

BOWFINGER'S BIG THING

BY

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...along with his check for 500 dollars and a signed no royalty clause, and I read it. I read it again. I can't believe it. I read it again. It's that confused. I say write what you know. He goes back, starts over. Two weeks later, screenplay appears. I read it. I hate it.

AFRIM

You said write what you know.

BOWFINGER

Well who the hell wants to see a love story about accounting?! So what does he do? He goes back. He works. Nine days later he hands me this. This masterpiece. This script that is so filled with humanity, love, joy, sadness, grief and...joy and sadness. It's still a love story, but now it has aliens in it. And a fabulous title: Starwars. Which of course will have to be changed since there's already a movie called Starwars. Afrim, you'll put on your thinking cap for a new title.

(Afrim makes a note)

So why is this movie not being made? Because the rich are screwing us, the little guy. I'm talking about you all of course since there's no way I could be called a little guy having made nine films in eight years, nine short films, nine commercials.

Carol is fifty-ish trying to look younger, a doyen of the theatre, still hanging in.

CAROL

What's my part like?

BOWFINGER

Did you see "Jerry Maguire?"

CAROL

I wouldn't see that if my life depended...

BOWFINGER

All right all right, Did you see "Sleepless in Seattle?"

The young actor, Clark, speaks up.

CLARK
I saw it.

CAROL
I wouldn't go see that movie if...

BOWFINGER
All right, all right. However many people do like those movies and the point is that there's a great part in here and you're the person who can do it. Not Streep, not Bee-no-che or any of those Frenchies, not anyone but all of you.

Pan across their hopeful faces.

CAROL
(now interested)
Do you really think so?

BOWFINGER
Come on, you're the greatest living stage actress.

CAROL
(stares out the window)
"Clouds are forming, I must get my umbrella."

BOWFINGER
Exactly. When you said that line, the audience went to tears, even if the critics don't know what they're talking about. And Clark...

Clark is a Johnny Depp wannabe, and could be with a little luck.

BOWFINGER
...tell them what you told me when you came to me six months ago with nothing but a bag full of hopes and a veritable molehill of talent.

He misuses the word molehill.

CLARK
That I wanted to prove to my father that I was not, quote, "a big waste of nothing who can't even mow a lawn without accidentally destroying a 400 year old oak tree."

BOWFINGER

Isn't it awful how a parent can say something so hurtful and then forget they ever said it?

CLARK

It's on his web page.

BOWFINGER

And Afrim, when this baby hits, you will never have to sit in an office with no window shoving numbers around while some nasty boss makes you feel terrible.

AFRIM

But I like working for you.

Afrim laughs at his joke.

BOWFINGER

Now we are going to make this movie. I promise you that. I got a message today, just listen to it. Afrim, play that message back for me...

Afrim throws the switch.

MESSAGE MACHINE

...Bowfinger, this is a great script...great script. I hope the actors hang in there with you because it is a great script. Call me.

BOWFINGER

See what I mean?

CLARK

It sounded like you.

Dismisses it with a shrug.

BOWFINGER

We are going to make this movie. And you know why? Because this group of people right here is the most talented damn group of people I've ever worked with. Carol, you are the best actress in Hollywood and New York and London combined. Clark, you have magic, real magic and that magic is going to shine on the screen. Afrim, you're a genius waiting to happen. Your name is going to be right up there with the all time great screenwriters, like...like... well I can't think of any screenwriters right now but your name will be up there because...

Bowfinger looks outside the window. He sees a Federal Express truck driving down the street. He is fixated on it.

BOWFINGER

...You see that Federal Express truck? Everyday it delivers important papers all over the world. And one day, it will stop here and man is going to walk up and casually toss a couple "fed-exes" on my desk, and at that moment, we, all of us in this room, will be important.

CLARK

Wow.

BOWFINGER

As you know, I have a very important lunch this afternoon with Jerry Renfro...

Afrim gives an impressed whistle.

BOWFINGER

And if it goes the way I'm thinking it will go, I'll see you at the Oscars.

INT. OFFICE COPY ROOM- DAY

He's in an office, but not his. Bowfinger empties his pockets. He has one twenty dollar bill, which he proceeds to copy on a color xerox. Other employees pass by and he nods, says hello, but we know he doesn't know them.

Tight shot of a paper-cutter slicing the Xeroxes into bills.

He now has a wad of twenties, and puts the real twenty on top.

INT. CLOTHING SHOP - DAY

He tries on a nice coat. We see a clerk acknowledge him. Cut back to Bowfinger. His old coat is now on a hanger and has all the tags on it and he's wearing the new coat. He puts back his old coat on the rack and shakes his head as though he's decided not to get it. He walks out with the new coat.

EXT. STREET - DAY

Bowfinger parks outside a movie studio in his dilapidated van. A shiny black Mercedes is parked on the street. Next to it is DAVE, a thirty year old studio gofer and odd job man who right now has a slightly worried look on his face. Dave is a sweetheart, who trusts Bowfinger like a father.

BOWFINGER

Good job, Dave. Great work.

DAVE

(hands him car keys)

You gotta have this back in forty-five minutes. I'm supposed to be washin' it.

BOWFINGER

Has Renfro left?

DAVE

About 15 minutes ago. He should be getting to the restaurant about now.

BOWFINGER

Dave, if this meeting goes like I think it will, I'm giving you my car.

He tosses him the keys to his heap and gets in the Mercedes.

DAVE

It is my car.

Bowfinger drives off.

EXT. RESTAURANT - DAY

Bowfinger pulls up in the Mercedes.

Bowfinger cuts the car phone out of the Mercedes and puts it in his pocket.

Valet parkers take it the car. Bowfinger has script in hand.

INT. RESTAURANT - DAY

The foyer of an expensive restaurant. Bowfinger talking to the maitre'd. We see him pull out the wad of money, and hand the maitre'd the real twenty. He puts it in his pocket and leads Bowfinger to a table. Bowfinger skillfully lifts the twenty out of his pocket and puts it back in his.

INT. RESTAURANT TABLE - DAY

Bowfinger is seated next to two people. It's Jerry Renfro being interviewed by a male reporter. The script is in plain sight on Bowfinger's table; the cellular phone is at Bowfinger's ear.

JERRY RENFRO

(mid conversation)

...And you know what they all have in common? A magic ingredient. That little ingredient is called a movie star. Oh yes, a movie star can be a lot of trouble, especially when they're busted for cocaine and they've just finished doing a movie for you called "The Little Leaguers," but all in all, it's the movie star the audience wants, even if that star is an uneducated ego-maniac who puts glycerin in his eyes so it looks like he's crying.

During the speech, Bowfinger keeps sliding his table closer to theirs, while he double-talks into the cellular.

JERRY RENFRO

See son, and I call you son even though I'm twelve years younger than you, the audience wants to identify with someone, they want to look up on that screen and say, that's me up there. Of course, if that were true, then every movie star would be an overweight, gun-toting tourist in plaid shorts. Don't get it. Anyway, what I tell filmmakers is, get me a star, a star, get a star interested in your movie. Then we can talk turkey, or Greek or slang even, hell I don't care just as long as you get me a STAR!

BOWFINGER

(weirdly joining their conversation)

...I'm mean you've got to or what are you going to do?

They look over at him, what?

BOWFINGER

Hello Mr. Renfro, I'm Bobby Bowfinger
with Bowfinger films...pleasure.

(Bowfinger goes back to his cellular)

...Tony look, this script is hot...

(he pounds on it)

If I could have it at three studios I
would but right now Flandersten

(slurs the word)

is so hot for this...

INTERVIEWER

What do you think about Kit Ramsey?

JERRY RENFRO

Kit Ramsey is the newest, hottest
flash in the pan that ever came
along. He's twenty-eight and he's got
a tight ass. He's my kind-a movie
star: hot as a pistol and only
overpriced by a million. They love
him. Get me Kit Ramsey and you've
got a picture. The audience loves
him this year; they think he's sexy,
funny, and it doesn't hurt that he's
insane.

BOWFINGER

Excuse me Mr. Renfro, I couldn't help
overhearing, but it so happens Kit
Ramsey is a very close friend of mine
and is deeply interested in starring
in this project.

JERRY RENFRO

Let me see it.

He looks at the first page of the script, then the last page.
Chuckles.

JERRY RENFRO

Nice. Bring me this script and Kit
Ramsey and you've got a go picture.

BOWFINGER

Could I just copy down your home
phone?

INT. RESTAURANT FOYER - DAY

Bowfinger exits the restaurant and stops at the maiter'd.

BOWFINGER
You wouldn't happen to know anybody
who knows Kit Ramsey would you?

He shakes his head "no," then watches Bowfinger exit while
searching for the twenty that's supposed to be in his pocket.

INT. DAY - DRY CLEANERS

Bowfinger enters a dry cleaners, speaks to the clerk.

BOWFINGER
How much do you charge to do a shirt?

CLEANER
\$2.50.

BOWFINGER
Never mind.

INT. DAY - DRY CLEANERS

Bowfinger enters a fancy dry cleaners, speaks to the clerk.

BOWFINGER
How much do you charge to do a shirt?

CLEANER
Eight dollars.

BOWFINGER
I'm here for Kit Ramsey's dry
cleaning.

CLEANER
We don't do Kit Ramsey.

INT. DAY - DRY CLEANERS

Bowfinger enters a different fancy dry cleaners, speaks to the
clerk.

BOWFINGER
How much do you charge to do a shirt?

CLEANER
Twelve dollars.

BOWFINGER
I'm here for Kit Ramsey's dry
cleaning.

CLEANER
We don't do Kit Ramsey.

INT. DAY - DRY CLEANERS

Bowfinger enters a third fancy dry cleaners, speaks to the clerk.

BOWFINGER

How much do you charge to do a shirt?

CLEANER

Thirteen dollars.

BOWFINGER

I'm here for Kit Ramsey's dry cleaning.

CLEANER

Just a second.

EXT. DAY - DRY CLEANER

Bowfinger exits with an armload of dry cleaning, reading the address on the ticket.

BOWFINGER

1620 Summit crest.

EXT. DAY - SUMMIT CREST

Bowfinger's car pulls up and stops outside Ramsey's. He waits. A limo with the license plate "POSTVE" is waiting. Moments go by, Kit Ramsey appears, heading for the airport. He is jeans and a backwards baseball cap, tennis shoes, sunglasses, tee shirt. Kit always wears the same thing. Bowfinger gets out of the car and approaches him.

BOWFINGER

Mr. Ramsey, script delivery from Universal.

RAMSEY

I'm not expecting a script from Univ..

BOWFINGER

I mean Disney.

RAMSEY

Oh yeah.

BOWFINGER

Gotta have you sign.

RAMSEY

Fuck you.

Takes the script.

BOWFINGER
Right. Thank you.

Ramsey starts to get into the limo.

BOWFINGER
This looks like a pretty interesting script. I was reading it on the way over I hope you don't mind.

RAMSEY
You were reading it?

BOWFINGER
Yeah, this could be a big one for you.

RAMSEY
You were reading my script? What company do you work for?

BOWFINGER
What I loved about this script is that it's a twist on the usual; it's science fiction, which we know sells, but with a quirky love story that...

RAMSEY
Get the hell out of here...

He starts to walk away.

BOWFINGER
Okay, sorry, just excited. I've got to get over to my Rational Positivism meeting anyway.

Ramsey instantly turns.

RAMSEY
Need a lift?

Bowfinger gets in the car.

EXT. DAY - STREET

The limo comes to a stop. Bowfinger is unceremoniously thrown from the back seat by the burly driver.

RAMSEY (YELLING)
It's guys like you that give Positivism a bad name, you lying sack of shit dickwad.

The limo starts to speed off.

BOWFINGER

Read the script! I'm really a big-time producer with clout!

The script is tossed out the window.

EXT. DAY - SUMMIT DRIVE

Bowfinger trudges up the hill to his car with the script in shreds.

EXT. DAY - BUS STATION

A cross-country bus with Ohio plates pulls up and drops passengers off near a car rental. A quirky twenty-two year old girl alights. She is wearing a sweet Alice Blue gown or something like it; her name is innocence although it's not really, it's DAISY. She drops the duffel bag she is holding and speaks to the bus driver.

DAISY

Where do I go to be an actress?

EXT. DAY - STREET

Bowfinger drives up in the Mercedes. An anxious DAVE waits with his van.

DAVE

Jeez, where ya been?

Dave reads the expression on Bowfinger's face.

DAVE

(continuing)
No luck huh?

BOWFINGER

All because this nitwit pimply actor would rather work with Steven Spielberg.

Bowfinger squinches his face with determination.

DAVE

Anyway, it's off.

BOWFINGER

Now I gotta break it to the those who trust and believe in me. Well, those who believe in me.

EXT. CALIFORNIA BUNGALOW - DAY

Bowfinger's crew sits in the office waiting. They look at him as he enters. As cynical as they try to be, they still hope the news is good.

CAROL

Well?

Bowfinger goes to the table, looks into their faces. He can't quite speak.

CLARK

Well, what did he say?

BOWFINGER

Here girl,
(he motions to Betsy the dog)
Come...sit...come...sit...

The dog does it all.

BOWFINGER (CONTINUING)

Isn't she amazing?

CLARK

So what did he say?

Bowfinger struggles with the words. Then speaks.

BOWFINGER

The studio said they would make this movie with Kit Ramsey.

Happy looks from the crew.

BOWFINGER

But I'm thinking, I don't need the studio if I've got Kit Ramsey. So because of my close relationship to Kit, I went to see him at his home.

CAROL

And what did he say?

BOWFINGER

What did who say?

CAROL

What did Kit Ramsey say?

BOWFINGER

He said...he said...

We see their faces, filled with hope. Bowfinger keeps hearing his own voice: "I promise you we're making this movie..." And Bowfinger can't help himself.

BOWFINGER
Kit Ramsey said...yes!

On their faces, stunned silence.

BOWFINGER
I said Kit Ramsey said yes!

CAROL
Kit Ramsey said yes?

