evans,
Warren Beatty's "Reds," Nick Broomfield's "Selling of A
Serial Killer," Tim Burton's "Beetlejuice," Rob Reiner's
"This is Spinal Tap," Sidney Lumet's "Network," Sidney
Pollack's "Tootsie," Scorsese's "The Last Waltz," Andre
Gregory's "My Dinner With Andre," Roger Ailes's political
ads, Sam Peckinpah's "Bring Me The Head of Alfredo
Garcia," and Alan Smithee's "TRIO."

And anything and everything by The Hughes Brothers.

And anything and everything in the Barbara Walters
specials.

At Taverna Tony in Malibu. Alan Smithee and Joe Eszterhas.
Overheard.

Joe: "I'll never sell this script. We'll never get this movie made."

Alan: "You sold "Showgirls." If you got "Showgirls" made, you can get anything made."

Joe: "Thanks a lot, Alan."

Alan: Chin up, lad! The big advantage is that this is 'An Alan Smithee Film' from the start."

Joe: "That's reassuring, Alan."

Alan: "You still seem... skittish."

Joe: "Do you think I'll get sued?"

Alan: "Who's your barrister, lad?"

Joe: "Patricia Glaser."

Alan: "Not a chance."

This is a work of fiction.

FADE IN:

EXT. A NEW YORK STREET - NIGHT

Three men are standing with their backs to us next to a hot black sports car. It is dark and shadowed.

The man in the middle turns to us. It is Arnold Schwarzenegger. He looks great. He has a souped-up, sawed-off shotgun in his hands.

ARNOLD (quietly)

Don't fuck with me!

And he fires the shotgun right at us.

The man on his left turns to face us. It is Bruce Willis. He looks great. He has a souped-up, sawed-off shotgun in his hands.

BRUCE (quietly)

Don't fuck with me!

And he fires the shotgun right at us.

The man on the far right turns to face us. It is Sylvester Stallone. He looks great. He has a souped-up, sawed-off shotgun in his hands.

SLY (quietly)

Don't fuck with me!

And he fires the shotgun right at us.

A long beat, as they stand there, staring at us, and then --

ALL THREE OF THEM (together)

Don't fuck with us!

And they fire their shotguns simultaneously at us.

Wayne Jackson, a young black man in his 20's whom we will meet later, is the first assistant director.

JACKSON (yells)

Cut!

Everyone on the set cheers and applauds. Arnold and Bruce and Sly grin.

James Edmunds stands off to the left. He is the producer. He is 50 years old, a strikingly good-looking man but running a little to paunch. His face is plastic-surgeon chiseled. His hair is remarkably thick, wavy, and blonde.

JAMES (to the actors)
Star fucking power, guys! It's gonna
blow everybody away!

The actors laugh. James laughs with them and high-fives them.

A strange, apparition-like figure steps up to James Edmunds and the actors. He is 54, a wiry, almost skinny man. He is dressed all in khaki. He wears a khaki baseball cap and khaki pants and a khaki shirt buttoned to the top. He has an African stick in his hand with a carved head at the top of it.

His name is Alan Smithee. He is the director of the movie.

SMITHEE (to actors and James,
quietly)
Shall we do it again then?

He has a thick English accent.

JAMES (gruff)
No. They nailed it.

SMITHEE (after a beat, quietly)
Did they?

JAMES (to actors)
Did you nail it, guys?

ARNOLD
It's good!

BRUCE
That's it, baby.

SLY (to Smithee)
Print it, Alan.

SMITHEE (after a beat,
to James)
Are you quite certain.

JAMES (quietly)
Don't fuck with me!

A MOVIE SCREEN

On screen, Arnold and Bruce and Sly standing there firing their souped-up, sawed-off shotguns simultaneously at us.

ALL THREE OF THEM TOGETHER
Don't fuck with us!

The action freezes and we see the words: Coming to a theatre near you May 28.

And then, on screen, superimposed over the three frozen figures, we see a beautiful golden police badge... with the three figures engraved on it... and then over it, in gigantic letters, the word TRIO.

We hold on the image of the three figures inside the golden police badge with the word TRIO over it for a long beat.

A MOVIE POSTER

It is on a wall. In big letters, the word "TRIO" superimposed over the police badge with the three engraved figures.

On top of the poster, in gigantic letters, left to right -- WILLIS... SCHWARZENEGGER... STALLONE.

We hear the sound of a man clearing his throat.

JERRY GLOVER

He is 42. He is the president of Challenger Films. He was once a thin man but he has put on some weight. He wears a black Armani suit. He will wear, throughout the film, nothing but black or white clothing. He is a very short man.

The "Trio" poster is on the wall behind him. His office is filled with priceless Aztec art.

A line across the screen identifies him and his position. Every new character will be introduced this way.

He looks like he is having difficulty speaking. He looks like he is going to cry.

JERRY
We were... set. Set!
(a beat)
God.

A beat; he clears his throat again.

JERRY

The critics loved it! A two hundred million dollar budget and the critics loved it! Bruce and Arnold and Sly together and the critics loved it! Real violence and the critics loved it!

(a beat)

Can you imagine?

It is almost a croak.

JERRY

No "Ishtar" talk, none of that "Waterworld" gossip garbage.

A long beat. He puts his head down and then looks up.

JERRY

We would've outgrossed "E.T." I'm saying that officially, one hundred percent on the record!

ALAN SMITHEE

He looks thinner than when we first saw him. He is unshaven. He still wears his khaki baseball cap and a khaki shirt, but it hangs over polka-dot boxer shorts and Keds.

He is in a white, padded room. Two beefy male attendants all in white are staring at him. A long beat as he stares at them, and then, suddenly --

SMITHEE (yelling)

Buggers! I fuck-all fixed the
buggers!

It is a cawing, gravelly screech, the hellish voice of a mad Shakespearean witch.

JAMES EDMUNDS

The producer sits under a "Trio" poster in his office at Challenger Films. He wears a black Armani suit. He will wear, throughout the film, nothing but black or white clothing.

His office is filled with priceless Incan art.

He speaks very calmly.

JAMES

I felt when I read the first draft that we had a hit movie. That was before either Arnold or Sly or Bruce were cast. The problem in the first draft was that the characters that became Arnold and Bruce died. The character that became Sly had an un-redemptive arc.

ARNOLD SCHWARZENEGGER

He sits on the patio of his restaurant in Santa Monica. He is smoking a cigar.

ARNOLD

I didn't see any reason why my character should die.

BRUCE WILLIS

He sits in a Planet Hollywood wearing a Planet Hollywood jacket. He is smoking a cigar.

BRUCE

I'll consider it, I said, but only if I don't die.

SYLVESTER STALLONE

He sits in the living room of his home, contemplating a Rodin bust. He is smoking a cigar.

SLY (smiles)

Redemption was good for Rocky Balboa. It was good for John Rambo. It's good for the soul and it's good for box office.

ALAN SMITHEE

SMITHEE (very loud)

They all fucking died, didn't they?

He screeches it in that horrible voice.

JAMES EDMUNDS

In his office.

JAMES

When I heard that Arnold and Bruce and Sly were all interested, I knew the script would need a little work. We brought in six writers, but I never for a moment thought we were compromising the integrity of the material.

SHANE BLACK

He sits sipping coffee nervously and running his hands through his hair. Behind him is a vintage poster for a David Goodis novel.

SHANE

When I heard that Arnold and Bruce and Sly were being cast in my script, I knew my script was history and that I was dead meat. I also knew I'd be very rich.

JOE ESZTERHAS

He sits in front of a Keith Richards painting, chain-smoking. He desperately needs a haircut.

JOE

I felt that I could underline the parenthetical and irrelevant homo-erotic aspects of the relationships without of course dwelling on it in a sexual context.

DAVID MAMET

He sits in a very bare room with quotes from Bertolt Brecht scrawled on the white wall.

MAMET

Could Sly Stallone talk Mamet? In my mind, he has a God-given gift to talk Mamet.

WILLIAM GOLDMAN

He sits at the side of the pool at The Four Seasons Hotel in a white robe.

BILL

I knew I wasn't dealing with Redford and Newman or Redford and Dustin or even Dustin and Roy.

(he shrugs)

I wrote a Burt Reynolds movie once.

ROBERT TOWNE

He is sitting at the Rose Cafe in Venice, pen in hand, staring at a legal pad in front of him. The tables around him are filled with other writers holding their pens and staring at legal pads.

BOB

I wanted to spend time with the actors so I could blend their personae into the parts.

(he shrugs)

They were busy. I did speak to Arnold.

ARNOLD SCHWARZENEGGER

He is sitting on the patio, smoking his cigar.

ARNOLD

He asked me what brand cigar I smoke. I told him.

RON BASS

He is sitting on a park bench. He has five or six scripts spread out around him.

RON

I see my function as a screenwriter as helping to fulfill the director's vision. In this case, there was no director yet. I felt blocked creatively.

ALAN SMITHEE

In his padded cell --

SMITHEE (yelling)
Harlots and buggers! Buggers all! I
wanted Robert Bolt! I wanted Paddy
Chayevsky! They gave me barbarians!
They gave me asslicks!

SHANE BLACK

SHANE
They brought me back in at the end for
a polish. I was polishing the script
I had originally written. I didn't
recognize a word of it.

JERRY GLOVER

He is the president of Challenger Films. He sits in his
office.

JERRY
We had a fucking sensational script!
James really put it together.

JAMES EDMUNDS

JAMES
We had a fucking home run! I
scissored all the drafts, then pasted
it together. Ivan Reitman and Don
Simpson taught me that. Selznick used
to do it.

ARNOLD SCHWARZENEGGER

He puffs on his cigar.

ARNOLD (smiles)
I didn't die.

BRUCE WILLIS

He puffs on his cigar.

BRUCE (smiles)
I didn't die.

SYLVESTER STALLONE

He puffs on his cigar.

SLY (smiles)

I was redemptive enough to shoot it
plus I knew I'd do my own polish when
I ad-libbed it.

JERRY GLOVER

JERRY

When James suggested that Alan Smithee
direct it, I said no way. James
talked me into it.

JAMES EDMUNDS

JAMES

When Jerry suggested Smithee to
direct, I said forget about it. Jerry
talked me into it.

ALAN SMITHEE

In the white padded room, Alan Smithee cackles crazily,
coughs, then cackles over the cough.

JERRY GLOVER

JERRY (with feeling)

James made a mistake. I love James,
he's made some great movies. It was a
mistake. I don't blame him. We all
make them.

JAMES EDMUNDS

JAMES

Jerry made a mistake, okay? No big
deal. It happens. I love Jerry.

GARY SAMUELS

He is 28, an agent at the Creative Artists Agency. His
window overlooks Wilson's House of Suede. He is good-
looking, earnest, and articulate.

GARY

I was surprised when James and Jerry came to me about Alan directing the picture. Alan was a brilliant cutter, but he had spent his whole life in editing rooms. This was a very big picture with a very big budget.

I asked them why they wanted Alan to do it and they said all the right things. Alan had edited a great many big-budget action pictures and everyone in town knew that Alan badly wanted to direct.

A long beat -- he wanders to the window and looks out.

GARY

But the real reason James and Jerry wanted him, I felt, is that they viewed him as controllable. They both felt they could tell him what to do on the set. Alan is a very sweet man.

ALAN SMITHEE

SMITHEE (screaming)

Give me my bloody pills, you bloody Nazi!

The male attendants stare at him.

AN ATTENDANT

Say please.

SMITHEE (screaming)

Please!

JERRY GLOVER

JERRY

Controllable? God no. I don't run this studio on the basis of who's controllable.

(he laughs)

Why would I do that? This isn't about control, it's about art, it's about entertaining people.

(a beat, then gently)

Making ticket buyers' lives a little bit better for an hour and thirty-six or an hour and forty-two.

JAMES EDMUNDS

JAMES

All I am is a producer, okay? I don't have any control. All I do is make suggestions. What's wrong with that? That's not a crime, is it? To make suggestions?

(he smiles)

I would be lying to you if I said I don't make suggestions.

ALAN SMITHEE

He is gobbling pills and talking nervously, quickly, as he takes them.

SMITHEE

They said we'd be mates. They said I was the director and they'd be my mates. That's what the buggers said. That was before they told me I'd never work in film again. That was before James Edmunds threatened to kill me. I killed them, didn't I? The fiends! What fiends!

WAYNE JACKSON

He is 27, the assistant director on TRIO whom we met in the first scene.

He is on a lot, outside a sound stage -- we see activity behind him.

WAYNE

First day on the set, I looked at Smithee.

(he shakes his head)

I mean, listen to this, man! He talks in a whisper. He's wearing his khaki shit -- that's all he wore through the whole shoot. He's so pale he looks like he's going to pass out. He keeps sipping on his cups of tea. He keeps talking about these old Brit directors he fawns over: Ken Russell and Karen Reisz. One day, Bruce is ready and I go into Smithee's trailer and tell him and he's reading this big book. I look at it. It's War and Peace. Bruce had to wait, man!

JANEY TUIGO

Janey is 28, a tired, nice-looking young woman. She was the 2nd Assistant Director on "Trio."

She talks on a sound stage. An actress is being lighted in the background. She looks a little like Sharon Stone's stand-in.

JANEY

Alan is one of the gentlest men I ever met. He was standing there shooting a scene with Arnold and Sly and James Edmunds was on the set and Arnold and Sly were disagreeing, very vocally, about the scene, and James was yelling, James was always yelling, and Alan was standing there with his khaki baseball cap pulled down.

(a beat, she looks
reflective)

I saw him rubbing something in his hand.

(a beat)

He showed it to me. It was a stone, a quartz stone with hieroglyphics carved into it.

(a beat)

He said to me, very quietly, "It's Tibetan, you know, I rub it. It's holy."

She stands there looking at the camera, moved. Wayne Jackson, the young black first A.D. comes up to her.

WAYNE

Where's Sharon?

JANEY

In her trailer.

WAYNE

We're ready. Go get her.

ALAN SMITHEE

In the white room, he quietly rubs a white quartz stone with hieroglyphics carved into it. He is smiling. He looks at peace.

SMITHEE (in a whisper)

I tried my best. I'm a professional.

VILMOS ZSIGMOND

He was the cinematographer on TRIO. He is in his 60's, a strong, vibrant man. He talks on another movie set as he is looking at the lighting.

VILMOS

I'm Hungarian, you know? And Alan Smithee is English. Very English, you know? And here is Bruce and Sly and Arnold and James Edmunds. This is combat, you know? Action picture. Violent. And Smithee is trying to make decisions. Quietly, always quietly. I was there once when James Edmunds said he would kill him, but James Edmunds always says that.

(he shrugs)

Everybody pushed Smithee around. Me too, sure, but even the A.D.'s did. The producer, sure. Arnold, Sly, Bruce, of course. But the A.D.'s?

WAYNE JACKSON

He is on the set -- people are waiting.

WAYNE

Hey, man, he wasn't in charge. Somebody had to be. The studio was watching what was going down. I'm not ashamed to say I was trying to get their attention.

(a beat)

Spike doesn't sit there at the Knicks games for nothin, either.

He looks at his watch. He sees Janey Tuigo, the second assistant director.

WAYNE

Where the fuck is Sharon?

JANEY

She's still in her trailer.

WAYNE (impatiently)

What the fuck is she doing?

JANEY (simply)

She's doing the scene with Mimi.

Wayne rolls his eyes.

JAMES EDMUNDS

He is sitting on his back patio at the Malibu Colony wearing white -- a t-shirt and swim trunks. He has a Diet Coke in his hands and is watching the sea.

JAMES

Threaten to kill him?

(he laughs)

I was kidding. It was after dailies one night. They sucked. I said --

"If I ever see dailies like that again, I'm going to kill you."

(he laughs)

He didn't say a word to me, he just stared.

(he smiles)

You know what? It worked. I never saw dailies like that again.