BOWFINGER
Kit Ramsey is doing this movie.

Slowly, the awareness of what he has just said crosses their faces. Soon they're rejoicing. "We're making a movie!" Shouts and hoopla. "I've got to get that one make-up man," "What's our schedule gonna be?" "Will it be in color?" Bowfinger rejoices along with them, except his face holds a frozen smile.

INT. NIGHT - BOWFINGER'S APARTMENT

Close up of a mattress being torn off a bed, to reveal the box springs. Each coil is interlaced with a small stack of money.

BOWFINGER (V.O.)
Dave, there is a place that people go
and it is called the edge. Today I
went to that place.

DAVE V.O.
The edge?

Bowfinger's hands start removing the money and stacking it.

BOWFINGER
Exact-a-mon. The stringy, damp,
dangerous edge.

Widen to see Bowfinger start counting the cash.

DAVE
You told them you were gonna make
this movie?

BOWFINGER

I lied like Nixon. Now I have a little sympathy for the guy. I looked into those faces, looking back at me like I was a God. And I guess I wanted to be a God. So I lied. Which is the one beat in the whole moment that was very un-god-like.

DAVE

So you're gonna have to tell 'em.

BOWFINGER

Tell them what?

Bowfinger continues counting the dough.

DAVE

That you're not making the movie.

BOWFINGER

What'd ya mean we're not making the movie?

DAVE

We'll how can you make the movie?

BOWFINGER

I'm starin' here at seven thousand dollars.

DAVE

A movie can cost fifty million dollars.

BOWFINGER

Yeah, well there's a difference here. This is cash. I'm tellin' you all those fifty million dollar movies cost seven thousand. "Yeah we're payin' you five million now here's ten dollars and the rest will come at break-even-reduced-post-facto-cost-plus-ten-minus-negative cash flow in a year."

DAVE

Well, maybe. But there's another problem.

BOWFINGER

(ironic)
Oh really?

DAVE

How you gonna make the movie with Kit Ramsey? He said no.

BOWFINGER

You don't think I've worked that out?
You don't think I've thought about that?

(Off his look)

We are making this movie with Kit Ramsey, *only he won't know he's in it.*

DAVE

Won't he know he's in it when six months from now he's driving down the street and sees his face on a billboard?

BOWFINGER

Do you think when Napoleon went to Waterloo he worried about Wellington?

End on Dave's face.

INT. APARTMENT - DAY

Daisy stands in a dilapidated apartment with the LANDLORD showing her the place. It overlooks a particularly loud part of the freeway. The front door is ajar, looking into the hallway.

LANDLORD

It's forty dollars a week.

DAISY

I could do that.

LANDLORD

What do you do?

DAISY

I'm an actress.

LANDLORD

You an actress or a wanna-be?

DAISY

(strong)
An actress.

LANDLORD

What you been in?

Daisy searches her head. She notices a sign in the hallway. It says "Danger, Cuidado"

DAISY
Did you ever see "Danger, Cuidado?"

LANDLORD
No...

DAISY
It was on HBO.

LANDLORD
Well it might-a been on HBO but it's also in my hall. First two weeks in advance.

DAISY
Oh yeah.

She turns away, opens her purse and intently counts out eighty dollars. She turns and extends her cash-filled hand out toward the him.

INT. RATIONAL POSITIVIST'S HALLWAY - DAY

Kit Ramsey, being treated like royalty, walks down the million dollar hallway of a corporate looking religious building. An aide approaches the party.

AIDE
Can I get you some coffee?

KIT
No thanks.

Later in the hallway, another aide approaches.

AIDE
Can I get you some coffee?

KIT
No thanks.

Another aide approaches.

AIDE
Can I get you some coffee?

KIT
No thanks.

INT. RATIONAL POSITIVIST'S OFFICE- DAY

The RATIONAL POSITIVISM honcho, TERRY STRICTER, sits with Kit Ramsey. Terry is wearing a business suit, some sort of pin, and has a flat-top haircut. Several assistants sit close by, who are wearing on their heads, inverted cones made of paper.

TERRY STRICTER

Well Kit, I'm happy to say you're doing much better.

Cut to Kit, who is also wearing an inverted cone on his head. A DOLL that looks like Kit is resting on his lap.

TERRY STRICTER

(continuing)

Your paranoia is definitely under control, since you came to understand positive premise number one.

KIT

Positive premise number one. There are no aliens.

TERRY STRICTER

Your night sweats have diminished since you understood positive premise number two.

KIT

Positive premise number two: there is no giant foot trying to squash me.

TERRY STRICTER

And what is positive clue number three?

KIT

Even when I feel like I'm going to ignite, I probably won't.

TERRY STRICTER

So what do we do?

KIT

Keep it together, keep it together, keep it together, keep it together.

TERRY STRICTER

And what is it we don't do under any circumstances?

KIT

(disappointed)
Oh man...

TERRY STRICTER
What is it...?

KIT
Show my weenie to the Lakers.

TERRY STRICTER
That's right. You cannot show it to the Lakers. Keep Mr. Weenie in the pants. Always in the pants. Never show to the Lakers. (On his face) I SAID ALWAYS IN THE PANTS!

INT. RATIONAL POSITIVIST'S PARKING GARAGE - DAY

Kit walks back to his car.

EXT. DUSK - BEACH

Bowfinger and Dave are looking at the sunset. Dave is antsy, wondering what Bowfinger is doing.

BOWFINGER
Take a long look, Dave.

DAVE
Why?

BOWFINGER
Because once we start filming this movie we won't have time anymore.

EXT. DAY - CALIFORNIA BUNGALOW

Daisy, trudging along the street, weary, looks at a sign outside Bowfinger's:

Auditions for a Major motion picture, bring \$25 and a scene of your choice.

INT. MORNING - OFFICE

Afrim, Diane and Bowfinger finish up an audition with a young actress. Clark, the young actor is kissing her. They separate. We can tell he didn't necessarily enjoy it. They both look over at Bowfinger.

BOWFINGER
Okay, that was nice. We have your picture...and we'll call if we decide.

YOUNG ACTRESS
I have some new pictures...

BOWFINGER

These are fine..

YOUNG ACTRESS

You hated me didn't you.

BOWFINGER

No, not at all. Very good. You were very good.

She exits.

CLARK

She was good.

BOWFINGER

(doubtful)

Huh? She had the personality of a zip code. She was good, but she didn't have "it."

CLARK

What'dya mean it?

BOWFINGER

"It" is a special quality. No matter what's going on, you can't take your eyes off that person. Everything they say, every gesture, you're interested in.

CLARK

Do I have "it."

BOWFINGER

Sorry? I wasn't listening.

CLARK

Do I have "it?"

BOWFINGER

(bare-faced lie)
Yes you do.

CLARK

Gosh.

BOWFINGER

Next. Who's next?

Daisy stumbles in. Looking a mess, but an indelible mess. She definitely has "it."

DAISY

Is there where I go to be a star?

BOWFINGER

This is where you go to work hard,
learn your craft, sacrifice and
hopefully one day can earn the right
to be called "artiste."

DAISY

Does that take more than a week?
Because I've given myself a week.

CLARK

That's this. This office.

BOWFINGER

We'll certainly read you. See what's
up...see if you have "it." See if you
have "the illusion of the first
time."

DAISY

What's the "illusion of the first
time?"

BOWFINGER

It's the ability to say a line you've
rehearsed over and over, and make it
sound like it's the first time you've
ever said it.

DAISY

I have that. "The illusion of the
first time."

CLARK

How do you know.

DAISY

I used it on my second boyfriend. I'm
joking. Where do I pay?

Daisy's tempo overwhelms them.

BOWFINGER

Pay?

DAISY

For the audition. It's twenty-five
dollars, right?

Takes out a checkbook.

BOWFINGER

A check?

DAISY
I have id.

BOWFINGER
I have id too but it doesn't mean my
checks will clear.

DAISY
This check will clear.

BOWFINGER
Look, maybe a less solid movie might
take a check but we're pretty much
right up there and we can only take
cash.

DAISY
I don't have any cash...with me. I
have cash but not with me. I had to
pay my rent today...and the banks
aren't open...and...

She starts to cry.

BOWFINGER
There, there there there.
(points to door)
There. I'm sorry we can't let you
audition.

DAISY
Oh.

BOWFINGER
I'm sorry.

DAISY
Well.

BOWFINGER
I'm sorry.

Ushers her out.

CLARK
She looked pretty good...like she could
act.

BOWFINGER
Yes, she has something but if they
don't pay to audition it could be
disastrous. Say if she got the part,
she might expect to be paid.

CLARK
Ah.

BOWFINGER

All kinds of unreasonable demands
could come up.
(off Clark's pathetic look)
Look if you want to take
responsibility, fine.

He rushes out the door to stop her.

EXT. LOT - DAY

Clark runs outside and stops Daisy, who sits forlornly on a bus bench.

CLARK

I talked it over with the man. He
says he'll take a check.

DAISY

He will?

CLARK

Yes.

DAISY

He listens to you?

CLARK

Yeah. Yeah.

INT. CALIFORNIA BUNGALOW - DAY

Daisy is auditioning with Clark. Bowfinger watches.

DAISY

(lines)

...I could never be with you, Todd.
I'm loyal to Keith. I'm loyal to
him. I could never...never...kiss you.

Afrim mouths the dialogue along with her. She kisses Clark. A
sexy, hot kiss that steams Clark's glasses.

BOWFINGER

Good. Very good. Let's try it one
more time, Clark, this time without
the erection.

INT. BOWFINGER'S APARTMENT - NIGHT

Bowfinger sits on his bed and worriedly counts his money.
Mostly ones. Dave is with him.

BOWFINGER

Seven hundred twenty-one, seven
hundred twenty-two...

DAVE

That's not enough to make a movie.

Bowfinger "shhshs" him, and pulls an old metal box out from under a bed. He solemnly opens the box and brings out an object wrapped in felt. Slowly he opens it and reveals a small bronze object.

BOWFINGER

It's by Rodin.

DAVE

I love his films.

BOWFINGER

Not the science fiction monster. The French sculptor. I have a standing offer on it for twenty-two thousand dollars.

DAVE

How did you get it?

BOWFINGER

When I was 17, there was a very strange mood in the house. Everybody walking on eggshells. My mother called me into her bedroom and gave me this. She said it was from her and to always keep it, unless something that was so important came along that I had to sell it. Three days later, my mother...bless her...went to prison.

DAVE

Wow.

BOWFINGER

This is that time.

EXT. VIEW - DAY

The sun rises over the city of Los Angeles.

INT. HALLWAY - PREDAWN

We're on the lot at Universal. Dave is moving suspiciously down the hallway, to a room labeled, "camera storage." He brings out a ring of keys and opens it.

INT. PARKING GARAGE - PREDAWN

Dave's hand lifts a key from the key storage of a parking garage. He moves away and we see he is carrying a motion picture camera.

He goes to a classic and beautifully maintained '56 Plymouth and opens the trunk. Puts the camera in the trunk and motors away.

INT. BOWFINGER'S CAR - DAWN

Afrim and Bowfinger drive, early dawn. Bowfinger abounds with nervous energy.

BOWFINGER

Okay. Tell me the story, tell me the story. Then I tell you the story, that's how we learn to tell the story. If we don't tell the audience the story, there's no movie.

AFRIM

Okay here's the story: Cop, that's Kit, trouble at home, that's Daisy. Love each other but going through a problem. Kit has spurned older lover, that's Carol; she can't let go. Then, it rains in Montana, but in the raindrops are Aliens who take human form. Human aliens mistake Kit for guy with plutonium who can get them back home, big car chase, Kit wins, captures the aliens when he says "gotcha Suckas" and saves the world. Then gets back with his wife who we think might have become an alien. The end.

BOWFINGER

Great story. GREAT STORY! "Gotcha Suckas" is so great!

EXT. STREET - DAWN

He meets Bowfinger on the street. Dave moves the camera from the Plymouth and into Bowfinger's junker. Afrim is with them, holding his script.

DAVE

Look I've got to get this thing back in every night by 7pm or, how do I say it, it's a felony.

BOWFINGER

You think they're going to arrest us
over a five thousand dollar camera?

DAVE

It's a 65 thousand dollar camera.

BOWFINGER

That's a felony. A big felony.

AFRIM

(script in hand)
Bobby, what if Carol said "what"
instead of "huh?"

BOWFINGER

Good, good.

DAVE

Years. Years you'd get. Speakin' of
which, I gotta get the car back. It's
Jerry Renfro's.

BOWFINGER

Jerry Renfro's car. Wow.

AFRIM

Wow. Hey, "wow" instead of "golly."

Afrim makes a note in the script. Bowfinger and Afrim get in
the van and drives off.

EXT. KIT RAMSEYS HOUSE- DAY

Kit Ramsey exits his house. He walks toward a flight of steps
to his limo.

ANGLE ON

Across the street, hidden in the bushes, we see Bowfinger,
Afrim holding the script, Daisy, Clark a few camera crew.
Total of eight or so. They are nervously filming Kit walking
across his lawn.

ANGLE ON

Kit, he gets in his limo and drives off. Our camera swings
with him and follows the limo.

ANGLE ON

Bowfinger. He speaks to Daisy.

BOWFINGER

Go!

A make-up girl quickly touches up Daisy as they run across the street. Daisy jumps on the porch. The camera swings back to find her.

DAISY

(acting)

Keith...you forgot your briefcase! You forgot...

Afrim mouths the dialogue along with her. She runs after Kit's car.

DAISY

You're upset! One slipup in your tough, crime-filled world and you could die! Keith!

INT. KIT'S CAR - DAY

Kits sits in the back seat. Out the back window we see Daisy chasing after him. Kit becomes faintly aware of someone yelling "Keith, Keith!"

KIT

Who's Keith?
(to the driver)
Are you Keith?

DRIVER

No I'm Jimmy, but gosh, thanks for asking!

The limo speeds off.

EXT. KIT RAMSEY'S HOUSE - DAY

Bowfinger emerges from the bushes along with the film crew.