A beautiful young blonde woman in a bikini comes off the beach toward James and the camera.

JAMES (smiles)

Say hello, Alessandra.

THE BLONDE (to camera)

Hello.

JERRY GLOVER

He is at a park with his wife, his two little girls, and their two nannies. His wife is an attractive woman, significantly taller. The little girls are adorable. The nannies are stern-faced Sri Lankans.

Jerry is riding the teeter totter with one of the little girls as he talks. He wears a white t-shirt and shorts.

JERRY

I'm absolutely one hundred percent on-the-record certain that James Edmunds would never threaten to kill anyone.

I've known him twenty years. He is a decent and gentle human being. Even if he says he did threaten to kill him, he's just kidding. He's a great kidder.

ALAN SMITHEE

In the padded cell, the pills have worked. He is calm, reflective.

SMITHEE

I had edited forty movies. I sat in a dark little room doing whatever I wanted with the footage. I felt like God. No one had ever threatened my life. Directors would take all the credit and thank me profusely. They gave me boxes of Monte Cristos. Dick Donner gave me a Jaguar once. I never had any reason to be frightened before. Wouldn't you be frightened if someone threatened to take your life?

GARY SAMUELS

The young agent is walking through the shadowed darkness of the CAA garage. He looks around nervously.

GARY

Off the record, okay? If you use this I'll get Bert Fields to sue you. Everybody in this town knows that James Edmunds has a history of violence. He was on an MGM flight coming back from New York. He'd ordered a special meal. A Pinks hotdog. He was still eating meat then. The hotdog was burned. He beat the shit out of the steward. He beat the shit out of the chef. It cost him five million dollars. He stopped eating meat.

JERRY GLOVER

He stops rocking up and down on the teeter-totter in the park.

JERRY

That is officially, unofficially, categorically, completely, one hundred percent not true!

JAMES EDMUNDS

He sits on the back patio of his Malibu Colony House with the stunning blonde next to him.

JAMES (grins)
I've had a lot of hit movies in this town. I've dated a lot of beautiful women.

He touches the blonde's cheek caressingly with the back of his hand.

JAMES
People get jealous. They make stuff up.
(he smiles)
I wouldn't hurt a fly, would I, Francesca?

The blonde smiles at him uncertainly.

THE BLONDE
Alessandra.

JAMES (smiles)
Alessandra. Would I?

THE BLONDE
No, James.

James smiles, then turns to camera.

JAMES
Hey, that's a line out of a DePalma movie, isn't it?

GARY SAMUELS

He sits in the darkness of the CAA garage in his BMW.

GARY
As the shoot went on, Alan became quieter. He said everything was fine, but... He was alone. He reveres his wife and family, but they were back in England. He was living in that little apartment in Studio City, going to the set, watching dailies 'til late, and then going home to the empty apartment.

He shakes his head.

JANEY TUIGO

She is smoking a cigarette outside the sound stage.

JANEY

I'd see him in the office on the weekends. He was editing the footage even as he was shooting it. I asked him once if he wanted to eat dinner with me and he said he'd be working all night. He started talking to me about his wife and his daughters right away. I guess maybe he thought I was coming onto him. Maybe I was coming on to him. I liked him.

MYRNA SMITHEE

She is 49, a well-kept woman. She works in their garden behind the big Tudor house in Kent, south of London. She wears a straw hat and works in the garden as she talks. She speaks with an English accent.

MYRNA

We did try living in Los Angeles for a bit, all of us. The girls were pre-pubescent. They didn't really take much to Los Angeles. I didn't either, really. Alan and I felt the girls would be exposed to a different world when we went there, but then we discovered Los Angeles to be a very homogeneous society -- whites with the whites, Africans with the Africans, the Spaniards with the Spaniards. We decided the girls could learn more about life here. It was a mutual decision.

ALAN SMITHEE

SMITHEE (subdued)

Myrna and I have been married nearly thirty years. It's a long time, that.

(a beat)

I was forced to live in Los Angeles eight months of the year many years ago. I have to support my family.

(a beat)

I would miss them very much sometimes. I wondered if they were missing me as much.

JERRY GLOVER

In the background, his daughters are running up and coming down a slide. His wife and the Sri Lankan nannies stand by.

JERRY

He was doing a good job on the picture. I know it wasn't easy but it never is. Neither Arnold, Sly, nor Bruce walked, and that was the main thing.

(he smiles)

This was the all-time testosterone production and we finished the shoot. Overall, we were pleased with the dailies. I admit I thought about it but I'm glad I didn't downsize Smithee during the shoot. I'm not comfortable with work-force-imbalance-correction.

JAMES EDMUNDS

He is on his way to a black Porsche outside his house in the Malibu Colony.

JAMES

It worked, okay? It fucking worked! When we wrapped, I felt great.

WAYNE JACKSON

He is watching a woman who looks like Sharon Stone laughing with another blonde woman on the set.

WAYNE

He didn't even say "Wrap!" I did. He didn't even hug Arnold or Bruce or Sly. I did.

BRUCE WILLIS

A gleaming big-hog Harley comes roaring up to a red light. Bruce wears a black helmet and a black motorcycle jacket. He turns to the camera when the big bike stops.

BRUCE

I thought he was cool. If I wanted something, I got it.

The big Harley roars away into the distance.

ARNOLD SCHWARZENEGGER

A gleaming big-hog Harley comes roaring up to a red light. Arnold wears a black helmet and motorcycle jacket. He turns to the camera when the big bike stops.

ARNOLD

He was a good director. If I wanted to change a line, he never argued.

The big Harley roars away into the distance.

SYLVESTER STALLONE

A gleaming big-hog Harley comes roaring up to a red light. Sly wears a black helmet and motorcycle jacket. The helmet's visor is down. He turns to the camera when the big bike stops. He never flips up the visor. We never see his face.

SLY

I am a writer. He respected that.

JANEY TUIGO

She is leaning against a trailer near the set. She looks exhausted.

JANEY

I asked Alan -- I guess you really believe in ad-libbing and impromptu stuff. "Well," he said, "I worked with Ken Russell a lot, Ken did it all the time." Did it work? I asked him. "Hardly ever," he said.

GARY SAMUELS

He is eating breakfast in The Four Seasons dining room. He has a gigantic mound of fruit in front of him. He eats as he speaks.

GARY

When the shoot ended, word of mouth on it was so good that I instantly started to get other offers for him. Some of them were very big money offers.

(MORE)

GARY (CONT'D)

He was sitting in my office one day when I was telling him about the offers. He was holding a strange stick with a carved black head on top of it. All he did was look at his stick when I told him the fortunes that Jeffrey and Joe and Mark were offering him.

What is that stick? I finally asked him. He smiled very happily. "It's a Tanzanian fighting stick," he said. He said he wanted to go to Tanzania and Tibet.

(a beat)

In retrospect, that was a sign and I missed it. Although, you know, a lot of people want to go to Tanzania and Tibet. Gere goes to Tibet all the time.

ALAN SMITHEE

SMITHEE

I do want to go to those places.

(a beat)

I know Myrna and the girls don't want to come, but I want to.

(a beat)

Sometime.

A long beat; he looks sad.

SMITHEE (to an attendant)

May I have my travel books, please?

THE ATTENDANT

It's not time for them, Alan.

SMITHEE (sadly, to camera)

When I was in Los Angeles, I often visited the LaBrea Tar Pits. That, too, is a holy place.

JERRY GLOVER

The Sri Lankan nannies are putting the two girls into a black Toyota Land Cruiser.

Jerry and his wife, Ann, are getting into a black Porsche identical to James's which is parked in front of the Land Cruiser.

ANN

Why weren't Tom and Nicole in the park today?

JERRY

I don't know. We'll try again next weekend.

As they get into the Porsche and Jerry starts it up, he talks to the camera.

JERRY

He edited fast and tight. We had a release date to make and you can imagine the hype on the movie. The biggest budget in history and Arnold and Bruce and Sly! Motherfucker!

His wife gives him an ugly look

JERRY (defensively)

They can't hear me! They're in the Toyota!

JAMES EDMUNDS

His Porsche is parked at sunset high in the Malibu hills. The camera shoots him from the side, so we see the setting sun... and we also get a glimpse, as he talks, of something near his lap. It is bright red hair, bobbing up and down.

JAMES

We didn't even have to look for tie-ins, they were coming to us. Burger King, Pizza Hut, everyone! We'd open it in 7,000 theatres. We knew it was critic-proof.

THELMA GINSKY

She is in her late 40's, with bags under her eyes and glasses. There is a whirling editing machine behind her as she speaks. She is an assistant editor.

THELMA

He's the best cutter in the business, so I didn't have much to do. He was staring at some footage and smiling. He looked very pleased.

(MORE)

THELMA (CONT'D)

I smiled at him smiling. I said,
"You're pleased with yourself, aren't
you?" He said, "I am indeed. I have
managed to make a movie that's pure
shit."

JAMES EDMUNDS

The Porsche is still high up at sunset in the Malibu
hills. The bright red hair, bobbing up and down, is still
in his lap.

JAMES

He was insecure. Most artists are.
He under-rated what he had done. He
was too close to it. He was blinded
artistically. What I saw was...

(a beat, his voice goes up)

Great!

The red hair stops bobbing.

JERRY GLOVER

He drives the Porsche, his wife Ann is sitting next to
him. He is smoking a big cigar.

JERRY

I don't like guys who hype. I don't
like guys who say -- Isn't this great?
I like guys who say -- This is shit.

He starts to cough a little bit, the cigar in his mouth.

JERRY

They're honest. They're artists.
They'll always do well in this
business.

THELMA GINSKY

In the editing room.

THELMA

They hated his first cut. James
Edmunds completely recut that picture
himself. I saw James in the editing
room with Alan. Alan was objecting to
what James was doing.

(MORE)

THELMA (CONT'D)

Here is the greatest editor in the world having his picture recut by a rank amateur.

"James," Alan said, "please. You can't do this. This movie has my name on it."

"Yeah? Take it off," James said, "use Alan Smithee."

"I am Alan Smithee!" Alan said.

James laughed in his face. "You and a thousand others," he said.

JERRY GLOVER

As he drives the Porsche, Ann sitting next to him, cigar in his mouth, coughing.

JERRY

I wouldn't say that James recut that picture any more than I'd say that I recut it or that James and I wrote it. What I liked about Alan is that he had the spiritual maturity and the artistic balance to listen to the suggestions.

He starts to cough hard, the cigar still in his mouth.

ANN

Oh for God's sake, Jerry, you're going to choke!

She takes the cigar out of his mouth and throws it out the window.

WAYNE JACKSON

He is laughing.

WAYNE

He listened to anything. He was a pincushion.

JAMES EDMUNDS

He sits in the Porsche, looking at the sea. He has a cigar in his mouth that he is chewing.

JAMES

He would often disagree with me. Then
I would overrule him.

A woman's hand reaches to the cigar with a gold lighter.
(We don't see her face.)

JAMES (to woman, hard)

I chew it, I don't smoke it! This
shit's poison! Do you want to kill
me?

GARY SAMUELS

He stands in front of The Four Seasons, waiting for his
car to be brought up.

GARY

Of course he would disagree, he has
his artistic integrity.

As he speaks, we see that all the cars being brought up
are black Porsches, black BMW's, and black Land Cruisers.

GARY

It's true that sometimes when he
disagreed Jerry would threaten to fire
him. It's true that Alan didn't want
to get fired. It was his first
picture as a director. It would have
been disastrous for his career.

JERRY GLOVER

As he drives his Porsche --

JERRY

I can say categorically, one hundred
percent on the record, officially and
unofficially, that I never ever
threatened to downsize him. I don't
behave that way with the talent.
Maybe James threatened to downsize
him, but not me.

JAMES EDMUNDS

He drives his Porsche very fast, around other cars. He is
chewing his cigar. There is a woman next to him with
long, very red hair, but we don't see her face.

JAMES

I never threatened to shitter him, I threatened to kill him but I was kidding. I'm not a fucking bully! I'm not some kind of batshit street thug! It's about the talent! It's always about the talent! Maybe Jerry threatened to shitter him, but not me.

ALAN SMITHEE

He has his head down.

SMITHEE (in a chant)

I cut the picture, I didn't cut the picture, they cut the picture. I cut the picture, I didn't cut the picture, they cut the picture. I cut the picture, I didn't cut the picture, they cut --

He is getting louder, more upset. An attendant slams a big book down in front of him. We see the title -- Travels in Tibet.

SMITHEE (smiles)

Lovely!

JERRY GLOVER

He drives the black Porsche, Ann next to him.

JERRY

He didn't have final cut, of course he didn't. What director really does except Spielberg and Kubrick? All the rest are negotiable. We had final cut. The studio had final cut. He liked our cut. The Three Guys liked our cut.

A black Porsche coming toward them suddenly swerves into their lane, just missing them, and keeps roaring. We -- and they -- see that James Edmunds is driving it. There is a red-headed woman next to him but we -- and they -- can't see her face.

JERRY (happily)

Hey, James!

He waves toward the Porsche, it is long gone.

ANN

Was that Aloe Vera with him?

JERRY

He broke up with Aloe Vera.

ANN

Was it Alessandra?

JERRY

I don't think so.

ANN

Was it Francesca?

JERRY

I don't think so.

ANN (bitterly)

You men always have your dirty little secrets, don't you?

Jerry looks at her, startled.

JERRY (placatingly)

Come on, honey.

ALAN SMITHEE

He is reading his Tibet book. He suddenly looks up, wild-eyed, desperate.

SMITHEE

I hated the cut! I hated it! Hated it!

AN ATTENDANT

Easy there, mate. Let's contemplate Tibet.

Smithee gives him a suspicious look.

ARNOLD SCHWARZENEGGER

He is in the gym, working out with weights.

ARNOLD

It was a good cut.

BRUCE WILLIS

He is in the gym, working out with weights.

BRUCE

It worked for me.

SYLVESTER STALLONE

He is in the gym, working out with weights.

SLY

Yo.

JAMES EDMUNDS

He is swerving the Porsche wildly around traffic. The cigar is chewed down, sopping wet, but still in his mouth.

JAMES

It was my cut. Ask anybody. The studio approved it. I cut it!

He spits the wet cigar out the window suddenly. It blows back into the car.

A WOMAN (next to him)

Yuck!

We don't see her face. He never looks at her.

JAMES

Sorry.

JERRY GLOVER

He stands outside his Beverly Hills home as The Sri Lankan nannies and his wife are taking the little girls out of the Land Cruiser and marching them into the big house.

JERRY

We cut our pictures ourselves. I wasn't in the editing room myself, granted, I never infringe on the talent, but we cut it. I love James, I really do, but you know how it is... creative egos.

He smiles.

ALAN SMITHEE

As he stares at his Tibetan book -- we see photos of blissful monks.

SMITHEE

That bloody bastard took it from me
and bloody cut it himself! He gave it
to the studio and that bloody stupid
dwarf said thank you!

GARY SAMUELS

He is still waiting for his car in front of The Four
Seasons. The procession of black Porsches and BMW's and
Land Cruisers continues.

GARY

There was an increasing sadness about
Alan, yes. He felt that he'd had
nothing to do with shaping the script.
That was true. He felt that James and
The Three Guys had tried to direct it
for him. That was true. He felt that
James had taken it from him and edited
it. That was true. I felt Alan was
over-reacting. I tried to tell him it
was his first movie. What he was
describing was par for the course. It
happens all the time.

(a beat)

Here it is!

He heads for a black Porsche -- it is identical to Jerry
and to James's car.

ARNOLD SCHWARZENEGGER

He is working out.

ARNOLD

Interfere with a director? Never. A
director is my best ally.

BRUCE WILLIS

He is working out.

BRUCE

Interfere? I've worked with the best
-- DePalma, Tarantino, Terry Gilliam,
Luc. Do you think the best would want
to work with me if I did that?