BOWFINGER

We got our first shot!

They all celebrate.

INT. CAMERA STORAGE ROOM - DAY

Dave just puts the camera back on the shelf. A by-the-book SECURITY GUARD enters just as he finishes. Smiles all around as Dave exits. The guard gives him a wary smile back.

INT. EDITING ROOM - DAY

A make-shift editing room at California Bungalow. The film spins through an antique Moviola editing machine. Bowfinger and Dave and Afrim watch. The camera moves in on the moving film, until it is full screen.

BOWFINGER

Here it comes. Come on baby, come on. Work.

We see the film full screen. Kit Ramsey comes out of his house, the camera swings with him. As the camera swings back Bowfinger says,

BOWFINGER

Door opening sound effect here.

We see Daisy on the porch doing her dialogue. The camera swings with her as she runs out of the shot chasing the limo. Thus, Kit and Daisy are in the same movie!

BOWFINGER

Oh my God it worked. It looked like she came out of Kit's house! This movies' gonna work!

DAISY

My god, I was great. For a minute I thought there was no "It" then suddenly I saw "It". Just occurring.

AFRIM

(holding the script)
She's not doing the dialogue! She said, "Keith...you forgot your briefcase! You forgot..." It's supposed to be "Keith...you forgot, you forgot...your briefcase"! See the two forgots should...

DAISY

But I'm "feeling the moment."

AFRIM

You've been in Hollywood for eight seconds and already you're feeling the moment.

BOWFINGER

Look you guys. We've just done something amazing. We're making a movie and we've got Kit Ramsey starring in it sort of. And that's an accomplishment. There's a lot of movies that don't have Kit Ramsey starring in them sort of. And you both have done great, great work. You should be loving each other. Now let's have the old ho-gung. Uh, Gung-ho.

He leaves them, ashamed and apologetic.

EXT. PHONE BOOTH - DAY

Bowfinger, Afrim and Dave, crowd around Carol who is being made up by Daisy in a phone booth. Carol is wearing a skull cap in anticipation of a wig.

CAROL

I still don't see why I can't meet the man I'm working with.

BOWFINGER

I spoke with Kit, first he's very shy around you. He's a little awestruck.

CAROL

Did he see me in Glass Menagerie?

BOWFINGER

You better believe it.

CAROL

Minneapolis or Terre Haute?

BOWFINGER

No, he saw Minneapolis.

CAROL

They stood in Minneapolis.

BOWFINGER

He was one of them.

CAROL

He would have been four.

BOWFINGER

That's how into you he is. He wants to impress you and he needs his total concentration.

CAROL
That's just young.
(with an English accent)
"Try acting my boy."

BOWFINGER
I agree with you but this is the way
he is right now. It's working for
him it's working for him.

CAROL
I wish just once I'd work with
someone who honed their craft, who...

BOWFINGER
Right. But right now we need that
scene Carol.

CAROL
You'll get your scene. He may not be
professional but I am. Let's
rehearse.

BOWFINGER
I want to go with no rehearsal on
this.

CAROL
No rehear...

BOWFINGER
I know. I want the spontaneity. Kit
is not spontaneous. Did you see him
in "Breakfront?"

CAROL
I wouldn't see that piece of shi...

BOWFINGER
He was good, very good but he was not
spontaneous. So I'm trying to get a
new performance out of him. And I
need professionals like you to do it.

She takes a moment, decides, then:

CAROL
Where're my props.

Bowfinger, Afrim and Dave exit.

EXT. OUTDOOR RESTAURANT - DAY

Kits sits in an outdoor restaurant with an agent. A van with blacked out windows is parked across from him on the street.

EXT. RESTAURANT FENCE - DAY

The camera crew, and Dave hide behind foliage and a fence, the camera pointed at Kit Ramsey.

EXT. RESTAURANT - DAY

Kit and his agent sit and talk. Afrim is near the table holding a magazine hiding a mike. He is absurdly conspicuous.

AGENT

...you shoulda got an Oscar for that role.

KIT

At least a nomination.

AGENT

Well, at least. But this retreat idea, it could take you off the market.

KIT

But I need a retreat, Jer. We go to "have a session" with our "guide." You should...

AGENT

You don't think I wanna go to Utah or where ever it is?

KIT

Elko.

AGENT

You don't think I wanna become clear? But I'm stuck in that damn office all day. I'm dying' that I can't go. But does it ever occur to you that they have this place in Elko because Nevada is a tax-free state?

KIT

Elko is the center of energy of seven states.

-
EXT. RESTAURANT FENCE - DAY

Bowfinger stares at the scene.

BOWFINGER
Come on, come on, We've got to get
rid of fuckhead.

DAVE
He hasn't gotten up once.

BOWFINGER
(toward the agent)
Go to the bathroom, go pay the check,
do something.

ANGLE ON THE RESTAURANT

The agent gets up, retreats to schmooze with some people he
saw.

BOWFINGER
Okay this is it.

ANGLE ON

Carol and Daisy at the phone booth. Carol is still in her
skull cap. Bowfinger signals them, Daisy puffs and powders.
The wig is hurriedly installed on her head.

ANGLE ON

Bowfinger's hand signals Carol to start.

ANGLE ON

Carol. She won't start.

ANGLE ON

Bowfinger.

BOWFINGER
What is she doing? Why won't she go?

ANGLE ON

Carol.

DAISY
I think he wants you to go.

CAROL
I need "action." I don't start
without an "action."

Daisy runs to the van.

DAISY
She wants you to say action.

BOWFINGER
What?!! We're gonna lose it. The
guy's going to come back!

He looks over at her, forces his head through the louvered van
window and whisper/yells...

BOWFINGER
Action!

Carol gathers herself and walks into the restaurant, the camera
following.

EXT. OUTDOOR RESTAURANT - DAY

Kit sits alone in the restaurant, twiddling his food. Carol
approaches with a glass of water. Stops in front of him.

CAROL (AS "CYNTHIA")
You left your briefcase, Jane gave it
to me and I opened it. I saw the
photos of the aliens. Why?
(screams)
WHY!!!!!!!!!!!!??????

Carol starts to leave.

ANGLE ON BOWFINGER IN THE TRUCK

BOWFINGER
We got it!
(but then)
What's she doing?

ANGLE ON CAROL

She has decided to stay.

ANGLE ON AFRIM IN THE TRUCK

AFRIM
She adlibbing!

CAROL
...Is there no right anymore? Have we
come to this?

KIT
Who are you?

CAROL
You remember Cynthia. How could you forget Cynthia? We made love once, but you decided that deep impassioned love was not enough for you. You preferred alien love!

KIT
Did you say aliens?

CAROL
THE CLOUDS ARE FORMING, I MUST GET MY UMBRELLA!

She throws a glass of water toward Kit, but he ducks and it hits Afrim and his mike.

INT. VAN - DAY

We hear a loud splash as Bowfinger jerks off his headset.

CAMERA OPERATOR
Got it.

BOWFINGER
Got it!
(to Afrim)
The water thing could work!

INT. TERRY STRICTER'S OFFICE - DAY

Kit sits with Terry Stricter. Kit is very nervous and disturbed. He holds his doll.

KIT
...and they speak to me but I don't understand what they're saying.

TERRY STRICTER
Strangers come up to you and you don't understand what they're saying.

KIT
Right.

TERRY STRICTER
Are they fans...crazy fans?

KIT

No. They seem to hate me. They speak to me, but it makes no sense.

TERRY STRICTER

And what do these crazy people who speak to you and make no sense say?

KIT

They talk about people I don't know...somebody named Keith and Cynthia...and they talk about aliens and documents.

TERRY STRICTER

I see.

KIT

What they say seems to be controlled from somewhere else like other planets.

TERRY STRICTER

See Kit, these people have a "negative" charge, and if you have a "positive" charge, then you can keep it together. Do you think you can "keep it together?"

KIT

(like a chant) I think I can, I think I can I think I can. Mandingo, mandingo, mandingo...

TERRY STRICTER

(cutting him off)
You don't have any desire to...to...

KIT

I know what you want to say, you want to ask me if I have any desire to visit a dog park.

TERRY STRICTER

Do you?

KIT

Not at this time.

TERRY STRICTER

It's not good for you to visit a dog park.

KIT

I know. It's bad for my career. But good for me.

TERRY STRICTER

No it's not good for you either.

KIT

Remind me?

TERRY STRICTER

Sometimes things that make you feel good aren't good for you really though.

KIT

Like what?

TERRY STRICTER

Like showing your weenie to the dogs at the dog park.

KIT

Why is that bad?

TERRY STRICTER

Because usually there's people around their dogs at the dog park. And people find it...weird. And they don't like to go to movies where the lead actor has shown his weenie to the dogs at the dog park.

KIT

Thank God for the Lakers.

TERRY STRICTER

Well, people don't like it if you show it to the Lakers either.

KIT

People are so uptight.

TERRY STRICTER

Not really.

KIT

Then why don't they like it?

TERRY STRICTER

Because they're normal.

EXT. STUDIO LOT - DUSK

Clark and Daisy walk to California Bungalow. Daisy is dressed a little less naively than she has been. She's slightly L.A-ized.

CLARK

This morning was so special.

DAISY

Yes. It was.

CLARK

Next time...

DAISY

Yes...

CLARK

Next time I'd like to do it with just two condoms.

DAISY

Three.

CLARK

Okay, okay. How do you like working in the movies so far?

DAISY

I'd like it better if I was in the movie more.

CLARK

You're doing well, though. Your first film within a week of coming to Hollywood.

DAISY

Oh yeah. You've helped me there. But I think I could use more scenes. Especially with Kit.

CLARK

Well, we have scenes.

DAISY

Oh I love our scenes. Our scenes are the best. But I think if I had more scenes with Kit it would "pump up" our scenes.

CLARK

Well Afrim would really be in charge of that. He's the writer.

DAISY

So the writer's in charge of that?

CLARK

Yeah. Isn't it fun working with Kit?

DAISY

But we've never met Kit.

CLARK

I know. But there's a relationship actors have...it's chemical.

DAISY

Where does Afrim hang out?

EXT. STREET PAY PHONE - DAY

Bowfinger, standing on a street corner, on a pay phone .

BOWFINGER

(using a voice)

...We saw the stuff...love it so far.

You guys are doing great work. Call me at the black tower.

(changes voice)

Daily's are terrific, Bowfinger, you're brilliant. Really really brilliant.

) Hangs up, gets in his jalopy.

INT. OFFICE - DAY

Bowfinger counts out a few thousand, nervously wondering how much money he's got. Afrim sits watching. He quickly shoves it in a drawer when his crew enters, Clark, Carol, camera crew.

BOWFINGER

(to the crew)

All right all right all right. Hang on...

He plays the answering machine.

VOICE ON MACHINE (HIS)

...We saw the stuff...love it so far.

You guys are doing great work. Call me at the black tower.

(changes voice)

Daily's are terrific, Bowfinger, you're brilliant. Really really brilliant.

(new voice)

This is Josephine from A T and T and
we're wondering if your payment got
lost...

He quickly shuts off the answering machine.

BOWFINGER

Damn wrong numbers.

(to crew)

Okay. First we have a fantastic
deal. Because of certain financing
good fortune, we've finally been able
to convince the powers that be for
once to let the crew invest some or
all of their salary in the picture.
This was not an easy thing to
negotiate and I'm sure you'll all
want to go in on it, so Afrim here
will doget furnafum the disaprations.

He trails off into gibberish.

BOWFINGER

Now. As you know one of our big
scenes is when Kit Ramsey, deeply in
danger, is rescued by our new and
very talented star, Daisy
Wallenwegger so we need to actually
put Kit Ramsey in danger. So if
anyone has any ideas how to put Kit
Ramsey in danger, let me know.
Obviously the safety of Mr. Ramsey is
foremost, etc. etc. etc.

Afrim enters. He looks a bit haggard and it's Daisy who's been
doing the haggaring.

AFRIM

I've got those pages.

BOWFINGER

What pages.

AFRIM

Well, the pages. New pages. See, I
think if Daisy had more scenes with
Kit it would "pump up" the scenes
with Clark. So I did some more
scenes with Daisy and Kit, some "hot"
scenes where there's...
(trying to remember what Daisy told
him)
..."heat" and "chemistry."

BOWFINGER

But I don't think...

AFRIM

I think you'll see that these new
"hot" scenes, the ones in which Daisy
exposes her breasts, would also
increase sales in Thailand.

BOWFINGER

Ah ha. Has Daisy agreed to this?

AFRIM

That is the case, although of course
I haven't talked to her.

Daisy enters. Clark makes room for her to sit beside him.
Daisy walks over, sits next to Afrim.

DAISY

Hello.

Clark's neck twists between Daisy and Afrim like a tennis
match.

BOWFINGER

(reading)

"...what man wouldn't want
you...goddess, let me look at
you...come, vixen in stretch
pants...my manhood in glory..." How
the hell are you going to get Kit
Ramsey to say this?

AFRIM

That's not dialogue, that's stage
directions.

BOWFINGER

Ah.

(silently reads further)

Okay, okay.

(to Daisy)

You'll do this?

DAISY

If I have to, for the movie, if it's
artistic, if it's not just about
nudity, if it's for the scene, if
it's...

BOWFINGER

(cuts her off)

The question is how do we get Kit
Ramsey to do it.

AFRIM

Already answered. We use a double
for most of it. I could do it.

BOWFINGER

You could find one?

AFRIM

No, I mean be the double.

BOWFINGER

You would double for Kit Ramsey? He
has blond hair.

AFRIM

Lady Clairol.

BOWFINGER

He's a white boy from Nebraska.
You're a middle eastern from Bagdad.

AFRIM

I admit there are complications, it's
just a thought, we have time.

Intercut between Clark, Daisy, Afrim and Bowfinger. Looks all
the way around.

INT. RATIONAL POSITIVIST'S OFFICE - DAY

TERRY STRICTER sits with Kit Ramsey. Kit is wearing the
inverted cone on his head.