SYLVESTER STALLONE

He is working out.

SLY

Never! I am a director! Did you see
"Paradise Alley"?

ALAN SMITHEE

He closes the Tibetan book -- the attendants look at each other apprehensively.

SMITHEE (quietly)

I felt something was very wrong. With me. I couldn't concentrate. I had to give up on "War and Peace." I walked around the Tar Pits and they suddenly seemed a vision of hell. I'd call Myrna and the girls and find myself...

He starts to choke up.

SMITHEE

Even Tibet and Tanzania stopped interesting me.

MYRNA SMITHEE

Nicely dressed, she is having a very fancy dinner at the Dorchester Grille. Three silver trays of meat are around her. She is selecting from each as she talks.

MYRNA

Usually when he spoke to us he asked about the dogs -- we have two Aussie shepherds -- and the girls' boarding school and their boyfriends. A little bit of home and normal life. But now when he called... I couldn't figure it. He said everything was fine with the movie but his voice was broken. I thought for a moment he was having an affair and then I dismissed it. We have been very lovingly married for almost thirty years now.

(a beat)

Did you take enough of the beef, dear?

And for the first time we see that she is with a slightly overweight, good-looking man in his 50's.

THE MAN

Yes I did, dear.

MYRNA (to the camera)

My... cousin... Andrew.

Andrew smiles at the camera.

ALAN SMITHEE

He stares at the table. Tears well in his eyes. One of the attendants rolls his eyes.

THE ATTENDANT

Steady, mate.

JAMES EDMUNDS

He is in his office, his legs up on his desk. He wears another beautiful black Armani suit. He has a vase of flowers near him. As he speaks, he is caressing an orchid.

JAMES

He was down, I could tell that. I've got a heart. Artists, you know? God love 'em. So I took him out to dinner at The Grille. I told him he'd done a great job and the movie would make us all richer. He was humble about it. He said he hadn't really done anything on the movie and he said he wasn't rich. All right then, I told him, you will be. He thought that was funny.

He was sitting there like a sack of shit in his khaki. Jesus Christ, the fucking guy would drive me crazy with that khaki and he had this goofy stick that he kept holding.

I said to him: Alan, you know what's wrong with you? I'll tell you what's wrong with you.

Pussy hair is stronger than universal cable. You gotta get laid, that's what's wrong with you. He laughed at that.

MICHELLE RAFFERTY

She is 23 years old. She has a mane of bright red hair. She is built like a Japanese rubber doll. She is a young woman who is all pout.

She sits in front of a mirror in black bra and panties as she talks, trying different shades of bright neon-colored lipstick.

MACHI

I was over at Bob's house when James called and explained it to me and so Cindy and I went to The Grille just like James said and sat across from the two of them. After a while I turned to James and smiled and went over to their booth and you know -- Hi, James, Hi, Michi, like it was a big surprise and then he introduced me to Alan and Cindy came over too and we sat down with them.

JAMES EDMUNDS

In his office.

JAMES

Wait a minute! Let me get this straight! She said what? You mean I'm supposed to answer every loony-tune allegation that every dumb bimbo in this town makes? Get outa here! I'm not a pimp, I'm a producer!

MICHELLE RAFFERTY

In front of her mirror.

MACHI

Alan, though, he's not saying much, I'm sitting next to him. He's all tucked into his jungle outfit holding his stick. I take the stick from him and it's got a black head on it and I sort of kiss the lips on its black face --

She aims a kiss at the mirror, tries another shade of lipstick.

MICHI

-- and Alan takes the stick from me and says, "Oh, I don't think we're ready for that, love."

JAMES EDMUNDS

In his office.

JAMES (upset)

I have absolutely no recollection of anybody even joining us when I took him to dinner at The Grille. You know what probably happened is that some bimbo saw us there and made this whole story up so she can sell it to The Enquirer. Yeah, I told the guy he needed to get laid, but I was trying to help him as a friend. What I was saying to him was -- Fly your wife over here, that's all.

ALAN SMITHEE

He is staring at the table, soundlessly crying.

MICHELLE RAFFERTY

She puts more mirror lights on -- her red hair is a wildfire.

MICHI

"Oh yes we are," I say to Alan, and he laughs. Now he is looking at my breasts and James orders another bottle of Cristal and Alan is chugging it down. After a while James leaves with Cindy -- he calls her Alessandra -- and I know Alan is pretty drunk. He's letting me play with his stick by now and I'm really playing with that head and we have another bottle of Cristal that James has left instructions with Michael the Maitre 'D to be brought over. We chug that, too.

ALAN SMITHEE

He cries -- no longer soundlessly, the tears flowing down his cheeks.

MICHELLE RAFFERTY

She kills some of the mirror lights -- it is almost dark in the room now, looks at herself in the mirror, looks away. A long beat.

MICHI (finally)

We went to his place.
(a long beat)

God.

A long beat -- she looks at herself in the mirror, then away.

MICHI

It's a hole in the wall in Studio City. It's worse than a hotel room.

(a beat)

There was nothing there.

(a beat)

Nothing on the walls. The furniture still had plastic covers.

(a beat)

Everything was clean.

(a long beat)

He... he had... he had pictures...

ALAN SMITHEE

He starts to howl -- it is a long, wounded cry --

MICHELLE RAFFERTY

MICHI

Of his wife and daughters on the nightstand.

ALAN SMITHEE

He howls louder.

MICHELLE RAFFERTY

MICHI

We... you know...

She looks at herself in the mirror, then away.

ALAN SMITHEE

He starts to sob.

MICHELLE RAFFERTY

She stares at herself in the mirror a long beat.

MICHI

Did it.

ALAN SMITHEE

He covers his face with his hands.

MICHELLE RAFFERTY

She is wearing a very tight dancer's outfit and working out on a treadmill. She is sweating.

MICHI

I called James the next day and gave him the detail. That was part of the deal. He messengered the money over to me.

(a long beat; she huffs)

What do you want to know all this stuff for? I asked James.

(a long beat, she sweats)

James said he wanted to look him in the face and make him know that he knew all about it.

ALAN SMITHEE

He tilts his head back against the wall, his cheeks wet, his mouth wide open in a mute cry.

ONE ATTENDANT (to the other)

I'll give him an injection.

JAMES EDMUNDS

In his office.

JAMES

That's really silly, ugly shit. Why would I want to do something like that?

(MORE)

JAMES (CONT'D)

(he smiles)

To compromise somebody like that, to fuck over somebody like that, to rip 'em up inside -- that's not me. I'm not saying some people in this town wouldn't do that, but that's Old Hollywood kind of shit, you know? Louis B. Mayer kind of shit. Those guys didn't believe in karma. I do. Hey, I don't even eat meat anymore. I'm all pasta.

MICHELLE RAFFERTY

She has put a very sexy little sunflower dress on from Chanel and is looking at herself in the mirror.

MICHI

I felt bad. You want to know the truth? I liked the sap a lot. He was... romantic. He's not like the people I meet here in Bob's house. He's not a Helmut Newton kind of guy.

A long beat -- she looks at herself. She seems pleased by what she sees.

MICHI

He kissed me when I left. He said... he said --

She picks at her eye; it looks for a moment like she is going to cry.

MICHI

Thank you, love.

As she watches herself in the mirror, the producer Robert Evans comes in behind her. He is a great-looking man in his early 60's, full of vigor and vibrancy.

EVANS

You look stunning, darling!

He takes her in his arms.

MICHI (smiles)

Thank you, Bob.

ALAN SMITHEE

His head is back against the wall, his eyes wide open, his mouth wide open soundlessly. An attendant is giving him a shot. We hold on Smithee's face a long beat.

JANEY TUIGO

She is standing at the travel book rack at Book Soup.

JANEY

I ran into him right here after we were done with the shoot. It was months after -- they'd already had some advance critics screenings. The magazines were already full of The Three Guys. Alan was standing here staring at these travel books. He had his stick tucked into his belt. He didn't even say hello when he saw me. He just said "Come with me."

She walks outside the store to the sidewalk.

JANEY

He pointed to that billboard up there.

We see the billboard she's looking at. It is Angeline, in a pink lacy nightgown.

JANEY

Angeline wasn't there then. The Three Guys were. The big red letters: TRIO. Alan stares at it with me. "Can you believe the size of my tombstone?" he said. I didn't know what to say to him. He said nothing else. He walked away down Sunset waving his stick. It was the last time I saw him.

JERRY GLOVER

He is driving a pickup truck. It is black.

JERRY

Aw, Christ. We'd done the advance critics, the billboards were up, we'd worked the McDonald's tie-in.

(MORE)

JERRY (CONT'D)

The Three Guys were Everywhere -- you couldn't get away from them -- they were more subconscious than the Batman logo.

(a beat)

We decided to cut one of Bruce's lines. Arnold wanted it out. We had to do it behind Bruce's back. Alan said he'd take care of that. All that was left was getting the master to the lab and getting it duped. Alan said he'd take care of that, too.

He parks the truck in front of a gym next to an identical black pickup truck.

JERRY

James is here already.

(a beat, he smiles)

How do you like my truck? Spielberg drives one just like it.

JERRY GLOVER AND JAMES EDMUNDS

They are in the dressing room of the gym. They are taking their suits off and putting boxing trunks and head protectors and boxing gloves on.

JAMES (upset)

Fucking Brit! Dumb, stupid, miserable... Why? Why?

JERRY

I still can't believe it. I mean I can't. I can't.

A pause.

JERRY

Who was that redhead I saw you with?

JAMES (glances at camera)

What are you talking about?

JERRY (smiles)

Come on. I'm a man. We've got our dirty little secrets.

JAMES (looks at him)

Forget it.

(a beat, upset)

I mean why the fuck did he do it?

JERRY

Yeah, I know. I know. Why won't you tell me who she is?

JAMES (to camera)

Jerry got the call. He's the one who told me.

They are adjusting their boxing gloves -- hitting them against each other's -- Jerry, we see, is a very little and very scrawny man standing next to James, who has more blubber than he would usually want the world to see.

JERRY

I couldn't believe it. I listened when they told me. I said -- "WHAT?"
(a beat)

What do you say at a moment like that? I usually have my reader write the responses. I said -- "WHAT?"

James hits Jerry's gloves a little too hard -- Jerry winces, backs up.

JAMES (angrily)

The billboards were up! The premiere was set to go at Grauman's.

JERRY

It would've been the biggest premiere since "Gone With The Wind."

James keeps hitting Jerry's gloves hard -- Jerry keeps backing up.

JAMES (angrily)

The Three Guys were all coming!

JERRY

CBS was going to cover it live!

Jerry can't back up any more -- he is against a wall. James looks like he is going to hit his gloves again, hard... then he stops suddenly.

JAMES (quietly)

The master print was gone. That's all that Jerry said.

And then he slams Jerry's glove very hard with his -- Jerry is thrown up against the wall. He winces.

JERRY GLOVER AND JAMES EDMUNDS

They are standing next to each other in the gym, both of them wearing their headgear and gloves. They are each standing in front of a heavy bag.

JAMES

I said -- Gone?

He throws a hard punch at the heavy bag.

JERRY

I said to 'em -- Gone? Who had it?
They said Smithee -- he was taking it
down to the lab for the duping.

He throws a hard punch at the heavy bag. His arms are so scrawny it looks like it's an effort for him to hit the bag.

James throws another punch at the heavy bag.

JAMES

I said -- You mean to tell me that
without the master --

Jerry throws another punch at the heavy bag.

JERRY

We were fucked.

James throws another punch at the bag.

JAMES

Without the master we didn't have a
movie.

Jerry throws a flurry of punches at the bag.

JERRY

I said -- Where's Smithee?

James throws a flurry of punches at the bag.

JAMES

I said -- Where the fuck is he?

Jerry stops, deep-breathes.

JERRY

They said -- Gone.

ALAN SMITHEE

His head is against the wall, his eyes wide open, his mouth still open, too. A beat, and he suddenly smiles.

JERRY GLOVER AND JAMES EDMUNDS

Jerry is deep-breathing, standing in front of the bag but not throwing punches.

James has stopped, too, and is breathing heavily.

JERRY

We got his note an hour later by messenger.

James starts punching at the bag viciously, suddenly.

JAMES

All it said was -- It's MY movie!

JERRY

There was a postcard with it.

JAMES

The La Brea Tar Pits!

James flails away at the bag; Jerry just stands there.

JAMES

I should have killed him when I said I was going to kill him!

He stops punching, turns to the camera.

JAMES

Wait! Wait! Edit that out!

Jerry suddenly goes berserk and starts flailing away at the bag with both hands.

JERRY

God damn talent! Talent! Crazy fucking artists! I'm running a business here! I've got people in Tokyo! I've got stockholders! One crazy dumb fucking artist sonofabitch!

He stops, exhausted, out of control.

JAMES (to camera)

He didn't mean any of that. He lost his temper. Scorsese is his kid's Godfather.

JERRY (deep-breathing)
DePalma too.

JAMES (to camera)
DePalma's the other kid's godfather.

Jerry suddenly hits the bag again.

JERRY
We had \$212 million into it, not
counting prints and ads.

James suddenly hits the bag too.

JAMES
212 million dollars! Smithee had it
in his hands.

ALAN SMITHEE

He starts to sing the theme from "Rocky" in his horrible,
cawing voice.

JERRY GLOVER AND JAMES EDMUNDS

They are standing in front of the bags.

James hits the bag viciously again.

JAMES
Wherever the fuck he was!

Jerry just stands there exhausted.

JERRY
Gone! Gone like Cher, gone like Burt
Reynolds, gone like David Begelman.

James stands there exhausted now, too.

JAMES
Cher's coming back. She survived
Sonny, she survived infomercials.
She's got the Human Spirit!

JERRY
Burt's going to come back, too.

JAMES
Begelman isn't. He had a helluva run,
though.

JERRY (to James)
Two out of three.
(he shrugs, turns to camera)
We thought we had hope.

SAM RIZZO

He is in his late 70's, a white-haired, crew-cutted man, the head of Challenger Security. He is in his small office on the lot. The office is filled with Lee Marvin posters.

SAM

I got called into Jerry Glover's office and he and James Edmunds told me what had happened. This was big! The biggest thing I'd worked on until then was the party at Randolph Scott's house with Cary Grant.

(a beat)

Well, never mind.

(a beat)

I called Anthony Pellicano, a P.I. who does occasional work for us and we assembled a task force to find out everything there was to know about Subject: Alan Smithee. We had five days before the movie was supposed to open.

ANTHONY PELLICANO

He is dressed impeccably. He has eyes that have seen everything but there is an appealing earnestness and warmth about the man.

PELLICANO

First we wanted to contain it. We didn't want it bleeding into the media. They brought in a psychologist. I wanted a profile of Smithee. I had heard about his Tanzanian stick and his Tibetan rock already. Those factors did not make me comfortable.

BILL CARDOSO

He is in his early 40's, hair longish, blue-jeaned, sport-shirted. His office walls have these movie posters: "Where the Buffalo Roam," "Easy Rider," "The Trip," and lots of Monte Hellman movies.

CARDOSO

I'm a practicing psychologist although I had two screenwriting credits many years ago. While my specialty is writer's block, the studio felt that I was close enough to the creative process to be able to profile Smithee. I set out to interview anyone who knew him.

SAM RIZZO

In his office. He is the old security chief.

SAM

It leaked into the media two hours after we called Pellicano in.

ANTHONY PELLICANO

PELLICANO

I had nothing to do with the leak. What would I have to gain?

SAM RIZZO

In his office.

SAM

Publicity for himself. He leaked it.

JAMES EDMUNDS

In his office.

JAMES

Pellicano didn't leak it. I did. I figured if we got the master back, this would be another ten million dollars of publicity for us.

JERRY GLOVER

In his office.

JERRY

I leaked it. I've worked on a lot of thrillers.