TERRY STRICTER

...and did you experience any
negativity?

KIT

Remind me of what negativity is
again?

TERRY STRICTER

A bad person, thing, feeling, or
contract.

KIT

Oh yes, on this new movie I'm doing,
they want to pay me the same as the
last movie.

TERRY STRICTER

(shakes head sadly)
I forgot the name of that lawyer...

KIT
Harry...Harry Latrell.

TERRY STRICTER
Harry Latrell. Does he have kids?

Kit shakes head, doesn't know.

TERRY STRICTER
Kids are nice. Nice when they have kids.

KIT
Why?

TERRY STRICTER
I don't know, when a man has kids, he's just, Oh I don't know, more vulnerable. Anyway, back to you. We'd like you to meet a nice Italian girl, her father runs Fiat.

KIT
Is she a model?

TERRY STRICTER
Better than a model; got a little heft to her. We'll fly her over. And speaking of urges...have you had any more "urges?"

KIT
You know what? The Lakers are sending me signals through the TV about how cool it would be for them to see it.

TERRY STRICTER
We were thinking that maybe it would be good to lay low for a while, until the Lakers stop trying to contact you; you could kind of disappear. We'll help you hide, just for a while.

KIT
Okay, but I wish I could see more clearly why it's a problem.

Last shot, we sit Kit sitting with the cone on his head.

EXT. RATIONAL POSITIVIST'S PARKING GARAGE - NIGHT

Kit Ramsey exits the elevator of the building. It's late and there's a few cars left, naturally all Mercedes and Lamborghinis. He's alone, with a long walk to go. Mysterious music. AS HE WALKS, HE SENSES HE IS BEING FOLLOWED. We hear the footsteps, but every time Kit turns around, there's no one there. Kit's nervous and picks up his pace. The footsteps picks up their pace.

INT. VAN - NIGHT

The van sits in the parking lot with Bowfinger, and crew in it, filming Kit secretly. Bowfinger is hiding with a sight line to Betsy the dog, who is wearing shoes on her two front paws, walking on cue to Bowfinger's hand signals.

EXT. RATIONAL POSITIVIST'S PARKING GARAGE - NIGHT

SWEAT ON KIT'S FACE. He walks, the footsteps walk, which we now know are Betsy's. He spins around, but he can see nothing, because the dog is hidden behind the cars.

ANGLE ON BETSY

The dog is walking from car to car, stopping on command, making the necessary footstep noises.

Kit fearfully makes it to his car, he unlocks it with his remote which he fumbles, amid beeps and locking sounds.

He gets in the car, looks around; he sees no one.

INT. NIGHT - VAN

The crew sits inside their van in the parking lot where we just saw Kit Ramsey.

BOWFINGER
Did you get it?

CAMERAMAN
Nice.

BOWFINGER
What'd you see?

CAMERAMAN
Fear.

BOWFINGER
(elated)
Fear?!!!

CAMERAMAN
Mostly fear, some insane looks.

BOWFINGER

Oh insane! Fantastic.
(turns to others)
We got some insane looks!

Rest of them, "yeah!" Betsy joins the group.

BOWFINGER

Good, girl, good girl. Okay, now
let's shoot Carol.

AFRIM

Do you really think that will be
necessary?

BOWFINGER

It's an expression. We're going to
film Carol. She'll follow him with a
knife.

INT. NIGHT - PARKING LOT

Carol sits in the back of another junker car, applying make-up
with a hand mirror under a make-shift light. Dave approaches
the car.

DAVE

Ready on the set for you Miss
Collander.

She gathers her dignity and tries as best she can to exit the
car as though it were a trailer.

INT. PARKING GARAGE - NIGHT

They film Carol stalking with a knife.

INT. DAY - EDITING ROOM

Bowfinger, editor, Dave and Carol look into the Moviola. The
scene is now edited to look as though Carol is menacingly
following Kit with a knife.

CAROL

He's brilliant.

BOWFINGER

He is.

CAROL

He's fear is so real. It's as though
it's really happening. Has he seen
this?

BOWFINGER

He has, and he said you were
stunning.

CAROL

We work together really well.

BOWFINGER

That's what he was saying.

CAROL

Was that his exact word? Stunning?

BOWFINGER

What was it Dave, stunning?

DAVE

(can't think)
I...I...

CAROL

Yes. I know what he means, sometimes
there are no words. Bob, I respect
Kit's way of working, the no
rehearsal, no contact off screen, but
I believe we should meet. Don't you
think? At least to acknowledge our
respect of each other. I remember in
Kazan's biography, he reports Brando
wanted to meet Cary Grant, but...

BOWFINGER

Carol, you and Kit have magic
together. But tampering with magic is
very dangerous. Sometimes it can
just disappear.

CAROL

It's just so traditional to actually
meet the person you're working with.

BOWFINGER

There's no tradition in what we're
doing. We're exploring new
territory...this is and
artistic...type...thing.

CAROL

(ashamed)
Sometimes I'm so common.

BOWFINGER

No, you're an artist and that makes
you uncommon.

DAVE

Psst.
(takes Bowfinger aside)
I've got to get the camera back.

BOWFINGER

Go.

DAVE

One other thing.

BOWFINGER

Sure.

DAVE

How're you gonna release this movie
without Kit Ramsey knowing about it?

BOWFINGER

Did you know that Tom Cruise had no
idea he was in that Vampire movie
till two years later?

INT. NIGHT - MOVIE STUDIO HALLWAY

Dave sneaks the movie camera along the hallway to storage. He
dodges several security guards.

INT. NIGHT - STORAGE AREA

He deposits the camera on the shelf.

INT. NIGHT - MOVIE STUDIO HALLWAY

Dave exits, but the by-the-book GUARD notes his suspicious
exit.

INT. DAY - TRAILER IN TRAILER PARK

The security guard and his wife sit eating a frozen tv dinner.
And I do mean frozen, as that's the way they enjoy them.

SECURITY GUARD

I love 'em when they're frozen like
this.

WIFE

The only way.

SECURITY GUARD

Baby, I think I'm on to something at
work.

WIFE

Tell me about it, big man.

SECURITY GUARD

I think I'm on to something that
could lead to something bigger for
me.

WIFE

You better call the boss.

SECURITY GUARD

I'm callin' him as soon as I finish
my peas. By the way, happy
anniversary.

He hands her a wrapped, but unboxed, gift. She opens it. It's
an oven mitt. She is overjoyed.

WIFE

Oh Don, how did you know?!!!

EXT. BOWFINGER'S OFFICE - DAY

Clark peers out the window of Bowfinger's office and sees Daisy
clinging onto Afrim's arm as they walk along toward the office.
Afrim has new script pages under his arm. Clark is tortured
and weeps a little. Carol comforts him with a pat on the
shoulder.

CLARK

He must be so fabulous.

INT. DAY - OFFICE

Bowfinger talks to Dave.

BOWFINGER

...well where the hell is the guy?
We can't shoot this movie without
knowing where our star is! How can
he vanish?

DAVE

He's just...he's so secretive. They
keep his movements secret. That
church thing. They control it.

BOWFINGER

We're running out of money and we're running out of star. Look, let's get a double anyway. We can shoot him from behind; Kit has shown his ass in eight of his last ten films, and eight of his last ten films have been hits, so we need a guy with a great ass.

DAVE

There must be someone who wants to pay us to look like Kit Ramsey.

INT. DAY - CASTING AREA

The camera pans across three or four male asses, all wearing underwear, in varying degrees of imperfection. We hear Bowfinger's voice: "no, no, no..." Finally we pan across a decent one. The camera pans up to a very unlikely face, not even close to Kit Ramsey's looks. Camera pans down and keeps moving.

LATER

Down to two actors, Tom and Jiff. They both look incredibly like Kit.

TOM

(English accent)

...then I studied a Moscow Arts Theatre for two years, and did a year at the national in London. I'm currently doing a midnight production of "Waiting For Godot" here in L.A.

BOWFINGER

Are you in the union?

TOM

Yes.

EXT. DAY - STREET

Tom is ejected from the casting room.

INT. DAY - CASTING AREA

TIGHT ON JIFF'S FACE.

JIFF

...currently packaging fries at burger king.

BOWFINGER

In addition to being a major star in this movie would you be willing to run errands for us?

Jiff

Gosh, I'm hoping to have a career in running errands. That would be a major boost.

Bowfinger and Dave look at each other and shake their heads "yes."

INT. DAY - OFFICE

Bowfinger and Dave exit the room. Daisy approaches.

DAISY

Mr. Bowfinger...uh Bob, could I talk to you about the new scenes.

BOWFINGER

Well I haven't decided about the new scenes.

DAISY

Could I just talk to you about them.

EXT. DAY - STREET

The crew is preparing to film, with Jiff as the new double. Bowfinger and Daisy walk on the set, holding hands.

ANGLE ON CLARK

He reacts: one lover's broken heart.

ANGLE ON AFRIM

Two lovers' broken hearts.

ANGLE ON BOWFINGER AND DAISY

They separate, hands lingering. Bowfinger readies the scene. It's a street scene, with the camera on the opposite side of the road.

BOWFINGER

Okay, Jiff. The scene is this. You're walking down the street talking to Daisy. It's very important that you don't look toward camera.

JIFF

Don't.

BOWFINGER

Right. Just keep looking at Daisy, don't turn around and just keep walking till we say stop.

JIFF

Don't turn around and keep walking till you say stop. I don't know, it seems kind of hard.

BOWFINGER

Think of it as an errand. Your "errand" is to always look away from camera, and keep walking till we say stop.

JIFF

Now I get it.

He turns and goes to his mark. Bowfinger crosses the street to camera. Camera crew goes through the preliminary motions.

BOWFINGER

All right. Action!

ANGLE ON DAISY AND JIFF

Daisy takes off, but Jiff stands still, never having heard the word action before. Daisy grabs him and they take off walking. We stay with Bowfinger, occasionally seeing the shot POV, of Daisy talking animatedly while Jiff looks at her, back to camera.

ANGLE ON BOWFINGER

He studies the performance carefully. Then, satisfied, yells.

BOWFINGER

Cut!

ANGLE ON DAISY AND JIFF

She immediately peels away toward camera, but Jiff, not hearing the word "stop," keeps walking. No one notices. Daisy approaches Bowfinger.

DAISY

I'm getting nothing from him! He looks over my head, won't look into my eyes. He keeps giggling. He's nervous...

BOWFINGER

Okay, okay he's new, yesterday you
were new too. Let me talk to him.
Jiff!

He turns and there's no Jiff to be found. They look around,
then finally down the street and seem him several blocks away,
about to step in front of a truck, still looking away from
camera.

BOWFINGER

Holy...Cut! Cut!

DAISY

That's not what you told him, you
said...oh shit you said...

CAMERAMAN

Stop. You said stop.

BOWFINGER

Stop!! Stop!!

Jiff stops, the truck whizzing by his nose.

INT. DAY - STUDIO

A two shot, Daisy facing Jiff, whose back is naturally to
camera. Bowfinger talks to Daisy.

BOWFINGER

You gonna be okay?

She nods yes, with a stiff upper lip.

ANGLE ON

POV of camera, over the shoulder of Jiff onto Daisy.

DAISY

...and I would do anything to have you,
anything. Even if it means...

She slowly undoes her spaghetti straps, and with her breasts
below frame, removes her top. Jiff's shoulder starts moving as
he giggles uncontrollably. He turns and looks into camera,
still giggling.

JIFF

Shiiitt.

EXT. DAY - STREET

Carol is in her car driving. Suddenly she sees something that
perks her up. We see her pull over.

EXT. DAY - STREET

We see Kit Ramsey with a gaudily-dressed female interior decorator entering a designer shop.. Carol follows her in.

INT. DAY - DESIGNER SHOP

Kit and decorator are looking at designer garden hose nozzles. Carol enters, goes up to Kit.

DECORATOR

(To Kit)

We have an appointment here on Friday at three to show us more models.

KIT

Models?

DECORATOR

Not models, samples.

KIT

OH.

DECORATOR

Can you come?

KIT

Three o'clock.

After hovering, Carol interrupts.

CAROL

I know I'm not supposed to be doing this, but since we're not working together for a while I just wanted you to know that you were so true in your response to the aliens. I wasn't sure that the aliens would work at all, but of course you made the aliens real. At first I was nervous about us having sex, because you're supposed to have sex with the aliens too, but now I think it can work completely, as long as we do it in a completely professional manner. I won't bother you any more.

She exits. The decorator looks at Kit.

INT. DAY - TERRY STRICTER'S OFFICE

Kit sits talking to Terry. Kit is wearing the cone, and is having sand poured into it.

KIT

...I'm sure that aliens are following me. But they're not like the other aliens, they're more like women. Aliens who look like women.

TERRY STRICTER

And what do these aliens want from you?

KIT

They seem to want praise my acting method and then have sex.

TERRY STRICTER

I see. How does this make you feel?

KIT

It makes me feel...

TERRY STRICTER

Negativity?

KIT

No...it makes me feel...

TERRY STRICTER

...like you want to show it to the Lakers?

KIT

Only if they expressed an interest.

TERRY STRICTER

You're doing so much better.

INT. NIGHT - BOWFINGER'S APARTMENT

Bowfinger is on the phone. Panic is on his face as Bowfinger counts out the last two hundred dollars of his budget.

BOWFINGER

(on the phone to Afrim)

...so if someone mistakes a color Xerox for money is that their fault or my fault? Even if you never claim it to be money? Oh. Afrim, we don't have enough to finish this movie! We don't have enough. We've got about three more days worth of...

The door bell rings. He quickly sets up a romantic dinner for two, opens a screw top bottle of wine, pours it into an expensive bottle, then pours two glasses and tops them off with water to make the wine go further. He neatens his hair, then opens the door. It's Daisy, dressed for a date.

BOWFINGER

(snuggling her)

It gets so tiring going out. I thought we'd eat here.

DAISY

I know the maitre d at the Ivy...

BOWFINGER

Too trendy. Do you like Vienna sausages?

LATER IN THE DINNER

DAISY

This wine is so good. You can drink all you want and not get drunk.

LATER IN THE DINNER

They're a little tipsy, finally.

DAISY

...I loved the Flintstones...

BOWFINGER

Me too...I love them! Do you like walks in the park?

DAISY

In the rain!

BOWFINGER

I want you to see The Music Man.

DAISY

I've seen it! I love The Music Man. Do you love Smashing Pumpkins?

BOWFINGER

Anytime! Anywhere! I love to smash pumpkins...

LATER IN THE DINNER

They're on the sofa, passionate. Kissing.

DAISY
...I love you so much...

BOWFINGER
I love you...I can't believe how much I
love you.

DAISY
I'm so alive.

BOWFINGER
That's the word. Alive. I've never
been alive until now.

DAISY
Never till now.

BOWFINGER
I worry about our age difference.

DAISY
What is age? It's a state of mind.

BOWFINGER
That's the way I feel.

DAISY
So what about age.

BOWFINGER
Only small minds worry about it.

DAISY
Who cares if when I hit my sexual
peak, you'll be seventy.

BOWFINGER
I know. It's Bogey and Bacall!

DAISY
Who?

BOWFINGER
I promise never to play mind games
with your head.

DAISY
You're so...today. I want to make love
to you.

BOWFINGER
I do too.

DAISY
I want you so much.

BOWFINGER
Oh God.

DAISY
But I worry.

BOWFINGER
But our love is bigger than worry.

DAISY
I worry about the scenes.

BOWFINGER
The scenes?

DAISY
If we're going to shoot the new
scenes. It's so hard to make love,
to actually give yourself to a man,
because a woman is entered...You
know? It's the woman who is violated...

BOWFINGER
I understand.

DAISY
...to trust, to know that the man
inside you is part of you, a man who
would not prevent added scenes of
yours from being shot.

BOWFINGER
We're doing the scenes.

DAISY
We are?

BOWFINGER
We're doing the scenes because I love
you and you're brilliant and I want
you in this movie. This movie is
your movie.

DAISY
Let me go...get ready...I'll be right
back.

She gets up, goes to her purse. Bowfinger's eyes follow her
lovingly. She reaches in her purse.

DAISY
Circumcised or no?

BOWFINGER
Circumcised.

She reaches back in her purse, then puts three condoms in his hand. She goes into the bathroom. But her purse is knocked over. Bowfinger goes to it and starts to put her wallet back in. He opens it a bit. HIS EYES WIDEN.

ANGLE ON WHAT HE SEES

IT'S A VISA CARD

He starts to put it back, then holds it momentarily. He stares off into space and sees:

BOWFINGER'S DREAM

A movie credit rolls, filled with strong music and powerful images. The art card says:

DIRECTED BY BOBBY BOWFINGER

Out of the dream. He looks toward the bathroom, hears her stirring and makes a loving look toward the door, as if she were doing this voluntarily, and steals her card. Sticks it in his pocket.

LATER

Close up of Daisy and Bowfinger's heads; he's on top of her on the sofa.

DAISY
(passionate)
I will never use you...

BOWFINGER
(passionate)
I will never abuse your trust...

INT. DAY - CAMERA STORE

TIGHT SHOT OF DAISY'S CARD BEING PLUNKED DOWN ON A COUNTER.

Bowfinger and Dave are in professional camera store buying more movie film. Dave looks surprised, leans over, reads the card, looks back at Bowfinger.

DAVE
I'll meet you out at the car, Daisy.

BOWFINGER
Thanks Trudy.

EXT. DAY - CAR

Dave and Bowfinger in the car. Bowfinger lovingly holds Daisy's credit card.

BOWFINGER

It's funny how when you love someone, even holding their credit card brings one joy.

DAVE

How are you going to tell her?

BOWFINGER

You don't understand love. When two people are in love, everything is shared. What's mine is hers; that's the way it works. She's such a...soul. So deep. We think alike.

DAVE

That's good?

BOWFINGER

She knows what I'm going to do even before I do it...

DAVE

Do you think she knew you were going to steal her credit card?

BOWFINGER

(holding the card)
She's touched this!

DAVE

We need to get a car for the driving scene Friday.

BOWFINGER

Maybe Daisy would let us rent one on her card?

DAVE

How do we find out without asking her?

BOWFINGER

I'll talk to her after we do it. She'll be fine. Let's get to the location. Location. Don't you just love that word? I'm finally alive.

EXT. DAY - SIDE OF FREEWAY

A SIGN: HOLLYWOOD FREEWAY

Bowfinger and the crew, ready to film are in the hills along side the freeway. Bowfinger is talking to Jiff.

BOWFINGER

Okay. In this scene, you're hurting, inside. You're not sure if her love is real, you're not sure who to trust. All you know is, you're running but from whom you don't know. So we'll say action, you run across the freeway.

JIFF

Well...

BOWFINGER

Now don't worry, we have stunt drivers, professional stunt men driving the cars so you're fine.

JIFF

And when do I stop?

BOWFINGER

When you get across the freeway, or you hear me say cut, halt, stop, cease, hey, feh, wa wa wa, or whoa. Let's go boys.

EXT. DAY - FREEWAY

Jiff is seen through a long lens, standing on one side of the freeway.

Dave and Bowfinger stand by the camera.

DAVE

Where did we get the stunt drivers?

Bowfinger just looks at Dave like he's insane.

BOWFINGER

(through the megaphone)
Action!

The crew crosses themselves. Some kneel.

ANGLE ON JIFF

He starts his run across the freeway. Bedlam, cars dodging him, speeding at sixty miles an hour. He reverses direction out of fear, then turns again, leaps across the divider, toreadors through the cars going south and makes it into the grass on the other side. Daisy waits to "rescue" him.

ANGLE ON BOWFINGER AND THE CREW

They cheer.

EXT. DAY - SIDE OF FREEWAY

Tight on Bowfinger's face:

BOWFINGER
You were fantastic!

ANGLE ON JIFF

Jiff's face reads total fear.

BACK ON BOWFINGER

BOWFINGER
Really great!

OTHERS
Yeah...fantastic, amazing...etc.

JIFF
(panicked)
...I just want to run errands. I
don't' want to do this any more.

BOWFINGER
(kneeling down)
Hey. What you did out there, not
many people can do. The stunt
drivers were really impressed.
(turns to crew)
Weren't they?
(crew reluctantly nods)
See. Your acting was brilliant and
even though we can't show your face,
I could tell you were fantastic, your
shoulders, the backs of your knees...
and you know what we want you to do?
We want you to go get us some coffee.

JIFF
Really?

BOWFINGER

That's right. We want you to go to Starbucks and get all kinds of coffee with a real complicated order.

JIFF

I...I would love that.

BOWFINGER

That's right and you're the only one who could possibly do it.

JIFF

Really?

BOWFINGER

That's right.
(takes a breath)
But first, let's do this one more time.

He claps his hands and heads back up the hill.

INT. DAY - EDITING ROOM

The film spins past in the Moviola. We see lots of material edited together, but just snippets as it whizzes by: the front porch scene, the restaurant scene where Carol throws the water, the freeway scene. The editor, Bowfinger and Dave are in the room.

DAVE

It's fantastic. Fantastic. By the way, I can get that 56 Plymouth. If we're careful with it. I think I could get it for an hour. The guy goes to lunch every Friday with this other guy, leaves his car in the lot.

We see Bowfinger, depressed.

BOWFINGER

(tired)
Don't forget we have to change the plates to Wyoming. The aliens are supposed to have driven in from Wyoming.

DAVE

Boss? What the matter? It's working great.

Bowfinger sulks in a corner.

BOWFINGER

Yes, it's working. That's stuff's beautiful...I see Kit, or someone very much like Kit, run across the freeway. Which is great. But I DO NOT SEE KIT Up close SAYING: "YOU'RE GOING TO DIE TONIGHT, TENESCO!" I see someone who looks like Kit having an argument with a Daisy. I DO NOT SEE KIT SAYING: "I CAN'T DECIDE WHETHER TO KILL YOU OR SLEEP WITH YOU!" You know what I need? You know what I need...that I don't have?

INT. DAY - BOWFINGER'S OUTER OFFICE

Carol, Clark, Daisy, everybody's in the outer office. They hear Bowfinger screaming.

BOWFINGER (VOICE OVER)

(screaming)

I NEED EIGHTEEN CLOSE-UPS OF KIT RAMSEY! You know why I don't have eighteen close-ups of Kit Ramsey? Because the RICH PEOPLE ARE RUINING MY LIFE! The rich people keep giving Kit Ramsey millions of dollars to make the crap he makes and not giving me forty cents to make my small artistic film. So in that sense, and I admit it's slanted more toward what I want, they're turning my life around and possibly making me do evil!

Everyone looks at each other nervously. Dave exits, terrified.

CLARK

What's going on?

DAVE

He's upset because we can't find Kit Ramsey. We've got to do the aliens arriving from Wyoming scene.

Long pause.

CAROL

I know where Kit Ramsey's going to be on Friday.

All heads turn to her.

INT. DAY - MOVIE STUDIO PARKING GARAGE

Dave is slinking behind a pillar in the garage. We see JERRY RENFRO showing another executive an exotic fifties car, a big old Plymouth or something.

JERRY RENFRO
...every detail. Everything is perfect. Only one other one in L.A. or California for that matter.

EXEC
Nice.

JERRY RENFRO
That's a beauty. Every day I get an offer on this thing. You know who wants this? Shapiro. Wants it so bad he can taste it. Leave it in the parking lot next to his Gull Wing. He'd rather have this. Come on, let's go eat a ton. Let's take yours so when Shapiro comes out he has to look at it.

They waggle off.

ANGLE ON DAVE

Dave watches them drive off, goes over to the Plymouth, hot wires it in a second, starts it up.

EXT. DAY - STREET

We see the Plymouth exit the studio parking lot. The SECURITY GUARD is on the street and sees the car go by.

EXT. DAY - DECORATOR SHOP

The crew, with hidden camera or long lens set up so the camera's a hundred yards away, gathers near the decorator shop where we know Kit is showing up at three o'clock.

BOWFINGER
(to the crew)
Ladies, Gentlemen, we have one shot at this. One shot. We don't come back tomorrow, there is no scratched negative, there is no fluffed dialogue. There's no boom mikes in the shot. If we had a boom mike. So everybody, places.

Everybody scatters. Except Dave, who lingers.

DAVE

We've got one roll of film and we've reached the limit on Daisy's credit card. It bounced at every film outlet I went to.

BOWFINGER

There's no greater generosity than giving without knowing. That's why I love her.

DAVE

What should I do with the card?

BOWFINGER

I believe that because of my love for her,
(a moral dilemma)
it's my responsibility to go to her and slip it back into her purse. Now let's shoot this scene. It may be our last.

EXT. DAY - STREET

Pull up from the new "Wyoming" plates on the Plymouth. Clark and Afrim, who is now a cast member, nervously sit in it, looking around.

ANGLE ON

Kit's limo turns the corner.

ANGLE ON

Clark and Afrim, they suddenly they come to life.

CLARK

There's Kit's car.

A black limo with "SCTISM" on the license drives past. Clark flashes his headlights.

EXT. DAY - STREET

Bowfinger sees the headlights flashing.

BOWFINGER

Okay this is it. Roll it.

CLOSE UP INSERTS:

CAMERA SWITCH BEING THROWN

CLAPBOARD CLAPPING

SOUND TURNING ON THE NAGRA

BOWFINGER

Action!

We see the following series of events:

Kit's limo pulls up at the corner of the block. He gets out with his decorator.

KIT

I like swatches. Any hope of seeing some?

The decorator gives the "fingers crossed" sign.

BACK TO BOWFINGER

BOWFINGER

Okay, he's wearing a blue shirt and jeans.

We cut to Jiff who's wearing the jeans but a different shirt. The crew scramble around, tearing a blue shirt off the back of a crew member.

BOWFINGER

Just in case we go to plan b.

The Plymouth pulls up behind him. Clark and the other actor get out, menacingly.

Kit is being followed by the two.

BOWFINGER

What are you seeing?

CAMERAMAN

I got the whole thing.

ANGLE THROUGH THE LENS

We see a pretty nice long lens shot of Clark and Afrim following Kit and the decorator.

As Kit nears the entrance to the decorator shop, Clark calls him by his character name.

CLARK
Farkwell?

KIT
Huh?

CLARK
You heard me Farkwell.

KIT
I think you have the wrong person.

CLARK
Nice try Farkwell.

KIT
Why are you calling me Farkwell?

CLARK
Don't act dumb. Where's the
plutonium?

KIT
The plutonium is mine and it's
registered to be used for religious
purposes.

CLARK
You actually have some plutonium?

ANGLE ON BOWFINGER

BOWFINGER
He's got plutonium?

BACK THROUGH THE LENS

We see a perfect close-up of Kit.

CLARK
We want the plutonium you're selling
to the aliens.

KIT
Aliens?

Clark reaches in his pocket, threateningly

DECORATOR
I think we've seen enough of this.

She takes a Karate stance and flattens both Clark and Afrim.

ANGLE ON BOWFINGER

BOWFINGER
Shit, karate. First it's realtors,
now it's decorators.

ANGLE ON THE SCENE

KIT
Wow.

DECORATOR
Come on. Let's go see the garden
nozzles.

They walk inside the store. Clark and the other actor slowly
start to get up.

ANGLE ON BOWFINGER

BOWFINGER
Send in the double!

ANGLE ON JIFF SITTING IN A CHAIR

We see a petrified look on Jiff's face.

BOWFINGER
Go man go! Plan b!

JIFF
What happened to plan C?

Jiff runs to the scene. We see him tripping over people and
falling into plants.

BOWFINGER
(to cameraman)
Go to a tighter shot so we can cut.

ANGLE ON THE SCENE

Jiff arrives, signals to Clark and Afrim.

JIFF
(whispers to Clark)
Plan B.