(MORE)

JERRY (CONT'D)

I thought if Smithee's photograph would be all over the news, it'd be easier to find him. That's pure logic. Logic is what makes a good thriller.

ALAN SMITHEE

In his cawing, Shakespearean-witch voice, he is singing the theme from "Jaws."

PAUL MOYER

He is a television anchorman -- he is on the air.

MOYER

A big story from Hollywood tonight! Sources tell Channel Seven News that the director of the blockbuster film "Trio", scheduled to open in five days --

TRICIA TOYOTA

She is a television anchorwoman -- she is on the air.

TOYOTA

-- Has stolen his own film from the lab and has disappeared. The master copy is the only copy of the film --

PAUL DANDRIDGE

He is a television anchorman. He is on the air.

DANDRIDGE

-- Until duplication, a process which had not yet taken place when Smithee, who is 53, and described by studio sources as a loner --

ANN MARTIN

She is a television anchorwoman. She is on the air.

MARTIN

Reliable sources tell Channel Two News that Smithee has been despondent due to marital problems.

JAMES EDMUNDS

In his office.

JAMES

I don't feel bad about saying that to the media. He wouldn't have popped Michi if he wasn't having problems, even if he did have his wife's picture on the nightstand. The pop speaks for itself. What were we supposed to say? That he did this because he felt the movie was shit? You always try to avoid the slightest negativity before you open.

JERRY GLOVER

In his office.

JERRY

The public always thinks it has something to do with sex anyway. It's Hollywood, for Pete's sake! We were just telling them what they wanted to hear. Look at Hugh Grant. It wouldn't have worked out if he wouldn't have copped to the B.J.

MYRNA SMITHEE

She is putting some boxes into a very fancy Jaguar standing in front of the Tudor house in Kent. She wears a very chic leather jacket.

MYRNA

They woke me up, you know, these tabloid muckrakers and asked me if Alan and I were having marital problems. They're very cheeky. I told them of course we weren't. Alan and I were very happy when we saw each other every six months or so.

ALAN SMITHEE

In his cawing voice, he is humming the theme from "Close Encounters of The Third Kind."

BILL CARDOSO

He sits in his office.

CARDOSO

I determined that he was a healthy, gentle man who spoke often about his family and his garden. He didn't go out much except to bookstores and movie theaters. But he mostly worked. He was never at a place like Spago. He ate mostly at El Pollo Loco.

(a beat)

When I shared my conclusions with the studio, they threatened to bring in another psychologist for a rewrite.

JERRY GLOVER AND JAMES EDMUNDS

They are eating in the executive dining room of Challenger in their identical Armani suits. There are eight waiters standing around the room for the two of them.

JAMES (upset)

When I heard that he ate at El Pollo Loco, I turned to Jerry and I said: Are you out of your mind? You allowed a guy who eats at El Pollo Loco to direct a \$200 million movie?

JERRY

I said I didn't know he was like that -- remember, James? You didn't know he was like that. Had we known about El Pollo Loco, we never would have let him direct it so let's not point any fingers, okay?

James looks up from his pasta and points his finger at Jerry theatrically and starts to laugh.

JERRY (hurt)

Very funny.

BILL CARDOSO

In his office. He is the psychologist.

CARDOSO

I reassessed it.

(MORE)

CARDOSO (CONT'D)

(a beat)

I knew we were talking classic loner syndrome now. Lee Harvey Oswald time -- Junk Food and Desolation City, Texas Tower deja vu, Travis Bickle Here I Come! Separation anxiety, disassociative withdrawal, sexual identity. The works!

LT. FRANK HARRIGAN

He is in his 40's, the head of LAPD's Robbery Division. His cubicle of an office is filled with mug shots. As he speaks, we see that one of the mug shots behind him is that of Alan Smithee.

LT. HARRIGAN

We were brought into it at the request of the studio. This guy who was described to me as a nutcase had pulled a heist that, considering prints and advertising, was worth about \$315 million. That made it the biggest heist in American history.

(a beat)

I knew there'd be books written about this.

(a beat)

I knew I could be one of the people writing them.

SAM RIZZO

In his office. The old security guy.

SAM

We staked out the airport, focusing on flights to Tanzania and Tibet. We staked out the La Brea Tar Pits. We staked out his apartment. We staked out El Pollo Loco. There are a lot of them. It took a lot of manpower, a lot of overtime. Business affairs wasn't happy.

He doesn't seem happy as he says it.

ALAN SMITHEE

He turns to us, smiling --

SMITHEE (quietly)
 I saw myself on the bloody telly! I
 was sitting in a pub on Sunset
 drinking pink gin and I saw myself on
 the bloody telly!

MYRNA SMITHEE

She is sitting in a pub in Kent, alone, wearing her
 leather jacket, a drink in front of her. She looks very
 good. A bartender is staring at her.

MYRNA

Alan called me and asked me if we were
 having marital problems. I told him
 not as far as I was concerned and
 asked him how he felt. He said not as
 far as he was concerned, either. He
 was quite proud about having stolen
 the film. He said it was a very bad
 film and he didn't want the world to
 see it. He felt he had the right to
 make that decision because he was the
 director. I didn't really argue with
 Alan. I lead a simple life here. I
 don't know about Hollywood things.

A beat, and she smiles at the bartender coyly. The
 bartender smiles at her.

GARY SAMUELS

He sits in his office at CAA. He shakes his head and then
 stares at the camera a long beat.

GARY

The studio called me and said if they
 didn't have the master back right away
 Alan would never work in this town
 again, I would never work in this town
 again, my other clients would never
 work in this town again, and CAA
 clients would never work in this town
 again.

(a beat)

You know, they never would have made
 that threat if Michael and Ronnie were
 still here.

JAMES EDMUNDS

In his office.

JAMES (smiles)

We had Gary Samuels shitting in his boots. We had CAA shitting in its boots. I can't tell you how good that felt. After all those years, CAA was doing the boot-shitting.

(a beat, he smiles)

Michael who?

ALOE VERA

She is 25, stunning. One of the world's most beautiful women. She is James Edmunds's former live-in girlfriend. She is a classic blonde. She speaks with a very classy French accent and handles herself with the demure poise of one of the world's top models.

ALOE

When James came back to the beach that night, he was horribly depressed and angry. We tried sex but it didn't do any good. He smoked a joint but it didn't do any good. He snorted some coke but it didn't do any good. He ate some pasta but it didn't do any good. He didn't have anything to drink -- he believes alcohol is poison.

(a beat)

We tried sex again. There wasn't much improvement.

JAMES EDMUNDS

In his office.

JAMES

Aloe Vera is my ex-girlfriend, okay? I dumped her. Of course she's going to make all this shit up. Hell hath no fury, you know, "Fatal Attraction," "Basic Instinct." I don't do drugs. I told you. I don't even eat meat. I'm a pasta man.

ANN GLOVER

She is Jerry Glover's wife -- she is watching a Sri Lankan nanny change a diaper as she speaks.

ANN

Jerry was so upset that night. I'd never seen him like that.

(MORE)

ANN (CONT'D)

Playing with the babies didn't help. I read him a selective edited list of the past two years' grosses -- that didn't help. I read him the golden parachute clause in his contract.

She shakes her head.

ANN

I offered to have the maid go down to Barney Greengrass for some sturgeon --

She shakes her head.

ROBERT EVANS

The fabled producer lies on his mink bedspread in his world famous bedroom.

BOB

By the time James came over to the house, I'd seen it on TV. The whole town was talking about it. Terrorism, baby, we put it up on screen, but when it hits you in the old gazoo, right here, that gets you! James went into the screening room in the dark and sat in Jack's chair and stared at nothing. After a while, Michi went in to see if he was okay.

MICHELLE RAFFERTY

She is in a church, lighting votive candles. She is wearing a very sexy, low-cut red dress -- a black laced shawl covers much of her fiery red hair.

MICHI

I was tired. My mom and I had been down to Christophe getting highlights all day and then we'd gone down to Nieman's and checked out the Kieselstein-Cord crosses... so I was tired. I didn't feel like it. But James was just sitting there in the dark in Warren's chair and he looked so vulnerable, like such a victim... and I was feeling a little guilty about sleeping with Alan Smithee. It wasn't like sleeping with O.J. or anything, but still -- Alan had stolen a film! That's not good. That's bad.

WAYNE JACKSON

The young black AD stands in an alley leading up to an apartment.

WAYNE

I'd been out with a couple of gaffers, we'd had a few. I was coming back to my place -- right about here, I saw something in the shadows -- and the next thing I knew something hit me between the eyes. I went down and I got hit again and again. I saw that it was Smithee. He had that stick in his hand. I was having the piss beat out of me with an African stick.

ALAN SMITHEE

SMITHEE (screaming)

Lies! Bloody fucking lies!

JERRY GLOVER

He is in the front row at a Lakers game with his wife. The players are racing up and down in front of him as he speaks.

JERRY

When we heard that he had beaten up the AD we knew we were dealing with a maniac. I called The DeBecker People and they came out and surrounded the house. From then on I had 24 hour security.

JAMES EDMUNDS

He is at a tanning salon, his eyes closed, lying down, absolutely still. He looks like he is dead. He never opens his eyes.

JAMES

When I heard Jerry had called the DeBecker People, I called them too. You can't be too careful with ugliness and evil in the world. You can have peace... and harmony... inside you and the "Seven" stuff can still happen to you. "Fatal Attraction", "Basic Instinct."

GARY SAMUELS

He is in his home in Hancock Park, at the back door.

GARY

I heard something back here.

He steps out the back door.

GARY

It was dark. Alan was standing out here in the yard, waving his stick. I fired him on the spot. We've always been selective at CAA. Mr. T begged and pleaded! After I fired Alan, I ran back inside and called 911!

ALAN SMITHEE

SMITHEE (yelling)

Bol-locks! Bol-locks!

PATROLMAN J.D. KOZLINSKI, LAPD

PATROLMAN KOZLINSKI

By the time we got there, the suspect Smithee was gone. We scanned the perimeter without success. If he walked away...

(he shrugs)

Well, truth is, we're not equipped to deal with walkers in L.A.

ALAN SMITHEE

SMITHEE (spitting every word, intensely)

I was never there. I rang him to tell him that I didn't want to see another terrible movie. He asked me if I'd lost my marbles. The world will see a million more awful movies, he said, what difference does it make if one of them is yours? Then I cashiered him! He didn't want to be cashiered! He said if I gave the film back he could get Redford into my next movie. I wasn't impressed. I know their ways. If they really want something, they use Cruise as their bait, not Redford. But Redford is one step up from Hoffman.

JERRY GLOVER

He is in the front row at the Lakers game with his wife, Ann. The players are racing up and down the court in front of him as he speaks.

JERRY

Well, we had two incidents now that were scary. First he beat the AD up -- we took good care of him, he got our attention -- and then he threatened his own agent! You don't threaten agents in this town, it works the other way. He was... out there!

A beat, and then --

ANN (to Jerry)

Why isn't Jack here today?

JERRY

I don't know.

ANN

He's never here anymore when we're here.

JERRY (shrugs)

I always call him and let him know we will be.

She looks at him.

MYRNA SMITHEE

She is in the barn of the house in Kent, gentling a beautiful horse.

MYRNA

Amok! That's the word they used. That's the word the Murdoch papers used. They asked me: "Why has your husband run amok?"

(a beat)

As though it were my fault. Making inferences and innuendos in their Murdoch way. I began to be angry at Alan then. I thought: Why are you ruining my simple life? It's only a damn movie.

JAMES EDMUNDS

He is at the tanning salon, his eyes closed, lying down, absolutely still. He looks like he's dead. He never opens his eyes.

JAMES

It was batshit! It was at the top of the national news, banner headlines, monstro media buzz, boffo Wanna-see. P.T. Barnum couldn't have done it better. Merrick couldn't have done it better. I couldn't have done it better.

(a beat)

All we needed was to get the damn film back.

A beat, and then --

A WOMAN'S VOICE

I have your pasta for you, James.

He doesn't open his eyes.

JAMES

Basil?

A WOMAN'S VOICE

Artichoke.

He opens his eyes. We see her. She is a beautiful Blonde we haven't seen. She has a plate of pasta in her hands. She is stark naked.

DICK DONNER

The director is on his yacht off the Maui coastline. He looks very tan. He is smoking a Monte Cristo.

DONNER

He got a hold of me on the boat. He'd been my cutter for twenty years. He was the best cutter I ever worked with. I said -- Kid, this is a great publicity stunt, but you've got to give 'em their film back. He said -- I'm going to burn it. You can't do that, I said, you'll go to jail. He said -- I've been through worse than jail. I said -- What can be worse than jail? He said -- James Edmunds.

AURORA MARTINEZ

She is 32, nice-looking, a grocery clerk at Ralph's. She talks at the checkout counter.

AURORA

As soon as he come in, I see who he was. He got his hat, his stick like they say on TV. He got some baloney, some bread, a bottle of the mustard, a Diet Coke. He gots the film in two big cans, he holdin on it all the time. You know? I don't call the po-leese. He give me an autograph.

PAUL MOYER

He is an anchorman. He is on the air.

MOYER (very dramatic)

Is this the real Alan Smithee?

SMITHEE (O.S.)

You're bloody right it's me!

MOYER

We're on the air live! How do I know this is really you?

SMITHEE (O.S.)

I don't know. How do you know? I have no idea.

MOYER

Well, can you tell me something only the real Alan Smithee would know?

SMITHEE (after a beat, O.S.)

Like what?

MOYER (after a beat)

I don't know. You have to tell me that.

SMITHEE (O.S.)

I'll tell you I'm going to burn the movie!

MOYER (in shock)

You're going to burn "Trio"?

(a beat)

Well, assuming that you're really the real Alan Smithee and not some kook --

SMITHEE (O.S., laughs)
I must be a kook, though, mustn't I to
be doing all this?

MOYER
You said that. I didn't. But if you
are the real Alan Smithee, the
director of "Trio", then why will you
burn it?

SMITHEE (O.S.)
Because it's bloody awful!

MOYER
Didn't Arnold work in the part?

SMITHEE (O.S. after a beat)
What? He worked fine.

MOYER
Was it Willis then? Is this another
"Bonfire"?

SMITHEE (O.S.)
It's not a bonfire yet, but it will be
when I burn it.

MOYER
You're burning the film because of
Bruce Willis's performance.

SMITHEE (O.S.)
No, you stupid bugger, Bruce is
wonderful in it.

MOYER (smiles)
Okay. It's Stallone. I knew it.

SMITHEE (O.S.)
Sly couldn't have been better!

MOYER (stumped)
Then what's wrong?

SMITHEE (O.S.)
Everything! It's a bloody awful
movie!

MOYER (suspicious)
You mean you're afraid it won't be
commercially successful -- you're
afraid for your career.

SMITHEE (O.S.)

No! It would be hugely successful! I
am at the pinnacle of my career!

A long beat as Moyer thinks about it, then --

MOYER (into camera)

You know what, folks?

(a beat)

This is a hoax. This caller is a
kook.

(a beat)

You're off the air, pal!

And we suddenly hear the sound of a dial tone.

JERRY GLOVER

He is atop a Bungee Jumping Tower. He stands at the edge.
There are figures behind him, waiting to jump.

JERRY

He was calling into the TV shows. His
face was on the front pages. He was
bigger on the Rush Limbaugh circuit
than Hugh Grant and Heidi had been.
He was bad-mouthing the movie, though.
That's always...

He looks down and gulps.

JERRY

Scary.

A beat, and the figure behind him pushes him and Jerry
screams and hurtles into the abyss.

The figure behind him stands at the edge and smiles. It
is James Edmunds.

MICHELLE RAFFERTY

She is in the church. All the votive candles have been
lighted. She is wearing her sexy, red, low-cut dress and
the black shawl that covers her red hair. She is staring
at the votive candles. She speaks as though she were
saying a prayer.

MICHI

Alan was everywhere. Everywhere! He
did what Bob tried to do when he wrote
his book -- be everywhere.

(MORE)

MICHI (CONT'D)

I've been with some names, but I realized -- Jack, Warren, even Henry -- Alan was everywhere. He was turning into the biggest name I'd ever been with. Everywhere!

(a beat)

I'm not a starfucker.

A beat... and she makes the sign of the cross.

JAMES EDMUNDS

As he stands at the edge of the Bungee Jump.

JAMES

I didn't know how the negative energy he was putting out about the movie would affect us. We were critic-proof, a Wanna-See bigger than "Showgirls," but even Verhoeven hadn't threatened to burn his movie. The burning was going to spin somehow.

He looks at the abyss a beat, gives it the finger, then jumps calmly off.

SHANE BLACK

He is filling a mug with more coffee. The mug says "Lethal Weapon I."

SHANE

Smithee called me when he was on the run. He said he really liked my original draft. He was sorry that he didn't shoot it.

(a beat; he sips coffee)

Maybe if they would have let him shoot my script, this wouldn't have happened.

ALAN SMITHEE

SMITHEE (loud)

Bol-locks!

JOE ESZTERHAS

Her wears some sleeveless ersatz Hawaiian-biker outfit and smokes, smokes, smokes.

JOE

I saw Shane on the news say that
Smithee had called him, so I wasn't
surprised when he called me.

ALAN SMITHEE

SMITHEE (louder)

More bol-locks!

WILLIAM GOLDMAN

In a robe by a pool.

BILL

-- When he called me.

DAVID MAMET

Sitting in a theatre.

DAVID

-- When he called me.

ROBERT TOWNE

At The Rose Cafe.

BOB

-- When he called me.

RON BASS

In a park.

RON

-- When he called me.

ALAN SMITHEE

SMITHEE (singing horribly)

Liar, liar, pants on fire! Nose as
long as a telephone wire!

The attendants look at him.

AN ATTENDANT

Calm yourself, Alan. The wife is
visiting tomorrow.

He looks at the attendant a beat.

SMITHEE
I need another pillly!

The attendant shakes his head.

SMITHEE
I need a baloney sandwich!

THE ATTENDANT (after a beat)
We have veal baloney, Alan.

SMITHEE
Smashing!

ANTHONY PELLICANO

In his office.

PELLICANO
From what we know now, he was living
mostly in his car and driving round.
He was eating baloney sandwiches and
driving up and down the 405.
(a beat)
I don't know why nobody pulled him
over, we had his license plate number.
It was a black Toyota Land cruiser,
though. Half the West Side drives
that car.

BILL CARDOSO

In front of a Hunter Thompson for sheriff poster.

CARDOSO
I think one of the keys here
psychologically is the very fact that
he was an editor most of his life. He
sat in a dark room most of his life.
It is not what I would call a life-
affirming, life-enhancing, let's watch
the whales and breathe fresh air kind
of career choice.

GENE REYNOLDS

He is president of the Directors Guild of America.

GENE

He called us. There wasn't much I could do but plead with him to return the film. We're very active and militant about the restoration and preservation of film, but as far as burning film is concerned... I told him The Guild had always had a profound respect for Alan Smithee.

JEAN FIRSTENBERG

She is the director of the American Film Institute.

JEAN

He called us. I told him we had done seminars analyzing the films of Alan Smithee. He seemed surprised. I invited him to lecture. Many of our students would get an illuminating insight into film from Alan Smithee.

BILL CARDOSO

In front of a "Free Huey" poster.

CARDOSO

He withdrew gradually through the years. He probably developed an obsessive fixation on a well-adjusted, healthy, positive-energy person like James Edmunds.

(a beat)

Did you ever see "Taxi Driver?"

(a beat)

Am I talking about him? I'm talking about him! Alan Smithee!

ALAN SMITHEE

He is eating a gigantic, dripping baloney sandwich.

SMITHEE (yelling)

I helped cut "Taxi Driver!"

BILL CARDOSO

In front of a poster showing Tiny Tim and Miss Vicki.

CARDOSO (smiles)
I did an early draft of "Taxi Driver."
Between you and me and Paul Schrader,
I was the source.

(a beat, a sick smile)
You know how those Writer's Guild
arbitrations are.

JERRY GLOVER AND JAMES EDMUNDS

They are on the ground, walking away from their Bungee
Jump. James looks fine -- Jerry is hobbling badly.

JAMES

Getting out there to communicate with
Smithee was my idea. We had to do
something. The LAPD wasn't getting
anywhere. Pellicano wasn't getting
anywhere. I'm a communicator.

JERRY (hobbling badly)

I said to James -- You've got a great
presence, a solidity, a persona, go on
TV, try to talk to Smithee.

He stops, dragging his foot, hobbling very badly.

JERRY

Time was running out. The exhibitors
were going crazy wondering if they
were getting their picture.

He falls, clutches his foot in great pain.

JAMES (looks at him)

Pussy!

PAUL MOYER

The anchorman is on the air, live. Next to him is James
Edmunds, his tan perfect, his suit a masterpiece.

MOYER

James Edmunds, the producer of the
movie "Trio", is with us live tonight
with this dramatic appeal. James!

JAMES (looks into camera)

Alan, we know you're out there and we
know you're in pain. We were family
all through the shoot and we're a
family still.

(MORE)

JAMES (CONT'D)

When you needed advice during the shoot, we were there. Our sole intent was to make a great movie. You did that, Alan, and we're proud of you for it. Please call us. The world deserves to see what your genius has created. It's only human to be displeased with something we've done, but you've gotta do justice to yourself, Alan. We love you. We're praying for you.

A beat, as Paul Moyer looks moved. Then --

MOYER (to camera)

Later tonight on Action Seven News, the pitbull they couldn't kill. And another severed penis found on the SONY lot in Culver City.

They are off-the-air; a commercial is on.

JAMES

How'd it go?

We see Jerry Glover is standing there.

JERRY (smiles)

Fucking sensational!

MOYER (to James)

Hey, is this movie really that much of a piece of shit?

James looks for a moment like he is going to hit him... and then he looks away, and we see Michi standing there in her tight red dress. Michi smiles and forms her lips into an O.

JERRY (to Paul Moyer,
a forced smile)

It's fucking sensational!

MOYER (to Jerry)

Do you think there's any way we can get Arnold or Bruce or Sly on here live? I like heroes.

ARNOLD SCHWARZENEGGER AND BRUCE WILLIS AND SYLVESTER STALLONE

They are onstage at a Planet Hollywood opening with a thousand flashbulbs going off around them. They look fucking sensational!

ARNOLD

I don't do television.

BRUCE

I already did television, why would I want to do it again?

SLY

I'm not comfortable with live. I'm comfortable with a script and then I'm comfortable forgetting I have a script.

STAGGER LEE

He is 27 years old, a big, black man. He sits in a little diner-like restaurant. He has five or six heaping plates in front of him: barbecued ribs, fried chicken, black-eyed peas, collard greens. We hear The Fugees on the soundtrack as he speaks. He eats!

STAGGER

I work at that big Shell in South Central. Land Cruiser pulls in, dude gets out, pumps some Shell. It's The Dude! I go up to him. Dig -- you gonna burn it? He say yeah, he gonna do it. I say -- Ooh, they gonna kick you pink ass. He laugh. He down with that. I say -- Hey, lemme see that stick! He get it from the Land Cruiser, he got the cans of film there, I'm checkin 'em out. He gimme the stick. It's cool. Nice head on it. I'm holding it. He say -- It's African, you want it? I say -- Aw, man. You goin need this stick. His eyes red, tired. White face, real white face. I say -- Dude, you wanna go git some ribs?

ALAN SMITHEE

A long beat as he smiles, his face reflective.

SMITHEE (suddenly)

Baby backs with hot sauce! Black-eyed peas! Collard greens!

A beat. The attendant is watching him.

SMITHEE (loud)

Collard greens!

THE ATTENDANT (to the other)
When is his medication due?

THE OTHER ATTENDANT
Thirty minutes.

The first attendant looks at Smithee.

THE ATTENDANT
You can have your pilly now, Alan.

SMITHEE (excited)
Dude!

STAGGER LEE

In the restaurant, eating. We hear The Fugees on the soundtrack.

STAGGER (laughs)
He hungry! He ate!

ALAN SMITHEE

As he eats pills.

SMITHEE
It was the best meal I've ever had.
I'm not a gourmet. It was bloody good.

STAGGER LEE

As he eats. We hear 2 PAC on the soundtrack.

STAGGER
I say to the dude when he done -- You the luckiest white boy that never die. He say -- Oh, no, not me, I've fucked meself. I say -- Naw, man, you comin with me, we goin hide you out. He say -- You won't take my film away from me, will you, mate? I say -- Naw, man. I can dig it. I'm an actor!

ALAN SMITHEE

SMITHEE
An actor, he says. I look at him and I realize: Certainly he is. This is Los Angeles. Everyone is an actor.

STAGGER LEE

In the restaurant, as he eats -- We hear Snoop on the soundtrack.

STAGGER

I tell him about my family. The African-American Guerilla Film Family. We can dig it. This about Art, Integrity. Versus the System. The Studios.

(a beat)

Burn, baby, burn, that what the dude sayin. I can get into that.

ALAN SMITHEE

He looks moved.

SMITHEE (haltingly)

I felt... as he was saying these things to me... that I was finally... after the longest time... in the desert... in the wilderness... with a friend.

STAGGER LEE

In the restaurant, he stops eating. He looks moved. On the soundtrack, we hear The Fugees and Roberta Flack.

STAGGER

The poor miserable motherfucker...

JAMES EDMUNDS AND JERRY GLOVER

They are at a black-tie cocktail party. They are spooning caviar onto their plates.

JAMES

We had no idea that he was forming a terrorist alliance with the schvar... African-Americans.

JERRY

It wouldn't have made any difference had we known what he was doing. Harry Belafonte is an old friend of mine. Spike once asked my wife and I to join us at a Knicks game. He couldn't come at the last minute, but he gave us his tickets.

JAMES

What's his name? Mandela -- when he was in town, I was the one who set up the reception. I used both Along Comes Mary and Wolfgang Puck.

Jerry's wife is suddenly there -- she wears a Fred Heyman gown. She looks at the caviar on their plates.

ANN

Beluga?

JERRY

Petrossian.

She turns her back and walks away.

SISTER II LUMUMBA

She is 24, black, and articulate. She sits in a loft. We see old movie posters and lots of photographs on the walls. We hear Dr. Dre on the soundtrack.

SISTER II

I was running "Vertigo" when Stagger Lee came in with him. I think it's a seminal movie. DePalma owes his career to it. I recognized him instantly. He had the two big cans of film under his arms. Stagger was carrying his fighting stick. I thought to myself -- The whole world is looking for him and we have to find him.

ALAN SMITHEE

SMITHEE (smiles)

Sister II Lumumba. I'll never forget her. She was fierce.

SISTER II LUMUMBA

In the loft... Dr. Dre on soundtrack.

SISTER II

I was... ambivalent.

STAGGER LEE

In the restaurant, eating. We hear James Brown's "In A Cold Sweat" on the soundtrack.

STAGGER

Sister II say: Him? Couldn't you
bring Scorsese? Kubrick? Even
Spielberg? You bring Alan Smithee?

ALAN SMITHEE

SMITHEE

I like passion, I like fire. I wish I
had some of it. She was all passion
and fire. I regret my ancestry.

(he shrugs)

I loved their flat. They had the best
movie posters, vintage Jayne
Mansfield, rare Stepin Fetchit, and
Gods everywhere. Kurosawa, Satyait
Ray, Bunuel, Istvan Szabo.

SISTER II LUMUMBA

In the loft... we hear KRS I on the soundtrack.

SISTER II

He came up to Istvan Szabo.

She walks up to a blow-up photograph of Istvan Szabo.

SISTER II

He said "I was a cutter on 'Meeting
Venus.'" I said -- "You know Istvan
Szabo?" He said -- "Istvan taught me
to appreciate tokay."

(she smiles)

Smithee and I started to bond then.

JAMES EDMUNDS AND JERRY GLOVER

They are standing at adjoining urinals in the men's room
at the cocktail party. They are wearing their tuxes.
They speak with their backs to us.

JAMES

Istvan who? What does he have to do
with this? He what? He did a movie
with Smithee? Is he an African
American?

JERRY

He's Hungarian.

JAMES

Fuck Hungarians. They're a pain in the ass. They cost too much.

JERRY

So do African Americans.

JAMES

Are you kidding me? You can get three Eddie Murphy movies for one Jim Carrey.

They turn from the urinals, head for the sink.

JERRY (to James)

You didn't flush it.

JAMES

I never flush it. Somebody else always flushes it.

As he washes his hands -- Jerry looks at him a beat, then flushes the urinal that James had been using.

SISTER II LUMUMBA

In the loft... we hear Afrikaa Bambaata on the soundtrack.

SISTER II

I called The Family together. Smithee sat there with Stagger Lee while we were waiting. Stagger put "Straw Dogs" on. Smithee started analyzing the cutting scene by scene. Stagger started taking notes.

ALAN SMITHEE

SMITHEE

They came in one by one. There were seven or eight of them altogether. They were some of the most articulate, involved, passionate young people I had ever met. They loved movies. They knew movies. They lived and breathed movies. They were concerned about subtext and grammar and spine. They never once used the word "arc." it was cathartic being with them.

JAMES EDMUNDS AND JERRY GLOVER

They are at the sink in the men's room, looking at themselves in the mirror, running hands through their hair. Jerry doesn't have much hair.

JAMES

When we found out afterwards where he'd been, I wasn't surprised. I think that whole Telluride crowd is subversive. Pellicano discovered afterwards that many of those people he'd been with had been at Telluride. One of them was even at Venice.

JERRY

Venice? Jesus.

JAMES

The guy who runs the film festival at Venice -- Pellicano came up with this -- once directed a movie called "Burn."

JAMES

"Burn." Get it?

JERRY

I've never been to Telluride. I ski in Aspen. One year we couldn't get in, we had to go to Vail. I hated it.

JAMES

You went to Vail? That's worse than going to Venice.

Jerry looks at him.

MICHELLE RAFFERTY

She lies in a bathtub filled with soap bubbles. Her head is leaned back, her hands under the water as is the rest of her body.

MICHI (smiles)

I've never been to Telluride. But I went to Aspen once with Don and Melanie.

(a beat; she smiles bigger)

Merry Christmas!

(MORE)

MICHI (CONT'D)

(a beat)

I kept thinking about Alan and where he was. I know this is a company town and the company has been really good to me... but I couldn't help it.

A beat as she lies back in languor and moves her body a little under the water, her eyes closed now.

MICHI

I was feeling... all... warm... and... fuzzy.

A beat as she opens her mouth slightly and makes the slightest moan.

MICHI (in a whisper)

Alan... Smithee.

S.L.A.

He is 24, a thin black man wearing a hip hop hat and a black cape and a monocle. He is walking down a hallway at the USC Film School.

S.L.A.

Stagger Lee and Sister II Lumumba, they sittin there with him. I knew the dude's credits. I ask him about Ken Russell. I dig Ken Russell. He dig Ken Russell too. Ken Russell, he like a daddy to the man. I can dig that.

O.B. KA-NOBEE

He is 23. He is round-faced and cherubic and black. He has Mike Tyson tattooed on both arms. He speaks at a record store on Melrose. On the soundtrack: Bone Thugs-N-Harmony.

O.B.

You like Spike? I say to him. "Oh, yes indeed." You like John Singleton? "Oh yes indeed." You like Carl Franklin? "Oh yes indeed." You like Forrest Whittaker? "Oh yes indeed." You like Bill Duke? "Oh yes indeed." You like The Hughes Brothers? "The Hughes Brothers?" He goes, "I am in awe."

SISTER II LUMUMBA

She is at the loft. On the soundtrack, we hear Geto Boys.