They begin to fight, but this time Jiff-as-Kit loses. He falls
on the ground. They remove a metal vial from his pocket and
begin to run back to the Plymouth.

BOWFINGER
(elated)

CUT!

INT. DAY - DECORATOR SHOP

The decorator and Kit, looking back through the door, nervously pant inside the shop.

KIT
What was that?

DECORATOR
Don't worry about it. I've got some swatches that will calm you down.

Kit looks over her shoulder at a home entertainment display. The TV is on. The Lakers are playing. Kit stares at it.

DECORATOR
(brings him out of his reverie; she has a handful of swatches from her purse)
Look at this. A corduroy sofa fabric I was thinking for your sofa. And this: a wool paisley for the dining room chairs...

The decorator seems to go into a trance. Kit, out of the corner of his eye, looks at the Lakers.

EXT. DAY - STREET

Back with the crew.

BOWFINGER
(to cameraman)
Well?

CAMERAMAN
We got it.

Cheers all the way around.

DAVE
We gotta get the car back.

BOWFINGER
(to the crew)
Pack up this stuff and somebody follow Kit just in case.
(to Dave)
Let's get the Plymouth.

EXT. DAY - STREET

Dave and Bowfinger are about to get in the Plymouth. Dave sees something.

DAVE
Holy...

BOWFINGER
What?

DAVE
It's Jerry Renfro.

BOWFINGER
I'd love to tell him I'm making the movie with Kit.

DAVE
It's his car.

BOWFINGER
What?

DAVE
It's his car.

Bowfinger cringes. By this time, Jerry Renfro is upon him, and eyeing the Plymouth. He walks around it.

JERRY RENFRO
Nice car.

BOWFINGER
Thanks.

JERRY RENFRO
Real nice.

BOWFINGER
I can explain.

JERRY RENFRO
You don't have to explain. I happen to own one just like it. I know it takes dedication and skill to restore a car to this shape.

BOWFINGER
Well, there's...of course, luck.

JERRY RENFRO
No luck at all. You look a little familiar. From Wyoming huh?

BOWFINGER

Yes, Wyoming. The corn state.

JERRY RENFRO

What'ya doin' with it down here?
Thinkin' of selling?

BOWFINGER

Oh no. Never sell this baby.

Dave, still hidden inside the car, whispers to Bowfinger.

DAVE

...except to Shapiro.

BOWFINGER

(to the Jerry Renfro)
Except to Shapiro. Shapiro's very
interested.

JERRY RENFRO

Shapiro's seen this?

BOWFINGER

He called me. Had heard about it.
Gonna let me know today.

JERRY RENFRO

What'd he offer you?

BOWFINGER

That's privileged...

JERRY RENFRO

Did he offer you twenty-five?

BOWFINGER

Yeah, Twenty-five hundred...

JERRY RENFRO

Twenty-five hundred?

BOWFINGER

...thousand. He was a little above it.

JERRY RENFRO

Would you take thirty?

BOWFINGER

Thirty what?

JERRY RENFRO

Thousand?

BOWFINGER

I would of course have to run the price by Sha...sha...sha...

JERRY RENFRO

Shapiro.

BOWFINGER

Shapiro...to be fair.

JERRY RENFRO

What about thirty-two to not run the price by Shapiro?

BOWFINGER

Hmm. Let me think for a minute. Damn I wish I had my cellular...Okay I think we could take thirty-two. But I still think I should call Shapiro. I mean I don't know you.

JERRY RENFRO

Do you have the pink slip? If you have the pink slip we could do the deal right now.

BOWFINGER

Pink slip in safety deposit, you understand. 'Course if you took the car and you wrote me a check I could get you the pink slip later.

JERRY RENFRO

I got a check. If you don't show the car to Shapiro.

BOWFINGER

I wouldn't mind catching a plane back to Wyoming tonight...my little sister's doing a piano recital.

JERRY RENFRO

Deal?

BOWFINGER

Well...deal.

They shake hands though the window.

CUT TO:

The check being handed over. Jerry Renfro gets in the still running car.

ANGLE ON DAVE AND BOWFINGER

DAVE
Where's the bank?

BOWFINGER
(desperately reading the check)
Wilshire and Camden.

DAVE
(yells)
Jail time...I'm mean, Mr. Renfro?

JERRY RENFRO
Yes?

DAVE
Since we don't have a car would you
mind dropping us off at Wilshire and
Rexford?

EXT. DAY - STREET

The Plymouth pulls up at the corner of Wilshire and Rexford and
the two boys get out. As they watch the car drive away...

DAVE
Come on, we've got to cash this check
before he sees the briefcase in the
back seat is his.

They run into the bank.

INT. DAY - CALIFORNIA BUNGALOW

Dave, Diane and Bowfinger in the office. They toss the twenty
thousand into the air.

BOWFINGER
I NEVER TIRE OF SCREWING THE RICH.

EXT. DAY - BOWFINGER'S OUTER OFFICE

Bowfinger opens the door and speaks to the actors.

BOWFINGER
I'm taking you all to lunch.

ALL
Uh no thanks...it's late...etc.

BOWFINGER
I'm paying.

ALL

Uh no thanks...it's late...etc.

BOWFINGER

No, I'm actually paying.

CLARK

You meaning you?

BOWFINGER

Yes.

CAROL

You're really paying.

BOWFINGER

Yes.

They all warily and suspiciously gather themselves to leave.

INT. DAY - RESTAURANT

Carol, Diane, Bowfinger, Dave, Clark, Jiff and Daisy, who sits next to Bowfinger, eat at an okay diner. They are laughing and having a good time.

BOWFINGER

Okay you're wondering why the lunch. Well, we had a big movie executive make an investment in finishing the movie.

CLARK

You mean he saw some of it and wanted to put money in?

BOWFINGER

Absolutely. And this was not because Kit Ramsey's in the movie, this is because he saw the level of talent that you actors are bringing to it. You can have all the Kit Ramsey's in the world and if the cast around him is not good...see there's a saying in show business: if you're making a pie, say you're making a pecan pie, you gotta make sure that each nut, uh, you know each...pecan nut...you gotta make sure that the ingredients, you know, not just the crust, but the uh, pie, and the shell of the pie, are in a good...pan. And you guys are a good pan.

JIFF

What a great saying.

BOWFINGER

Everyone here is contributing at the top of their craft. Carol, this is one of the finest performances of your career; it's gonna put you into orbit. I've seen it; I've seen it in dailies. Clark, you're exuding a magnetism up there, the North Pole doesn't have your magnetism. Daisy, you've got class of a Roseanne. Jiff, your work in looking like someone else and then being able to get coffee...well that's rare. That's a rare hyphenate: actor...boy.

JIFF

Sometimes I feel like I'm not really doing anything.

BOWFINGER

What are you talking about? You look like Kit Ramsey. That's talent. There's people who couldn't look like Kit Ramsey if their life depended on it. Robert Deniro couldn't look like Kit Ramsey.

A waiter approaches.

BOWFINGER (CONT'D)

Separate checks please.

JIFF

Well see if I'm getting coffee, I know that I was the one who did it. I got the coffee from point a to point c. I made sure there was napkin underneath. But it's hard to take credit for looking like someone.

BOWFINGER

That's a gift!

JIFF

Well I mean after all, he is my brother.

Silence at the table. Bowfinger looks at Dave. Dave looks at Bowfinger. Daisy looks inward.

JIFF

...and that's what's been so great working with you guys. You've never once asked me to get you to him. That's what my whole life is: everybody wants me to introduce them to Kit.

BOWFINGER

Uh huh.

JIFF

So here I am, working with a lovely group of people, who accept me for what I am, the poor stupid brother of a guy the world loves.

BOWFINGER

He's flavor of the month. Know what I mean by flavor of the month?

JIFF

Like where there's a flavor...but it's got something to do with a month?

BOWFINGER

It means that what you have and Kit has are two different things. That maybe what you have will last longer than what Kit has.

JIFF

But I want my brother to do well.

Everyone looks at each other, feeling bad.

INT. DAY - OFFICE

Bowfinger, Dave and Afrim.

BOWFINGER

We're screwed. We luck into the biggest thing in our lives, the brother of the world's hottest movie star, and it turns out I have a conscience. He's one of us: a loser.

AFRIM

Don't be so hard on yourself, boss.

BOWFINGER

How can I not? This is the day I
found out I'm not going to be a
success. This is the day I realize
that others will surpass. That when
the chips were down, I was a weak
sniveling,
(he can hardly say the next word)
decent person. I should move to
Kansas, where everybody's decent.
Where the decent Bob Bowfinger can
walk down the decent and street and..
(he starts to sob)
..meet his decent friends.

DAVE

There, there. Maybe it's a lapse.

BOWFINGER

Do you think the Jerry Renfro could
write out a check for thirty-two
grand on the spot because he had
lapses? All those years I said to
myself, "like, go for it." Who was I
kidding?

AFRIM

Maybe you should give it one last
shot.

BOWFINGER

You mean, you still believe in me?
Even after I couldn't say, "can you
introduce us to Kit, we'll pay you?"

DAVE

We still believe you're terrible.

BOWFINGER

I don't know.

AFRIM

Try it.

BOWFINGER

One last shot.

DAVE

One last shot.

EXT. DAY - OUTER OFFICE

Bowfinger step into the outer office. Everyone's there,
including Afrim and Clark. Jiff enters through the front door,
looks like an angel.

ANGLE ON JIFF

Sweet, innocent.

ANGLE ON BOWFINGER

Sympathy toward jiff

Bowfinger starts to back away. Jiff sees him and speaks.

JIFF
Hey, Mr. Bowfinger. Could I talk to
you for a minute?

BOWFINGER
(sweet)
Sure, Jiff.

Jiff takes him aside.

JIFF
You know, this being Kit's brother
thing is not so bad.

BOWFINGER
How do you mean?

JIFF
Guess who just had sex with me in the
wardrobe room?

BOWFINGER
Uma, Winona, Alicia?

At that moment, Daisy walks in, looking disheveled.

JIFF
(off Daisy)
Isn't that cool?

BOWFINGER
(filled with revenge)
Could I see you in my office.

INT. DAY - OFFICE

Dave, Jiff and Bowfinger in his office.

BOWFINGER
We have an errand for you.

JIFF
Really?

BOWFINGER

Your errand is this. We would like you to go to Starbucks and pick up some coffee.

JIFF

Pick up some coffee.

BOWFINGER

And then we'd like you to bring it back here.

JIFF

Bring it back here.

BOWFINGER

But we need napkins, enough for everybody.

JIFF

Gotcha.

BOWFINGER

And then we'd like you to call your brother and find out when exactly he's leaving his house on Friday morning.

JIFF

...exactly when he's leaving.

BOWFINGER

Then we'd like you to pick up some pencils at the stationery store.

JIFF

Pick up pencils.

BOWFINGER

Sharpen them.

JIFF

Sharpen.

JIFF

Coffee, napkins, brother, stationery, got it.

BOWFINGER

Okay, go.

JIFF

Ride like the wind.

He exits.

BOWFINGER

(to Dave)

I want Kit followed with a camera all day. Pick up close-ups, get him talking, get him walking, anything. Close ups, close-ups, close-ups. We can put in new dialogue later. I'm going to finish editing and get a list of exactly what shots we need.

DAVE

Right boss.

He starts to leave, then turns.

DAVE

Boss?

BOWFINGER

Yeah?

DAVE

I'm so proud of you.

BOWFINGER

Rum ti ta tie tum, rum ti ta tie tum.

DAVE

Rum ti ta tie tum, rum ti ta tie tum.

The exchange man to man looks of "Iron John" strength. Dave exits. Bowfinger goes to the door.

BOWFINGER

Daisy. Could I see you?

Daisy is kissing Jiff goodbye. Clark and Afrim are teary.

INT. DAY - OFFICE

Bowfinger and Daisy in the inner office. Bowfinger is tough.

BOWFINGER

We're finished. We are over.

DAISY

How come?

BOWFINGER

You had sex with Jiff.

DAISY

So?

BOWFINGER
(sudden change of attitude)
Well, I never thought of it that way.

Bowfinger is no longer deeply hurt.

DAISY
Okay. See you tonight?

BOWFINGER
Okay.

DAISY
Okay.

CUT TO:

MONTAGE

BOWFINGER POURING OVER THE FOOTAGE, MAKING NOTES.

JEFF LABORIOUSLY PLACING AN ORDER AT STARBUCKS

DAISY AND CAROL RUNNING LINES

CLARK FLIRTING WITH GIRLS ON THE MOVIE SET

DAVE SNEAKING THE CAMERA INTO THE MOVIE STUDIO WHILE A
SECURITY GUARD WATCHES WITH A PAD OF PAPER

THE CAMERA CREW FOLLOWING KIT AND FILMING HIM JOGGING

KIT IN TERRY STRICTER'S OFFICE

BOWFINGER IN A DARK ROOM, EDITING FOOTAGE ON THE KEM

SPLIT SCREEN WITH JEFF ON THE PHONE TO KIT.

KIT EXITING HIS HOUSE, THE CAMERA CREW FOLLOWING

TIGHT SHOT ON KIT'S FACE, SENSING SOMETHING, GROWING
MORE NEUROTIC.

DAVE SNEAKING THE CAMERA OUT OF THE MOVIE STUDIO, THE
SECURITY GUARD WATCHING.

THE CAMERA CREW WITH THE CAMERA HIDDEN IN BUSHES,
SHOOTING KIT IN THE PARKING LOT OF THE FORUM. THE CREW
IS MOMENTARILY DISTRACTED AS A HOT GIRL WALKS BY.

The operator looks back through the lens.

OPERATOR
Shit. Lost him.

INT. DAY - TERRY STRICTER'S OFFICE

Kit sits face to face with Terry Stricter. Kit holds on to the cans.

KIT

...like I just get nervous and these thoughts...you know...come up and I just want to first get rid of the aliens who follow me...

TERRY STRICTER

...get rid of the aliens.

KIT

...and find a kind of peace like you have talked about.