SISTER II

I wanted to reality-check this. I said to Smithee, "Every African American director O.B. Ka-Nobee mentioned you claim to like. Is there any African-American director you don't like?"

STAGGER LEE

He has finished eating in the restaurant.

STAGGER

He goes -- "Well, I'm not absolutely convinced about Mario Van Peebles, although I adored his father's work."

ALAN SMITHEE

SMITHEE (grins, growls)

Sweet Sweetback's Baaaaad-ass Song!

SISTER II LUMUMBA

In the loft, we hear Geto Boys.

SISTER II (smiles)

I agreed with his assessment.

S.L.A.

He walks into a class. In the background, we see Arnold Rifkin lecturing.

S.L.A.

Mario's cool, he too pretty, the critics, they all ugly, that the problem. Eeebert!

JAMES EDMUNDS

In his office -- he wears another Armani suit, a slightly different shade of black.

JAMES

Mario Van Peebles? He'll never work in this town again. His father has never worked in this town again.

JERRY GLOVER

In his office. He wears another Armani suit, a slightly different shade of black.

JERRY

I have the greatest respect for African American film-makers. They are the cutting edge, the driving force, of American film. I was personally and deeply devastated and decimated last year when Carl Franklin left us for Universal just like most of our talent left us for Universal.

It wasn't a creative difference with Carl, I can assure you of that. Carl and I were always officially, unofficially, on the record, off the record, 100 percent in synch on a spiritual and human level.

(a beat)

It wasn't even my decision.

(a beat)

Tokyo.

(a beat)

I don't mean that to be any kind of ethnic aspersion or disparagement.

(a beat)

Have you ever tried that sushi place off Melrose?

(he smiles)

Fucking sensational!

ALAN HUGHES

The director; he is 24, sassy, pretty, resplendent. He wears one earring. He sits in a club. In the background, D.J. Masters spin. The sound is... somethin'. Grand Wizard Theodore and Kool Herc and The RZA from Wutang Clan.

ALAN

Sister II Lumumba call, she say they got the motherfucker Smithee there.

(MORE)

ALAN (CONT'D)

She say he cool, we gotta help the motherfucker. I say -- What? Yeah, down, get the motherfucker a straitjacket.

ALBERT HUGHES

The director. Alan's twin brother. He is 24. He wears two earrings. He sits in another club. In the background, D.J. Masters spin. The sound is more than somethin'. Marly Marl and The Beat Junkies and Alliance Etnik from France.

ALBERT

Yo, Alan calls, dig, they got the motherfucker at The Family. I say -- What they got the motherfucker there for? They takin hostages now?

ALAN SMITHEE

SMITHEE

I understood we were waiting for something, but I didn't know what. There was a palpable expectation in the room. They put "Dead Presidents" on the telly. I love that movie, but it could have been cut a little tighter.

ALAN HUGHES

In the club with the Spin Masters in the background.

ALAN

Yo, we walk in -- it's like... deep night. Mr. Smithee on the couch, watchin the dead presidents. He got the cans of film in his lap. He sees us come in. He looks. He gets whiter.

ALBERT HUGHES

In the other club with the Spin Masters in the background.

ALBERT

Sister II Lumumba, she say we The Hughes Brothers, he one pale white film-robbin terrorist sonofabitch. He say: "It's a great pleasure to meet you. I've never met any Armenian film-makers before."

ALAN HUGHES

In the other club with the Spin Masters in the background.

ALAN

I was down with that.

ALBERT HUGHES

In the other club with the Spin Masters in the background.

ALBERT

I was down with that.

ALAN HUGHES

In the other club with the Spin Masters in the background.

ALAN

My mama's Armenian.

ALBERT HUGHES

In the other club with the Spin Masters in the background.

ALBERT

My mama's Armenian, too.

JAMES EDMUNDS

In his office. He slams his desk hard with his fist, then looks at the camera.

JAMES

Don't! Okay? Don't!

He slams his fist down again.

JAMES

Don't ask me about The Hughes Brothers, okay?

(MORE)

JAMES (CONT'D)
(a beat, in a whisper)
Not one word.

JERRY GLOVER

In his office.

JERRY
I have the greatest respect for The Hughes Brothers. They are creative geniuses. I have the greatest respect for Armenian film-makers, for half-Armenian film-makers, and for twin half-Armenian film-makers. I'm not a prejudiced person. Jeff Katzenberg and I both worked in the first John Lindsay campaign. That says something, doesn't it?

MICHELLE RAFFERTY

As she is being photographed doing various poses in front of the big fireplace at Robert Evans's house. She wears very skimpy black bra and panties. The photographer looks a lot like Helmut Newton.

MICHI
I don't know The Hughes Brothers. I don't know any Armenians or half-Armenians. Bob doesn't know any Armenians or half-Armenians who come over to the house.

A beat; she strikes a different sexy pose.

MICHI
It's funny what was happening to me. I was thinking about Alan all the time. I was running "Gone With The Wind" over and over again, thinking about him... thinking about him... thinking about him.

She strikes another sexy pose.

MICHI
It was like I'd been touched by The Holy Spirit. Jack and Warren and Henry touched me a lot. No Holy Spirit.

ALAN AND ALBERT HUGHES

They are sitting at the bar at The House of Blues. Behind them, onstage, Queen Latifah is up there, telling it! They are each smoking a big cigar. The Brothers Hughes are looking mighty fine! As they talk to the camera, we see security people holding back a gaggle of women with pens and papers in their hands, watching them.

ALAN

We had this immediate thing with the motherfucker. He's telling us about this old Armenian dude that he read --

ALBERT

Sa-roy-ann!

ALAN

-- And he worked on a movie once in Armenia with Polanski. He gives us history, man. The Turks, they My Lai'd the Armenians in this massacre. Can you dig it?

ALBERT

He was more Armenian than us, more "Roots" than us.

ALAN

Nobody else in The Family was Armenian, just the three of us, me, Albert, and Smithee was honorary.

The women break through the security people and rush Alan and Albert for autographs.

ALBERT (grins, to Alan)

You're cool, man.

ALAN (laughs)

Back at you.

And they start to sign autographs.

Sitting at a table, watching Queen Latifah up there telling it are Jerry Glover and his wife, Ann. They start to get up and walk out.

ANN (sadly)

I miss Lionel Ritchie.

JERRY

Lionel Ritchie? I miss Charlie Pride... Vanilla Ice.

As they pass the bar, they see Alan and Albert Hughes surrounded by women, signing autographs.

Jerry Glover looks at The Brothers -- they make eye contact

In slow-motion, the Brothers raise their cigars at him... and flick the ash.

ANN (haughtily)

Who's that?

Jerry and Ann turn, head for the door.

JERRY

The Hughes Brothers.

ANN (in a hiss)

Them?!

Jerry and Ann walk out the door onto Sunset. As they stand there, waiting for their car, a black Porsche roars up. It is James Edmunds driving with Michelle Rafferty sitting next to him in something impossibly tight.

JAMES (to Jerry)

Who's playing?

JERRY

The Hughes Brothers.

James guns the Porsche and it swerves crazily onto the sidewalk, bounces, and then roars down Sunset. Jerry and Ann watch the Porsche careen without expression.

ANN (to Jerry)

Who was that with James?

JERRY (after a beat)

Michelle somebody. She's an up-and-comer.

Ann looks at Jerry scathingly.

ALAN AND ALBERT HUGHES

They are in a screening room watching Brian DePalma and Oliver Stone's "Scarface" in the background.

ALBERT

We say to Smithee -- Bro, this is crazy shit you doin. This is whacked! This a film!

(MORE)

ALBERT (CONT'D)

This what we live for, man! This the sweat a lot of people in those cans! You can't burn it! You gotta give it back, bro!

ALAN SMITHEE

SMITHEE (earnestly)

They took the film away from me, I told them. They stole it! They abused me! They raped me! They threatened to kill me!

ALAN HUGHES

On the screen in the background, Pacino is blowing some people away.

ALAN

They dissed him, that for sure.

ALAN SMITHEE

SMITHEE (earnestly)

I don't want the world to have to see another atrocious movie, I told Alan and Albert. Do you?

(a beat)

If we believe in film, and we do, then don't we have a responsibility to protect the world from bad ones?

ALBERT HUGHES

On the screen in the background, Pacino is blowing more people away.

ALBERT

Is the movie that bad? I say to him.

ALAN SMITHEE

SMITHEE

It's fucking horrible! It's a piece of shit!

He says it loud in his cawing, gravely, horrible screech.

ALAN HUGHES

On the screen in the background, Pacino is getting blown away.

ALAN (upset)
Shit, man, I say, the director ain't
usually the one sayin that!

ALAN SMITHEE

SMITHEE (loud, gravelly)
Alan Smithee says that!

ALAN HUGHES

The screen in the background is dark.

ALAN
I say -- You don't have to burn it,
take your name off it.

ALBERT HUGHES

ALBERT
Yeah, put that phony name on it
everybody use.

ALAN SMITHEE

SMITHEE (loud)
I can't do that!

ALAN HUGHES

ALAN
Sure you can, dude. Chill!

ALBERT HUGHES

ALBERT
Back at you.

ALAN SMITHEE

SMITHEE (loud, regal)
I am Alan Smithee! I am he!

ALAN AND ALBERT HUGHES

The Brothers look at each other a beat, then shake their heads.

ALAN (quietly)
I felt sorry for the motherfucker.

ALBERT
We're African-American, strike one.

ALAN
We're Armenian-American, strike two.

ALBERT
But our name ain't Alan Smithee.

ALAN (to Albert)
Back at you, man.

They sit there a beat, looking sad.

STAGGER LEE

STAGGER
Smithee was down, man.

S.L.A.

S.L.A.
Smithee was cool.

O.B. KA-NOBEE

O.B.
Smithee was whacked.

SISTER II LUMUMBA

SISTER II
Smithee was withered.

ALAN SMITHEE

SMITHEE (after a beat,
smiles, quietly)
I was home.

ALAN AND ALBERT HUGHES

We see a 1950 Mercury, black, beautiful, souped up, low-riding, hooded windshield, driving down a street in Compton. We hear the Sugar Hill Gang or Gangstarr or Ultra Magnetic MCS blasting from it.

Alan drives; Albert sits next to him as they cruise.

ALAN

We had to do somethin, work somethin out. I ain't one of those diplomat political motherfuckers. I ain't Sammy Davis, I ain't General Powell.

(a beat)

Sometimes, you gotta burn!

ALBERT

Shit! All those people workin on that movie, man? Burn? It ain't like the street! It don't get rebuilt! It just burn!

ALAN

Okay, I say to Smithee, dig it, motherfucker! What you want is your final cut back! They let you recut it, you give 'em the film back. Your cut's the master.

ALAN SMITHEE

SMITHEE

I can't reshoot it, I said. I'd have to reshoot it.

ALAN AND ALBERT HUGHES

In the gorgeous, blasting Merc.

ALBERT

Forget that, we say. That ain't goin fly. This Hollywood, man! You get what you can get!

ALAN

You gotta be reasonable!

ALBERT

Yeah! We all reasonable motherfuckers here!

ALAN

Yeah! They don't let you recut it, we burn it!

ALBERT

Yeah! That reasonable!

ALAN

Smithee ain't sayin shit.

ALBERT

He sit in there thinkin about it.

ALAN

He got his stick.

ALBERT

He rubbin his rock.

ALAN

He don't say shit!

ALBERT

Then he say one word.

ALAN SMITHEE

SMITHEE (a long beat,
a smile, quietly)

Cool.

JERRY GLOVER

In his backyard -- he is lying on a lounge by his Olympic-sized pool, getting some sun. He is covered with towels from head to toe and sweating.

JERRY

We don't know where Smithee is at this point, but I'm going nuts. The DeBecker guys are all over the house and out here in the yard. There are guns all over the house. The babies are being woken up in the middle of the night by DeBeckers using the bathroom. The nannies are talking about going back to Sri Lanka. My wife is saying that this is not Jane Austen, not a family movie, not "Forest Gump."

(MORE)

JERRY (CONT'D)

(a beat)

Then... then...

(he rolls his eyes)

The Hughes Brothers call me!

JAMES EDMUNDS

He sits at his back patio at the Malibu Colony, watching the surf, sipping tea, looking very calm.

JAMES

Jerry calls me and says that The Hughes Brothers, acting as negotiators for Alan Smithee, want to sit down and talk. I say fine, we're making progress.

ALOE VERA

She looks gorgeous, the most famous model in the world. She is walking along the beach at the Malibu Colony. James Edmunds hates her, so she likes walking there.

ALOE VERA

James hangs up the phone and starts to scream. The fucking Hughes Brothers! he yells. The fucking Hughes Brothers are into this? Smithee's got the baddest motherfuckers in the world into this?! He says -- "I'm going to have to meet with these crazy schvartzes?! "I'm gonna kill 'em!" James says. We're gonna have a race war!"

She stops, smiles, turns to a house on the shore and waves. We see James Edmunds sitting there sipping tea.

ALOE VERA (smiles)

He has labile blood pressure. His adrenaline rushes. I could kill him.

JAMES EDMUNDS

He sits on the patio watching as Aloe Vera waves.

He has gotten out of his chair. He sits back down, sips some tea, controls himself. He is shaking.

JAMES (to camera)
Fabrication made out of whole cloth.
It never happened. Nothing she ever
tells you ever happened. She had a
fat ass when I met her. I had her
work it off. I worked it off of her.

ALOE VERA

She is walking along the beach at The Colony.

ALOE VERA
He calls Quincy Jones. Quincy doesn't
know The Hughes Brothers. He calls
Johnnie Cochran. Johnnie doesn't know
The Hughes Brothers. Chris Darden,
Willie Brown in San Francisco. James
slams the phone and says -- I
contribute to all these campaigns,
causes, charities. When I call in a
chit -- where the fuck are they?

ALAN HUGHES

He and Albert are polishing the gleaming beautiful Merc.

ALAN
Albert and me goin meet 'em at the
studio. Smithee goin stay at the pad
with The Family. That was the deal.

JERRY GLOVER

Jerry is by his pool, getting some sun. He is completely
covered by towels now -- he even wears a sunhat.

JERRY
James and I felt that for the first
time there was hope. We knew by
reputation that The Hughes Brothers
were decent, civilized human beings
with a great love of film. We were
certain they'd work with us to get the
master back.

JAMES EDMUNDS

Sits on his patio at the Malibu Colony.

JAMES

Jerry said don't worry about it. "If I have to, I'll offer them a three-picture deal."

JERRY GLOVER

There is a kind of tent over him now at the side of the pool.

JERRY (after a beat)

Legal affairs would have had to have approved it. The Hughes Brothers are brilliant film-makers. Besides, there can always be a glitch in a contract.

ANTHONY PELLICANO

In his office.

PELLICANO

They were coming to the studio. That was crucial. Our security people, the DeBecker people, the LAPD, would follow them after they left the building. We knew they'd lead us to Smithee.

JERRY GLOVER

The tent at the side of the pool has been pulled up to completely enclose him.

JERRY

Well, yes, that was a part of the plan, but I would call it a backup, an ancillary clause, a side-letter. We didn't have a hidden agenda at this meeting. We were negotiating with The Hughes Brothers in good faith.

(a beat)

If, for some unexpected reason, we couldn't work out an agreement, then we'd go to the ancillary clause. It's important to remember that this meeting was a good faith gesture on our part. Smithee was a criminal. He had stolen \$350 million.

SISTER II LUMUMBA

SISTER II

As soon as Alan and Albert left, Smithee went into the bedroom and fell asleep. I looked in on him. He had the cans of film under his pillow and his Tanzanian stick in his hand. He slept like a baby. He slept the sleep of the innocent and the just.

ALOE VERA

She is walking the beach at the Malibu Colony in the other direction.