TERRY STRICTER

You want to be Positive and at peace.

KIT

Yes to be positive.

TERRY STRICTER

We can help you be Positive.

KIT

You can?

TERRY STRICTER

Yes. Would you like us to help you be at peace?

KIT

Yes.

TERRY STRICTER

Would you like us to help you be Positive?

KIT

Yes. Yes I would.

TERRY STRICTER

Positive and at peace would be seventy-five thousand dollars.

Almost simultaneously with the above sentence, Kit takes out his checkbook.

KIT

And you'll stop the aliens?

TERRY STRICTER
We'll throw that in.

INT. DAY - OFFICE

Bowfinger in a meeting, looking beat, like he's been up for several days. Afrim, Dave are present.

BOWFINGER
Here's what we're looking at. We've got an hour and twenty minute movie that I can pad out to an hour thirty which is perfect, by adding really long credits front and back. So we're fine there. We still need one scene, the big ending with the Capitol Records Building or we don't have the movie. But Jiff is working on Kit to find out where he is. We've got enough wild shots of Kit we can plug in in a lot of places, and we've got a few things we can shoot with Jiff. I'm having Jiff tape all his conversations with his brother so we pick out words and rearrange them to get Kit to say what we want him to say and stick them over long shots.

DAVE
I know one thing we don't have.

BOWFINGER
Good. What?

DAVE
Permission.

EXT. DAY - OUTDOOR RESTAURANT

Long lens shot of Jiff and Kit eating in a restaurant. We can't hear what they're saying, but they're also being filmed by our crew.

INT. DAY - OFFICE

TIGHT SHOT ON THE PHONE RINGING.

BOWFINGER
(answers)
Hello? Uh huh. UH HUH. Thanks buddy, see you then.

DAVE
What is it?

BOWFINGER

Jeff says Kit's going to leave his house at ten forty-five am tomorrow and drive himself to a Rational Positivist meeting.

DAVE

Wow.

BOWFINGER

All we have to do is get him in a car chase for 12 blocks, engage in a fistfight with Clark, run to the roof of the Capitol Records building, look into the sky and say "Gotcha Suckas."

DAVE

Should be easy.

Ironie.

BOWFINGER

Dave?

DAVE

Yeah?

BOWFINGER

If we can pull this off, tomorrow we finish this movie.

Afrim, Dave and Bowfinger do a pathetic older guy high-five.

INT. NIGHT - RATIONAL POSITIVIST'S HALLWAY

Terry Stricter walks down the hallway at the end of a hard day. One of his suited types stops him.

SUIT

There's someone who says he should talk to you.

TERRY STRICTER

Is he...flush?

SUIT

Doesn't seem to be.

TERRY STRICTER

Couldn't he go to the Mormon temple...it's still open.

SUIT

No, he's a disciple.

TERRY STRICTER

Hook him to the cans and let Tony
take care of it.

SUIT

He says it may concern Kit Ramsey.

The Terry Stricter nods. The door opens and we see sitting in
an office, THE SECURITY GUARD, wearing an inverted cone.

EXT. DAWN - MOVIE STUDIO

It's just before daybreak and Dave is driving a Lumicrane out
of the studio parking lot. He comes to the guard at the gate.

DAVE

Just takin' her out for a wash.

The guard waves him on.

ANGLE ON

The security guard peeks out from behind a pylon.

EXT. DAWN - STREET

Dave drives down the street in the lumicrane, the camera next
to him on the seat.

EXT. DAWN - STREET

The security guard follows him in his car, speaking covertly
into a WALKY-TALKY.

EXT. KIT RAMSEY'S HOUSE - DAY

Silence. Shots of peace: the bushes don't move, the street is
still, the sun is overhead.

Kit Ramsey emerges from his house, gets in his car, and exits
into the street. From nowhere, the Lumicrane appears, driven
by Dave with the camera on its arm disguised as a tree. The
front of the camera car has a false façade of a bakery truck so
when Kit looks in his rear view, he doesn't see the camera
truck. It pulls up behind Kit, who drives away.

EXT. STREET - DAY

The Luma follows Kit. Occasionally the camera drops down beside
him and films him in close-up.

KITS POINT OF VIEW

He comes to a stoplight. We see a tree out the drivers side window. He's fine. Kit looks over toward the crane, it tilts up out of his view. He looks away, the camera tilts down. Do this several times. Then Kit catches the crane, but all he can see is a tree.

Kit drives away.

ANGLE INSIDE THE LUMA CAB

BOWFINGER

Okay we got enough close ups. Next sequence.

The Luma peels off.

EXT. STREET - DAY

The crane is now on the higher road of two parallel streets. Kit Ramsey drives along on the lower one. Kit comes to a stop sign. Kit looks up and sees a car, driven by Clark, BARRELING AT HIM IN REVERSE. Kit panics, puts his car into reverse.

BOWFINGER

(in the Luma)

OKAY, REVERSE THE FILM!

TIGHT SHOT

A hand throws the film into "reverse."

The luma takes off backwards, filming Clark and Kit who are now in a REVERSE CHASE.

ANGLE ON DAVE WHO IS DRIVING

He's in a mad panic as he tears the crane backwards down the parallel street.

ANGLE ON KIT

He's terrified as Clark's car careens toward him.

ANGLE ON DAVE AND BOWFINGER

DAVE

(screaming)

You sure this is gonna work?

BOWFINGER

(screaming back)

We run the film backwards we've got a
chase!

ANGLE ON CLARK

He spins out his car and ends the chase. Kit breathes relief.

At that moment, a COP CAR pulls up. The cop gets out and walks
over the Kit.

COP
Okay, out of the car.

We see the cop is AFRIM

KIT
Officer, I don't know what's going on
here, we just...

Suddenly Afrim's face starts MELTING and he begins WRITHING IN
PAIN.

AFRIM
Ahhhhhhhhhh! Ahhhhhhhh! It's the
aliens...

Afrim's arm falls off. Daisy appears. Runs up to Kit.

DAISY
There's only one hope! Follow
me...follow...

She gives him a deep kiss on the mouth and although she's
generating it, she makes it look as though Kit's the
initiator.

DAISY
Whoa! Danger turns you on.
(then)
Come on, we've got to get to the roof
of the Capitol Records building
before the summer solstice. That's in
8 minutes!

Clark exits his car and walks over to them.

CLARK
You're not going anywhere!

He walks over to Kit in fighting posture, but suddenly does
stunt man work in taking "ghost punches," flailing himself
about the asphalt.

BOWFINGER'S POV

From the camera's POV it looks like Clark is getting thrashed by Kit.

Daisy then grabs Kit, drags him into her car (Afrim's car), which peels out.

BOWFINGER
Follow them!

They pack up and start driving the crane like it was in the Indy 500.

EXT. STREET - DAY

Daisy and Kit, in Afrim's car, speed through the streets. The Lumacrane follows tightly.

We see a wide shot of the car bobbing and weaving around the car.

INT. AFRIM'S CAR - DAY

Kit drives as Daisy fakes panic. Outside the car window, the "tree" dips and bobs.

DAISY
...and then I realized it was you that
I loved, not an alien creature who
arrived in the raindrops, no matter
how romantic that sounds, and I
thought about you and your plutonium
and how there's so few men today with
plutonium..

INT. LUMACRANE - DAY

Afrim, Dave and Bowfinger listen in on headphones.

AFRIM
...not "so few men" it's "few such
men!"

BOWFINGER
(to cameraman)
You seein' 'em?

CAMERAMAN
I'm seein' 'em.

INT. AFRIM'S CAR - DAY

Back to Daisy and Kit. The "tree" is now in front of the car shooting through the front windshield.

KIT
...but I've never met you.

DAISY
Isn't it better to love someone
first, then meet them?

The tree blows off the Lumacrane, exposing the camera. Daisy sees it, Kit doesn't. Daisy panics and grabs Kit's face to kiss so he can't see the crane. The camera swings above the car just in time.

INT. LUMACRANE - DAY

Back to Afrim, Dave and Bowfinger. The tree has blown onto the windshield. The Luma swerves madly, as does Daisy and Kit's car.

AFRIM
(checking his script)
What the hell is she saying???

BOWFINGER
(to Dave)
Here's the shortcut!

The Luma swerves off the road and out of sight, the camera arm swinging wildly. Daisy's car continues straight on.

EXT. CAPITOL RECORDS BUILDING - DAY

The Luma arrives and is parked to the side of the building. They quickly detach the camera and take it inside.

Daisy's car arrives and parks illegally out front. Daisy grabs Kit and drags him inside.

INT. BUILDING STAIRWELL - DAY

Daisy and Kit charge up the stairs, one floor after another, panting deeply.

DAISY
Three more minutes!

INT. SECURITY OFFICE - DAY

A security guard holding a wad of color xeroxed twenties, watches as Bowfinger, Dave and Afrim watch several security monitors as Daisy and Kit charge up the stairwells.

INSERT OF VIDEO RECORDERS

Tight shot of the video recorders whirring round and round.

INSERT OF SECURITY MONITORS

We're seeing a perfect "cinematic" black and white video of the climb.

ANGLE ON BOWFINGER

BOWFINGER

Cue Carol!

INT. BUILDING STAIRWELL - DAY

We see Carol standing at the top of a stairwell. She's holding a wall phone.

INT. SECURITY OFFICE - DAY

Dave yells into a phone.

DAVE

Action!

INT. BUILDING STAIRWELL - DAY

Carol hears her cue and descends the stairs.

INT. SECURITY OFFICE - DAY

Bowfinger, Afrim, Dave and an amazed security guard watch on the monitors.

TIGHT ON A MONITOR

Carol confronts Kit and Daisy. Carol is holding a knife.

CAROL

There you are,
bastard...bastard...BASTARD!

She charges toward Kit, but Daisy steps in and fights with her, passing Kit and taking her to the bottom of the stairs, around a corner and out of sight.

INT. STAIRWELL - DAY

Daisy and Carol, out of sight from Kit, open a box planted there earlier and take out something we can't see.

KIT'S POV

We see nothing, but hear a scuffle. Kit, terrified, watches. Then Daisy appears from around the corner, bloodied, and holding a knife and Carol's head.

DAISY
I had no choice!

Kit turns and charges further up the stairwell.

INT. SECURITY OFFICE - DAY

Everybody watches, transfixed.

BOWFINGER
Okay, camera in place on the roof?

DAVE
(on the phone)
Camera in place.

BOWFINGER
Let's move.

They run out of the office.

INT. HALLWAY - DAY

Dave, Afrim and Bowfinger enter an elevator.

EXT. ROOF - DAY

Kit and Daisy exit a doorway and onto the roof. We hear the faint sound of a HELICOPTER hovering nearby.

Daisy grabs Kit and holds him.

DAISY
If you love me you'll look up in the
sky and say "Gotcha Suckas."

KIT
But...

INT. HELICOPTER - DAY

From the POV of the helicopter, we see Kit and Daisy on the roof. We don't see who's in the copter though.

EXT. ROOF - DAY

Daisy and Kit.

KIT

Are you an alien?

DAISY

No, I'm saving you from the aliens?
So just look up in the sky and say
Gotcha Sucka!

INT. HALLWAY - DAY

Dave Afrim and Bowfinger operate the camera from behind a closed roof door. There's a hole made in the door so the camera can see.

POV CAMERA

We see Kit in close-up, looking up. We hear Daisy's voice over.

DAISY (V.O.)

...just say "Gotcha Suckas" if you love
me. Just go on...

KIT

(seen through the camera)
But I don't know why...

DAISY (V.O.)

Gotcha Suckas

KIT

(starting to say it)
Got...

ANGLE ON BOWFINGER

BOWFINGER

Come on, say it...say it...

EXT. ROOF - DAY

Two shot of Kit and Daisy, Kit about to say it. But the HELICOPTER attracts their attention. It's nearing the roof. Now we realize it's landing.

INT. HALL - DAY

Our group.

CAMERAMAN

Did we order a helicopter?

BOWFINGER

With what? What are you talking about?

CAMERAMAN

There's a helicopter landing.

EXT. ROOF - DAY

The chopper has landed. It shuts down and the doors open. Terry Stricter, the security guard and several henchmen wearing cones on their heads, get out. Daisy watches amazed.

Terry walks deliberately over to the door that hides the camera. He opens it and looks into the faces of Bowfinger, Dave and Afrim.

TERRY STRICTER

Gotcha Suckas.

Terry Stricter

TERRY STRICTER

Well. Sometimes the paranoid are actually being followed.

BOWFINGER

The film is only for Madagascar and Iran neither of which accept American copyright and trademark law.

TERRY STRICTER

Irony. Maybe that's where we'll send you to jail.

He nods to his henchmen, they take the camera and film. Bowfinger and the entire crew watch as they walk back to their cars and pull away.

INT. DAY - OUTER OFFICE

Forlorn, they all sit in the outer office. Bowfinger slowly stirs his coffee. Daisy alone, Afrim weeps into his accounting books. Bowfinger gets up, starts throwing some things off his desk into a cardboard box. The other crew members look at each other sadly as they watch Bowfinger giving up. Bowfinger begins removing things from the wall. Gloom is in the air.

Jiff enters the room, carrying armloads of film.

BOWFINGER

What's that?

JIFF

Remember you asked me to pick up the film from the lab, the stuff of Kit just walking around town?

BOWFINGER

Oh yeah. We can cut it up and use it for guitar picks.

JIFF

Where should I put it?

BOWFINGER

The trash is outside.

DAVE

Don't you think we should at least take a look at it?

BOWFINGER

Why hurt ourselves?

DAVE

Well, we've got ninety percent of a movie. Some of this stuff could fill in the blanks.

BOWFINGER

We don't have permission, remember? Why didn't someone bring *that* up to me at some point? And we'll never get it now that he knows I have no morals.

JIFF

He's worked with a lot of guys with no morals.

BOWFINGER

Yeah, but I have no morals and no money.

DAVE

I still think we should take a look at it.