ALOE VERA

James smoked a joint, snorted two lines of coke, got the gun from the nightstand and tucked it into the back of his belt. I asked him why he was taking this gun to this meeting. "If nothing else works," he said, "if I can't do it, if the agents can't do it, if the lawyers can't do it, then it's the gun. How do you think I've gotten so many credits?"

She is passing James Edmunds, sitting there on his patio. She pulls her bathing suit top down and flashes him.

JAMES EDMUNDS

He sits on the patio watching Aloe Vera laughing at him as she flashes him. He watches her walk away. His face is twitching. He looks like he is going to have a stroke.

JAMES (quietly)

She's deranged. Models. They start to fuck their brains out when they're thirteen in Frankfurt, then they move onto Milan, New York. We're not talking casting couch here, we're talking continents full of hardwood floors, kitchen tables, hammocks, jacuzzis, rooftop gardens, ladies rooms, men's rooms. There's a movie there. I talked to Eszterhas about it. He wanted too much money, but he gets it.

ALAN AND ALBERT HUGHES

Alan is driving the big Merc, Albert next to him. They are wearing Armani suits! They look sensational!

The car radio is blasting out Ice-T with some very serious bass. Yeah, you know what the song is... "Copkiller!"

Alan looks at Albert.

ALAN

I'm ready.

ALBERT

Back at you.

JERRY GLOVER AND JAMES EDMUNDS

Jerry is driving his black Porsche, James Edmunds sits next to him. They are wearing Armani suits. Jerry is very sunburned.

The car radio is blasting out The Rolling Stones with an attempt at bass. The song is... "Street Fighting Man."

Jerry is pounding out the beat on the steering wheel. He looks at James, who is grim and silent.

JERRY

I feel fucking sensational!

James looks at him a long beat. His eyes are slits. He reaches over and shuts the Stones off.

Jerry looks at him. He looks frightened.

ALAN AND ALBERT HUGHES

They are sitting in a conference room wearing their beautiful Armani suits. They sit at a very long table. They are the only ones there.

ALAN

We walk into Jerry Glover's office, me and Albert.

ALBERT

They sittin there -- Glover, James Edmunds --

ALAN

Mr. Pellicano!

ALBERT
White-haired half-dead motherfucker
security dude, DeBecker --

ALAN
Two Japanese dudes --

ALBERT
Two stenographers --

ALAN
It's heavy, man!

ALBERT
Right off James Edmunds goes -- "Where
the fuck is my film?" We ain't even
sitting down yet.

ALAN
I say to Edmunds -- "Hey,
motherfucker, you the director?"

ALBERT
James Edmunds say -- "I'm the
producer."

ALAN
I say -- "Fuck you, then, shut up!"

ALBERT
I say -- "Alan Smithee, he the
director!"

JERRY GLOVER AND JAMES EDMUNDS

They are sitting in a conference room wearing their Armani
suits. They sit at a very long table. They are the only
ones there.

JERRY
James got a little overheated.

JAMES
I believe in directness. I'm not
passive-aggressive.

JERRY
I took it from there. I told them
what brilliant film-makers they were,
how much this studio has always wanted
to work with The Hughes Brothers. I
talked about the visceral power of
their movies --

JAMES (to himself)
Yadda yadda yadda.

Jerry gives him a look.

JERRY
The way their movies go to your soul.
I felt I was making progress.

JAMES (quietly)
We.

JERRY
I felt we were making progress.

ALAN AND ALBERT HUGHES

In their conference room.

ALBERT
Jive-ass shuck! He's talkin about
movies --

ALAN
Yeah, he love our movies!

ALBERT
He say -- "I love 'Do The Right
Thing.'"

ALAN
I say -- "Hey, man, that's Spike."

ALBERT
Spike ain't us.

ALAN
That's for damn sure!

JERRY GLOVER AND JAMES EDMUNDS

In their conference room.

JERRY
It's possible I mis-spoke myself.
(a beat)
Let's be human here. There was a lot
of tension in the room. The stakes
were high. We had two people from
Tokyo in there.

ALAN AND ALBERT HUGHES

In their conference room.

ALAN

James Edmunds, he goes -- "What does Smithee want?"

ALBERT

Alan goes -- "Final Cut."

ALAN

Edmunds goes -- "Fuck him and fuck you!"

ALBERT

I go -- "Fuck you and fuck you and fuck you and fuck you and fuck you right around the table."

ALAN

The Tokyo guys start saying something in Japanese. I don't know what the fuck it was.

ALBERT

Jerry Glover goes -- "Gentlemen, please, please?"

ALAN

Albert goes -- "Who you callin a gentleman, motherfucker?"

ALBERT

Jerry Glover goes -- "Please, we don't give final cut, you know that."

ALAN

I go -- "There's always a first time."

ALBERT

James Edmunds goes -- "Over my dead fucking body."

ALAN

Albert says to him: "Okay, that's cool. Die, motherfucker!"

JERRY GLOVER AND JAMES EDMUNDS

In their conference room.

JERRY

I tried to explain to them that only Kubrik and Spielberg had final cuts. Many other directors pretend to have it. Sometimes certain studios even say they have it when they don't just to assuage directorial egos.

JAMES

They don't deserve to have it. I deserve to have it.

JERRY (to James)

You do have it.

JAMES (glares)

You're fucking right I do.

ALAN AND ALBERT HUGHES

In their conference room.

ALAN

Jerry Glover goes -- "Tell you what, guys. I'll make a three-picture deal with you and I'll give you final cut on all three if you get us the master back."

JERRY GLOVER AND JAMES EDMUNDS

JAMES

Stupid fucking thing to tell them.

JERRY (upset)

It was just an offer, James! We were in a situation.

JAMES

You don't offer them that. You don't offer any director that. The offer itself goes to their heads. They're the fucking enemy, you know that.

JERRY

No they're not. They're a part of the work force.

ALAN AND ALBERT HUGHES

In their conference room.

ALAN
Final cut? On three pictures?

ALBERT
Whew, mama! Tempting!

ALAN
Our black asses be right there with Kubrick and Spielberg.

ALBERT
I look at Alan, Alan look at me.

ALAN
Jerry Glover go -- "I've got two guys from legal affairs drawing up the contract right now."

ALBERT
Jerry Glover get up, he stick his hand out, he go -- "Deal?"

ALAN
His hand stickin out there in the air. I look at that hand. It a fat hand, man!

ALBERT
I go -- "We can't do that, man, that's not the deal!"

ALAN
I go to Albert -- "We can't?"

ALBERT
I go to Alan: "We can't!"

ALAN
I go -- "Yeah, shit, goddamn fucking shit, motherfucker, you right, we can't."

ALBERT
Jerry Glover, he keep his hand in the air, then he pulls it back in. It's wigglin.

JERRY GLOVER AND JAMES EDMUNDS

In their conference room.

JERRY (sadly)
I knew at that moment we had no choice
but to go to the backup: the
ancillary clause and the side letter.

JAMES
Law and order! Law and fucking order.

ANTHONY PELLICANO

In his office.

PELLICANO
I could hear the helicopters outside.
We were ready to rock and roll.

ALAN AND ALBERT HUGHES

In their conference room.

ALAN
James Edmunds, he jump up right then
and starts like reaching into the back
of his suit.

ALBERT
Jerry Glover, he jump up and pushes
him back into his chair.

ALAN
I still don't know what that dude was
doin tryin to get into the back of his
pants.

ALBERT
He was spazzin.

ALAN
Albert go -- "Smithee recuts the film
his own way, that's the master, you
agree to distribute it. Otherwise it
burns."

ALBERT
Man, they lookin at us!

ALAN
Albert go -- "Deal?" He sticks his
hand out there. They lookin at his
hand.

ALBERT

James Edmunds go -- "I hope you never want to work in this town with more than a ten million dollar budget, asshole."

ALAN

He still spazzin, though. His face jerkin, hands still tryin get into the back of his pants.

ALBERT

Jerry Glover gets up, sticks his hand out, "Done."

ALAN

That's it. There's talk about how Smithee can recut it in 24 hours, yabba dabba doo.

ALBERT

We split. Jerry Glover come out after us in the hall. He say he hope we can work together sometime.

ALAN

He say he don't care at what budget.

ALBERT

He give us two big cigars.

ALAN

He say -- "Thank you for your contribution."

ALBERT

James Edmunds watchin us down the hall, spooky, man!

ALAN

Like he pumpin us with bullets.

ALBERT

Big-time DePalma City!

ALAN

He an anti-Armenian motherfucker!

ANTHONY PELLICANO

PELLICANO

As soon as they left the room, I hit the walkie-talkie and put everything into play. We were rolling.

(MORE)

PELLICANO (CONT'D)
Helicopters, uniforms, security,
DeBecker. James Edmunds comes back
into the room. He sits down and he
says, "This is what this business has
come to. We're offering final cut!"

(a beat)

And then, I swear to you this
happened, he takes a .38 automatic out
of his back and puts it on the table.

JAMES EDMUNDS

In the conference room.

JAMES (smiles)
Pellicano? He's a gun for hire.

(a beat)

You know what I mean.

(a beat)

He's working with Aloe Vera in the
palimony and assault and battery suit
that she has wrongfully filed against
me. Even Michael Jackson shittered
him.

ANTHONY PELLICANO

In his office.

PELLICANO
Michael Jackson did not fire me. I
quit.

(a beat)

I had... reasons.

SAM RIZZO

He is the white-haired man in his 70's, the head of
Challenger security.

SAM

I was sitting right next to James
Edmunds. I never saw any gun. I've
always known Mr. Edmunds to be a man
who takes terrific care of you at
Christmas if you work in studio
security.

BILL CARDOSO

He is sitting in his office in front of a Woodstock poster.

CARDOSO

I was in the room. I never saw any gun. My assessment of Anthony Pellicano is that he is overworked and overexposed and all those interviews and that kind of workload can lead to extreme fatigue and possible hallucinations. I have the greatest respect for James Edmunds and I am going to discuss a spec script that I am now writing with him soon.

(a beat)

Unless I get writer's block, but I theoretically know how to treat myself.

ANTHONY PELLICANO

In his office.

PELLICANO

My assessment of Dr. Cardoso is that he wants to be a screenwriter again. That says something about his own sanity. The doctor is hustling. Nobody hustles like a screenwriter hustles. Forget Sammy Glick. But remember that Sammy was created by a screenwriter.

JERRY GLOVER

In the conference room.

JERRY

Pellicano is a terrific guy but he is the guy who said there were no drugs found in the house when Don Simpson died.

ANTHONY PELLICANO

In his office.

PELLICANO

Don Simpson always spoke for himself,
but in this case he couldn't. I spoke
for him. He was my friend.

ALAN AND ALBERT HUGHES

Albert is driving the big Merc. They are both smoking big
cigars and wearing their Armani suits. The radio blasts
Run DMC's "Tougher Than Leather."

ALAN

We drivin back to The Family! We got
the box on -- Tougher Than Leather,
man, Peter Piper, motherfucker! We
cranked, jazzed --

ALBERT

We spazzin!

ALAN

We won!

SISTER II LUMUMBA

In the loft.

SISTER II

Alan and Albert came in. They're
yelling "We won! We won! Wake the
motherfucker up! We got him final
cut!"...

(a beat, then quietly)

And suddenly the world exploded.

ALAN AND ALBERT HUGHES

Albert is driving the big Merc. They are smoking their
big cigars -- the car is a big cloud of smoke. The radio
blasts Run DMC's "Run House." It is deafeningly loud.
They have to yell over it and are waving at the smoke.

ALAN

The noise!

ALBERT

Cars schreechin!

ALAN

People runnin!

ALBERT
Motherfuckers yellin!

ALAN
Motors! Sirens! "Blade Runner," man!

ALBERT
"Apocalypse Now," motherfucker!

ALAN AND ALBERT (together)
"Menace II Society"!

ALAN SMITHEE

A long beat -- he is staring at a wall quietly. He looks like he has been asleep. He rubs his eyes and yawns.

SMITHEE (quietly, sadly)
I was asleep and I awoke. I had been dreaming about recutting my movie. I wasn't certain about the Stallone part. Not his performance, the part itself. I thought if I cut him out I could call the movie "DUO" instead of "TRIO."

(a beat)
And suddenly... I thought it was the earthquake. The Big One.

ALAN AND ALBERT HUGHES

They are walking up the stairway to the loft wearing their Armani suits.

ALAN
There were po-lice comin up the stairs, po-lice running around on the street --

ALBERT
Sirens, helicopters, man, it was like Robert Duvall strafin the beach --

ALAN
Napalm, napalm!

ALBERT
They were into it, man.

ALAN
They found Patty Hearst.

ALAN SMITHEE

SMITHEE (quietly)

I jumped out of the bedroom window, you see. I had the film cans in my hand and I had my stick and I ran down the back stairs and through the yard. It led to another yard. It was dark but there were helicopters with spotlights overhead. I was crouched down, going through the bushes. As I was watching everything, I was cutting the scene in my head, trying to tighten it, staying with the simple jeopardy of it, this man, me, fleeing.

ALAN AND ALBERT HUGHES

They are in the loft. They have taken the Armani suits off -- they are wearing T-shirts and very baggy pants and are graffiti-ing a big white wall with paint cans in their hands. The graffiti-ing they are effortlessly doing is startlingly good.

ALAN

The po-lice come up the steps and the sick-urity and they got guns flashin and one of the po-lice turn to us, gun flashin, and goes -- "All right, where the fuck is he?" and Albert, man, he was beautiful.

ALBERT

I go -- I am Albert Hughes, motherfuckerer! And this is my brother Alan. And we are directors, motherfucker!

ALAN

And you can suck my dick!

ALBERT

And we did Menace II Society!

ALAN

And Dead Presidents!

ALBERT

And you can suck my dick!

ALAN

Motherfucker!

ALBERT
And we are the baddest directors!

ALAN
You ever motherfuckin seen!

ALBERT
And you can suck my dick! And you can
get your asses outa my house!

ALAN
Motherfucker!

ALBERT
Or we're gonna make Rodney King --

ALAN
And you can suck my dick!

ALBERT
Look like it released by motherfuckin
Michael Eisner --

ALAN
You can suck my dick!

ALBERT
At Disney!

A long beat as they spray-paint the wall.

ALAN (quietly)
And this po-lice, who's African
American, say --

(he laughs)
I know exactly who you motherfuckers
are and I loved Menace II Society and
I liked Dead Presidents, even though I
thought it was a little slick, but I
am outa here right now, motherfucker,
and you can suck my dick!

ALBERT
They knew by then Smithee wasn't
there.

ALAN SMITHEE

SMITHEE (quietly)
I came out of the bushes about a block
away and when I came out I saw my Land
Cruiser parked there.

(MORE)

SMITHEE (CONT'D)

We'd had to park it farther away the night before because all the spaces were taken. Foreground action was down the street by the house. I was in deep backdrop. I walked up to the Land Cruiser and got in and drove away.

JAMES EDMUNDS

He is at a firing range with the big .38 automatic in his hand. He is aiming at a cardboard target. It is a blow-up of Aloe Vera. He is wearing sunglasses.

JAMES

We'd lost him.

He fires the gun. It hits Aloe Vera in the middle of her beautiful forehead.

JAMES

Let me tell you something about the LAPD.

A beat; he fires again -- another bullet in her forehead.

JAMES

Forget it. I've got a lot of friends in the LAPD.

He fires again -- another bullet through her forehead.

JAMES

On occasion, they've been a great help to me.

JERRY GLOVER

He is in the Porsche, driving, wearing sunglasses, a cellular in his hand.

JERRY

I downsized Pellicano and DeBecker and Sam Rizzo over the car phone. I've never downsized anyone over a car phone before.

(a beat)

I'm not proud of it. I was pissed.

ANTHONY PELLICANO

In his office.

PELLICANO

They were upset. I don't blame them.
We were -- this close -- to getting
Smithee. I was upset, too.

(a beat)

Well, what the hell. At least I'd met
The Hughes Brothers. I was impressed.

ALAN SMITHEE

SMITHEE (quietly, sadly)

I was back on the freeway. I know the
405 like I once knew my garden. I
missed my garden very much. Thinking
about my garden made me think about my
life. Thinking about my life made me
think about the La Brea Tar Pits. I
don't know why.

JAMES EDMUNDS

He is at the firing range with the big .38 in his hand.
He is aiming at two cardboard targets. They are blow-ups
of Alan and Albert Hughes. He is wearing his sunglasses.

He fires the gun. It hits Alan Hughes in the middle of
the forehead. He fires it again. It hits Albert Hughes
in the middle of the forehead.

JAMES

You'd think they would have staked out
The Tar Pits.

SAM RIZZO

He is in a tiny, crammed apartment wearing a T-shirt and
shorts.

SAM

We did stake out the Tar Pits for the
first 24 hours. When there was no
activity, business affairs didn't
approve the overtime.

JERRY GLOVER

In his office.

JERRY

The rule is you never throw good money after bad money. But we were talking about \$350 million here. I hate to criticize my own team, but business affairs was wrong.

ALAN SMITHEE

SMITHEE

I stopped off at the pay phone on my way to the Tar Pits. I called Myrna. She was asleep. I said to her...

(a long beat; he starts to choke)

"Why aren't you here, Myrna?"

(a beat, he chokes more)

"I need someone to love me."

MYRNA SMITHEE

She is looking at dresses in a store on Bond Street in London.

MYRNA

We had a bad connection. I couldn't understand what he was saying. I asked him to call me back in the morning.

She holds a little dress up, looks at it, turns, smiles.

Her... cousin... Andrew is there.

ANDREW

Very nice.

She gives him a coy look.

ALAN SMITHEE

SMITHEE (haltingly, quietly)

I drove down to the Tar Pits. I parked in the lot. I sat there. I opened the cans and sprinkled them with the lighter fluid I had bought at Ralph's. I looked at the film. I saw myself in it. I struck the match. I tossed it onto the film. I walked into The Tar Pits. I heard the explosion.

A long beat as he stares and he starts quietly to cry.

SMITHEE (in a whisper)
May God forgive me.

We hold on him a long beat as he cries.

LT. FRANK HARRIGAN

Of the LAPD. He sits in his office. We see Smithee's mug shot on the wall.

LT. HARRIGAN
He was the Una-burner now!

ANTHONY PELLICANO

In his office.

PELLICANO (shakes his head)
He was worse than Michael Cimino.

JERRY GLOVER

In his office.

JERRY
He was Bogdanovich!

JAMES EDMUNDS

In his office.

JAMES
He was Cliff Robertson.

ALBERT HUGHES

In the loft.

ALBERT
He was half-Armenian.

ALAN HUGHES

In the loft.

ALAN
He was all black.

MICHELLE RAFFERTY

In church, praying.

MICHI

He was O.J.

ROBERT SHAPIRO

The world-famous attorney is in the gym, hitting a heavy bag. Forget Edmunds and Jerry Glover, this guy knows how to hit. There is a snap and drive to his punches. He looks like he could go with Julio Cesar Chavez.

SHAPIRO

He called me from the police station. He had given himself up. By then it was all over the television. Believe me, I had no intention of getting involved in another high-profile case. But something about what he had done and the completely abject tone of his voice got through to me. How does a man destroy something he has created? There was no bereavement group for something like this.

JAMES EDMUNDS

He sits in the sand alone on the beach at The Colony. He stares at the water.

JAMES

What did I do when I heard that he'd burned it? I came out here. I lay down in the sand. It was the best picture I'd ever produced. It would have been one of the biggest hits in film history. It's impossible to express how I felt.

JERRY GLOVER

In his office.

JERRY

It would have been a classic picture. I've had hits, but nothing like this would have been. It will be talked about and remembered forever.

(MORE)

JERRY (CONT'D)

It will go down in history more than any film that was ever made or not made.

ALOE VERA

She is at the firing range. She has a semi-automatic weapon in her hands. She is facing a blow-up of James Edmunds.

ALOE VERA

I heard James talking to Jerry Glover on the phone. He said -- "We can spin this, Jerry. It's better than if it would have been released. It's better for you and me -- fuck the studio! We can promote this into the biggest success you and I will ever have."

A beat, as she looks at the cardboard target... and then she literally blows James Edmunds away.

She smiles a dazzling smile.

ROBERT SHAPIRO

He is at a Dodger game with his son. There is a long line of people standing there waiting for his autographs. He signs graciously as he talks.

SHAPIRO

He was bereft when I saw him, nearly comatose. He told me everything. How he had been abused on the set, manhandled, how Edmunds had threatened to kill him, how the studio had threatened to end his career. How the movie had been completely recut after he -- one of the greatest editors in the world -- had cut it. I called my friend Larry King.

LARRY KING

The talk show host in his office.

LARRY KING

Would I do the show with him? Would I talk to Elvis if he came back from the dead?

ROBERT SHAPIRO

At the Dodger game. The line for his autograph stretches across the field. He keeps signing graciously. They keep playing the game although the field is filled with autograph seekers.

SHAPIRO

I understood it. Alan Smithee was a man willing to make the ultimate decision. He saved what he had not been allowed to create. He had to save himself by killing it. He was a hero.

LARRY KING AND ALAN SMITHEE

LARRY KING

You burned your own film.

SMITHEE

It was my child but it wasn't my child.

LARRY KING

Do you have the right to kill a child, even when it isn't your child?

SMITHEE

No.

LARRY KING

But you did it.

SMITHEE

But you see I didn't kill it.

LARRY KING

You didn't? What did you do?

SMITHEE

I brought it back to life. They killed it. I ended its suffering. I ended the suffering of others who would've had to watch it.

LARRY KING (liking it)

This was a humanitarian gesture.

SMITHEE

Please God that it was.

In the back of the studio, Shapiro watches with Dominic Dunne.

SHAPIRO (to Dominic)
What do you think?

DOMINIC (after a beat)
Barbara would have made him cry.

SHAPIRO (smiles)
You're so damn cynical, Dominic.

DOMINIC (smiles)
Johnnie says hi.

GARY SAMUELS

In his office at the CAA Building.

GARY
I tried to sign him back up after the King Show but he wouldn't take my call. He was on the cover of Time and Newsweek. He was ABC's Person of The Week. You win some, you lose some. I'm close to signing Van Damme.

MICHELLE RAFFERTY

She is in a swimming pool. She looks glorious.

MICHI
I've written him at least twenty letters. That sweet man, that sweet kiss, that "thank you." I knew he was a great artist. You can only get that kind of artistry from that kind of warmth and sweetness.
(a beat, then quietly)
I'm in love with him.

JERRY GLOVER

In his office.

JERRY
I had a great idea, but Tokyo overruled me. So we didn't have the movie anymore, so what. We had the trailer. We had a thirty second trailer. I was going to open the trailer in the theatres, charge the usual ticket.

(MORE)

JERRY (CONT'D)

(a beat)

It doesn't matter how long it takes
you to come, it's how much you tingle.

(a beat)

Tokyo is conservative.

ROBERT SHAPIRO

He is dining at Morton's with his very attractive wife.

SHAPIRO

I worked out a deal for him with the studio and the DA's office. Garcetti didn't want to prosecute this one anyway -- there were Alan Smithee Fan Clubs springing up on every campus in the country. Garcetti didn't want to try to make a case against the Tibetan stone, the Tanzanian walking stick, and his love of the Tar Pits. He agreed to put Smithee into a psychiatric clinic in England.

ROBERT EVANS

He is in his swimming pool, holding onto the side, talking to the camera. He looks tan and trim.

EVANS

I came up with the idea of doing a movie about Alan Smithee's life, most of which would be about the making of TRIO. It would be bigger than TRIO would have been. Your hero is going up against the forces of corruption and greed. He's even physically threatened. We'll change James Edmunds's name, that's not a problem. It would have a noble, uplifting theme, great jeopardy. I see Oscars.

Michelle Rafferty comes up to him in the pool. She wears a bikini, looks gorgeous.

MICHI

Hi, Bob.

EVANS (smiles)

Hi, doll.

He puts his arm around her and kisses her neck.

EVANS (to camera)
Michi is in love with him. She'd be
perfect for him, the poor putz.

Michi smiles at Bob.

JERRY GLOVER AND JAMES EDMUNDS

They are in Jerry Glover's office.

JERRY
When James first came to me and
suggested that we bid for the rights
to Alan Smithee's life story, I
thought... well, I don't want to tell
you what I thought.

JAMES (excited)
Everybody in the world was talking
about him! What happened to Alan
Smithee was a gold mine! One of the
things I've learned in this business
is that you have to stay on your feet!
I've got pride! I didn't want to get
outbid by Robert Evans!
(a beat)
TRIO was foreplay. Smithee's life --
intercourse!

ALAN SMITHEE

SMITHEE (hesitantly)
Myrna came to me here and said they
wanted to buy the rights to me. I
said -- Who? She said Robert Evans.
She said James Edmunds.

MYRNA SMITHEE

She is in her living room -- an army of media people and
photographers can be seen outside through the window.

MYRNA
He collapsed. We had to take him to
hospital. They said he suffered one
of those slight heart attacks -- oh,
nothing serious, one of those teeny
ones. Cut down on the cholesterol,
avoid stress.

ALAN SMITHEE

SMITHEE (sadly)
 I was still in hospital. Myrna said a decision had to be made that day. James Edmunds was offering five million dollars, Robert Evans only three. "You've got to think about me and the girls for once in your life," Myrna said. She said no one would allow me to direct again. No more money.

MYRNA SMITHEE

In her living room, with the media swarm outside.

MYRNA
 Poor dear. He started to cry. I felt very sorry for him. I held his hand. then he said he needed the telephone. He had to ring someone.

ALAN HUGHES

He is driving the big Merc, Albert next to him. Ice-T's "Copkiller!" is blasting out of the box again.

ALAN
Yo, man, he call from the hospital!

ALBERT
 He want us to direct his story.

ALAN
Yo, man, I said dig it.

ALBERT
Deal! Done!

JAMES EDMUNDS

In his office.

JAMES
 His wife called to tie up the deal. She was his agent now. She said Smithee insisted that The Hughes Brothers direct the story of his life.
 (MORE)

JAMES (CONT'D)

(beat)

That's fine with me. I've always
wanted to work with The Hughes
Brothers.

ALAN AND ALBERT HUGHES

In the big Merc as it blasts "Copkiller!"

ALAN

I call James Edmunds, Jerry Glover, I
say -- We direct the movie if we get
final cut.

JERRY GLOVER

In his office.

JERRY

I said no way!

JAMES EDMUNDS

In his office.

JAMES

I said I've got final cut!

ALAN AND ALBERT HUGHES

In the big Merc as it blasts "Copkiller!"

ALAN

Suck my dick!

ALBERT

Motherfucker!

ROBERT EVANS

In the pool.

EVANS (smiles)

I said I would be happy to give The
Hughes Brothers final cut!

JAMES EDMUNDS

In his office.

JAMES

I told Jerry not to worry about Evans, forget about him. He doesn't have three million dollars. He doesn't have one million dollars. He was bluffing.

ROBERT EVANS

In the pool.

EVANS (he laughs)

That's true.

JERRY GLOVER

In his office. He is tapping a pencil on his desk a long beat, considering something.

JERRY

I didn't have a choice. I couldn't take the chance that Evans was bluffing. Tokyo wanted this. James would have to give up final cut. The Hughes Brothers would have it.

ALAN AND ALBERT HUGHES

They are in the big Merc, "Copkiller!" blasting.

ALAN AND ALBERT (together)

Suck my dicks!

They laugh, give each other a high-five.

JAMES EDMUNDS

He stands at the firing range a long beat. The Hughes Brothers cardboard blowups are there with bullets through their heads.

A long beat as he holds the gun and then turns it to his own head. A long beat and he pulls the trigger... and the chamber clicks on empty. He stands there. A long beat... He smiles.

ARNOLD SCHWARZENEGGER

Sitting on his patio at Schatzi" in Santa Monica, smoking a cigar. He looks better than ever.

ARNOLD

I could play Alan Smithee. I know and like the man. He speaks with an accent, too.

BRUCE WILLIS

He sits at a Planet Hollywood wearing a Planet Hollywood jacket. He smokes a big cigar. He looks better than ever.

BRUCE

I knew that cat in my gut. I could play the shit out of him.

SYLVESTER STALLONE

He sits in his home, contemplating a Rodin bust.

SLY

I've always wanted to play a Brit.

JERRY GLOVER

In his office.

JERRY

I'll consider Arnold and Bruce and Sly, but I'll tell you -- if they want to play Alan Smithee, they're going to have to compromise on their fees. I don't need a star for this movie. Alan Smithee is the star. Hell, I'd make it with David Caruso. All I need is a great script.

SHANE BLACK

SHANE

I'd focus on the helicopters.

JOE ESZTERHAS

JOE

I'd focus on the sex.

WILLIAM GOLDMAN

BILL

I'd focus on The Hughes Brothers.

DAVID MAMET

MAMET

I'd focus on the interiors.

ROBERT TOWNE

BOB

I'd focus on Myrna and the Cousin.

RON BASS

RON

I'd focus on the redemption of final cut.

JERRY GLOVER

In his office.

JERRY

If Alan Smithee wanted to direct another film himself sometime, I'd hire him in a heartbeat. He has demonstrated his integrity and the possessory credit on the movie -- "An Alan Smithee Film" would mean more than Tom Cruise or Jim Carrey.

JAMES EDMUNDS

In his office.

JAMES

Anything. Whatever he wanted to direct, I'd produce. I believe in closure. I believe in healing.

(a beat)

You know what I'd do? I'd give him final cut.

He smiles.

ALAN SMITHEE

He is in the white padded room and wearing his khaki cap over his polka-dot boxer shorts and Keds. He is on the phone.

SMITHEE

I thought I'd call our new movie "DUO" actually, James.

(a beat, he listens)

No, I don't like "SOLO." I like "DUO" better. I'm afraid I don't like "SPAGO" either.

(a beat)

That's fine, James. I don't mind suggestions.

He hangs up. He smiles. The attendants look at him.

AN ATTENDANT

Can we help you with your movie, Alan?
We can be mates.

SMITHEE (looks at them)

Do you want to be assistant directors?

AN ATTENDANT

Absolutely.

THE OTHER ATTENDANT

God yes.

SMITHEE (smiles)

May I have my stick?

AN ATTENDANT

Absolutely.

SMITHEE (smiles)

May I have my pillies?

THE OTHER ATTENDANT

Right here.

SMITHEE

May I have my Tibetan stone?

AN ATTENDANT (gently)

It's in your pocket, mate.

SMITHEE

Oh... yes indeed, mate.

He takes it out and rubs it. They give him the pills.
They give him his Tanzanian fighting stick. He holds the
stick in one hand and the stone in the other. He beams.
He looks moved. The attendants smile, watch him.

AN ATTENDANT

Would you like us to get you a big
cigar?

SMITHEE (after a beat)

Cuban?

THE ATTENDANT (smiles)

Absolutely.

SMITHEE (smiles)

Absolutely.

OTHER ATTENDANT

Would you like some champagne?

SMITHEE (smiles)

Cristal?

THE ATTENDANT

Of course.

Smithee waves his stick. He beams.

There is a knock at the door. An attendant steps to the
door, opens it.

Michi comes in, looking outrageously beautiful. She
throws her arms into the air sexily, theatrically.

MICHI

Darling!

Smithee turns to the camera, laughing, waves his stick,
and wiggles his eyebrows madly.

FREEZE FRAME.

As over back credits -- look out, motherfucker -- we hear
Public Enemy, blasting it out, laying it down, telling it
true...

THE END