Bowfinger goes to the office refrigerator and removes a dusty bottle of champagne.

BOWFINGER

I was saving this, in case we ever finished the movie. Let's go take a look.

INT. DAY - SCREENING ROOM

Dave, Afrim, Daisy, and Clark sit watching the footage roll by.
They're all having champagne.

ANGLE ON THE SCREEN

Close-up on Kit as he walks down the street.

ANGLE ON BOWFINGER

BOWFINGER

I could have used that shot. Thank
God he wears the same thing everyday.

ANGLE ON THE SCREEN

Kit playing tennis.

ANGLE ON BOWFINGER

BOWFINGER

Useless.

ANGLE ON THE SCREEN

Kit buying gas.

While the footage rolls, they speak:

AFRIM

I had just come up with a good title
too.

BOWFINGER

What was it?

AFRIM

Now erase everything from your mind.
Every preconception...how's this:
"Chubby Rain."

BOWFINGER

Chubby rain?

AFRIM

Chubby Rain.

BOWFINGER

Chubby rain...chubby rain...chubby rain.
Chubby rain?

AFRIM

Well, the aliens come to earth in the rain, right? So the rain, in a sense, is not normal rain...it's loaded with embryos. It's essentially, "chubby." Chubby Rain.

BOWFINGER

Well that's a damn good title. It has never been used before, I'm sure of that.

He refers to the screen.

BOWFINGER

Maybe useable.

ANGLE ON THE SCREEN

Kit at a basketball game.

BOWFINGER

Nice work guys.

CAMERAMAN

We followed him everywhere. Boring as hell.

ANGLE ON THE SCREEN

Kit exits the forum; we're tight on Kit. He suddenly stops, looks around, puts on a pair of Slinky eyes.

BOWFINGER

What's he doing?

CAMERAMAN

I wasn't paying attention at this point.

ANGLE ON BOWFINGER AND THE CREW

They watch. Their eyes widen. We STAY ON THEM. Bowfinger's mind clicks over; he stands as he watches.

ANGLE ON THE SCREEN

What we see: Kit waiting in the Forum parking lot. Several Lakers go out to get in their car. Kit suddenly springs forward, and from behind, we see him wagging his presumably pathetic penis at the four 7 foot black men, who take a quick look at it and laugh.

ANGLE ON BOWFINGER, ECSTATIC

BOWFINGER

(turns to cameraman)

Go to the lab and have them make ten copies of that shot, give one to every cast member and put one in a safety deposit box.

(to the room)

I think we just got our permission.

EXT. DAY - OFFICE

Bowfinger, Dave, Afrim, Daisy and Clark carrying the film pile into their car as the CAMERAMAN and Jiff head toward the lab.

INT. CAR - DAY

Bowfinger, Dave, Afrim, Daisy and Clark driving determinedly.

DAISY

Isn't this blackmail?

BOWFINGER

No, no, no. Blackmail is when you coerce someone into doing what you want by threatening to reveal something they don't want to be known. Yeah actually. It's a very good word for what we're doing.

INT. DAY - TERRY STRICTER'S OFFICE

Terry and his business types, sit opposite Bowfinger at a table with the film can in between.

TERRY STRICTER

What exactly do you want?

BOWFINGER

Want...want...what an ugly word. Let's just take a second and talk about art. What we have here is a film with a message. And that's what's been missing from Kit's films for the last few years. This is a very good move for Kit; the idea that he's finally done a movie with meaning and purpose.

TERRY STRICTER

What's the message?

BOWFINGER

The message? Well, you know a message is hard to define. Because the best messages...well, I guess the message is "bad aliens never win." And that's a thought that America can take home with it, think about.

TERRY STRICTER

You realize this is blackmail.

BOWFINGER

That word has never crossed my mind. See, I'm just a guy. A guy with a great film in the can and all we need is that last shot you took from us and four shots of Kit's ass, or we have to tag our film with the shot of Kit at the Forum because then we have a great ending although it's technically not such a good ending for Kit, considering he's about to open in a film called "For the Love of Kids." And this is just conjecture but I'm thinking that that ending is not so good for your organization either since it would have parents the world over un-signing their kids from you like crazy.

TERRY STRICTER

We'll have to think about it. I mean, we'll have to think about it for Kit.

BOWFINGER

But now that I've had time to think about what I want, I was thinking this...

The stenos take out pads and start writing.

BOWFINGER

First we have to satisfy our Hong Kong investors who have put in about a million dollars so of course we would need that as an advance against the film's grosses of course, and since a Kit Ramsey film makes that in an hour that shouldn't be too much of a problem. Believe me, I'm breaking even on that.

They stare at each other across the table.

EXT. NIGHT - MOVIE THEATRE

Tight shot on a marquee: Kit Ramsey in "CHUBBY RAIN."

Camera pans down to see a premier in progress. Lot's of press lined up along the sidewalk laid with a red carpet. The flashbulbs pop as celebs and near celebs enter. Bowfinger's tatty van pulls up and Bowfinger, Dave, Carol, Afrim, Jiff and Clark pop out.

They look in amazement at the array of showbiz. They love it. They walk down the aisle, all the photography stops of course.

BOWFINGER

(to Dave)

I wonder what happened to Daisy?

DAVE

Haven't seen her.

Bowfinger stops at an "E" channel video camera.

BOWFINGER

(into camera)

...The art of film has certainly been lost by Hollywood, only the independents, the true filmmaker, can hope to achieve...

INTERVIEWER

We're not rolling...and we won't be either.

BOWFINGER

(unabashed, moves to the next camera)

...The art of film has certainly been lost by Hollywood, only the independents, the true filmmaker, can hope to achieve...

INT. NIGHT - MOVIE THEATRE LOBBY

Throngs are packed in the lobby, a rainbow of Hollywood cliches. We see lots of tight fitting low-cut black dresses as canapés whiz by, and hear snippets of conversation about deals, etc. It's Bowfinger's dream; he's talking to everyone.

BOWFINGER

...fifty percent of the net options, structured with a back end, keeping foreign sales for the...

Suddenly there's a commotion. Kit Ramsey is arriving. He enters the lobby with Daisy on his arm. Bowfinger, Afram, Cliff, and Clark look at her with broken hearts. Carol looks on. Kit and Daisy pass by.

DAISY

(sees them)
Oh you guys...
(runs to them)
I love you guys!

ALL THE GUYS

Uh huh.

DAISY

Have you met Kit? Kit I want you to meet the director and your co-stars and the writer.

KIT

Cool.

BOWFINGER

I loved directing you; you were a dream.

CAROL

I have never enjoyed working with someone more. You're a true professional in every sense of the word, including the new sense where you never actually meet them.

CLARK

I loved our scenes together.

KIT

Cool.
(to Bowfinger)
Who are you again?

BOWFINGER

I'm the director.

KIT

Cool.

INT. NIGHT - THEATRE

Our merry band enter the theatre. It's packed with people. A publicist grabs Bowfinger's ticket and marches the five of them down to the FRONT ROW on the FAR LEFT.

BOWFINGER

(always with the positive attitude)

Not bad seats, not bad at all.

The lights start to dim; the crowd quiets and we hear the music begin. We move in TIGHT ON BOWFINGER'S FACE. He is beaming.

SLOW DISSOLVE TO:

INT. DAY - BOWFINGER'S APARTMENT

Bowfinger in bed with a big hangover. The phone is ringing. He groggily answers it.

BOWFINGER

Yeah? Uh huh.

(suddenly excited)

I got it. Right out side. I'll call you back.

He gets up, opens his apartment door.

INT. DAY - HALLWAY

Bowfinger steals the L.A. Times from his neighbor.

INT. DAY - BOWFINGER'S APARTMENT

He opens the paper to the review section. Reads the first line.

BOWFINGER

"Kit Ramsey in best performance yet."

(He stand up, goes to his window opens it and yells)

KIT RAMSEY IN BEST PERFORMANCE YET!

(goes back to paper)

"...amazing documentary feel...nothing overdone...wonderful performances all around..."

(starts looking for his name, scanning)

hmmm, Bowfinger, Bowfinger..."lot's of newcomers..." Bowfinger...hmmm.

(goes back to the window, shouts)

KIT RAMSEY IN BEST PERFORMANCE YET!

EXT. DAY - CALIFORNIA BUNGALOW PARKING LOT

Bowfinger gets out of his car, walks proudly to work. Dave runs up to him with a green newspaper.

DAVE

You name was mentioned in the Valley throwaway garage sale sheet!

BOWFINGER

We did it buddy. We did it.

He passes by various members of the crew and cast.

CREWMEMBER 1

Thanks so much Mr. Bowfinger.

CREWMEMBER 2

You're the best, Mr. Bowfinger.

He sees Carol, who gives him a big thumbs up sign.

About a dozen others wave at him and cheer. He waves back.

INT. DAY - CALIFORNIA BUNGALOW

Afrim is inside. Big smile on his face.

BOWFINGER

Wow. One taste of fame. Even the crew loves me.

AFRIM

They should. That was so generous.

BOWFINGER

Yes. Generous. Yes. That's what I am...what do you mean, generous?

AFRIM

Well, they got their investment money today.

BOWFINGER

What do you mean, investment money?

AFRIM

Remember, you told me to reinvest their salaries in the picture? Well they all took you up on it.

BOWFINGER

I didn't tell you to reinvest their salary in the picture, I said, "doget furnafum the disaprations." I remember distinctly saying that.

AFRIM

Well, whatever you said, the crew and I understood it to mean an investment so I issued them stock and paid it out today.

BOWFINGER

So how much exactly did they end up owning of this picture?

AFRIM

Well the movie cost 32,758.28 dollars. They crew invested exactly 31,356 dollars. Which means they own 98 percent of the film, which means you own two percent or approximately 20,000 dollars, less of course the 6000 dollars I used to pay back Daisy's Visa card, but I will discuss with her about assigning you her frequent flyer miles.

BOWFINGER

How much did you end up with?

AFRIM

I ended up with 12 percent. Would you let me take you to lunch?

BOWFINGER

You know why I'm not mad? Because this is such a typical story of my life. So the system beat me again, but I'll tell you something. When I watched that movie last night, and I saw my credit up there, "directed by Bob Bowfinger and Terry Stricter," man that was a feelin'. Why don't we call everyone in here?

AFRIM

They're already waiting.

Afrim takes him into the inner office. Everyone is there, including Daisy. Some are holding their checks. They're very excited and they all start to applaud him.

JIFF

Hey Carol, did you read your review...
(he starts to pick up the paper)

Panic on Bowfinger's face.

CAROL

Are you joking? I haven't read a review in years...why would I care what some pipsqueak reviewer thinks of me?

She turns away. Everybody makes a "whew" sign. They quiet. Bowfinger starts to speak.

BOWFINGER

...when we first conceived this project, we had no one who believed in us but soon...

The phone rings. Bowfinger ignores it.

BOWFINGER (CONTINUED)

...soon there were many who understood...

The answering machine picks up.

BOWFINGER (CONTINUED)

...that the film we were making was going to be a great...

A message is being left.

VOICE ON MESSAGE MACHINE

(Asian accent)

Mistah Bofingah? Thahs a Manny Wong calling you from Hong Kong. We hee-ah ah-bout you fim that you make with Kit Ramsey. We want you tah make fim fah us and Hong Kong Mahket...

Bowfinger dives for the phone.

BOWFINGER

Yes, Mr. Wong? You're calling for Mr. Bowfinger? I don't know if I can get him he's buried in a sea of great reviews.

Bowfinger puts the phone over his chest, for an inordinately long time. The crowd looks at him. He wags his finger at their impatience, then finally answers. Out the window in the background, a Federal Express truck has arrived and parked.

BOWFINGER

Ah, Mr. Wong. This is Bobby Bowfinger. How can I help you?...Yes...and which star would you like? Tom Cruise? Yes I happen to be sitting with Tom right now. Sure you can...

(to crew)

Does anyone here do Tom Cruise?

(everyone shakes his head "no.")

Bowfinger speaks back into the phone.)

Actually he's vomiting right now.

Well, I'm not sure but I think it's because Kit Ramsey got the part he wanted...ha ha ha.

(pause)
Of course I'd love to meet with you
on this project but of course I'm
very busy...yes, I think I could catch
a three o'clock plane today to Hong
Kong...Now Mister Wong it's very
important for me to keep the creative
team together...

He looks outside the window. It's a Federal Express truck, and
it's headed his way. The cast and crew gather around to watch.

ANGLE ON THE TRUCK

The deliver man pops out; he's carrying a Federal Express
envelope.

INT. DAY - OUTER OFFICE

The Federal Express man enters the office. Bowfinger walks
solemnly toward him.

FEDERAL EXPRESS MAN
Deliver for Mr. Robert Bowfinger.

The crowd parts like the Red sea as Bowfinger walks
ritualistically toward him.

BOWFINGER
That would be I.

FEDERAL EXPRESS MAN
Just sign here.

With a flourish worthy of the signing of the Magna Carta, he
signs. The Federal Express man leaves. With the cast and crew
watching, Bowfinger solemnly opens the envelope and reads it
silently, becoming more and more emotional.

BOWFINGER
It's an offer to develop a paragraph
that might one day become a movie for
Kit Ramsey's brother!

He's practically crying. He walks over to Jiff, hugs him.

BOWFINGER (CONTD)
(proud)
They didn't have to Fed-Ex this...they
could have messengered it...
(then in jubilation)
But they didn't! It's a paragraph
development deal!
(reads further)
And we're talking *four figures!*

April 13, 199, SECOND DRAFT

They all cheer. Bowfinger remembers the phone and picks it up.

BOWFINGER (CONTD)

...Mr. Wong? I may have to wait till
the end of the week before I can make
it, things are really jumpin' around
here...

He hangs up the phone, looks at his people.

BOWFINGER

Let's go get something to eat! My
treat!

They all stare at him. Finally, Afrim speaks.

AFRIM

Why don't you let us take you for
once?

BOWFINGER

(moved)

What a great business we're in.

All friends, they walk toward the restaurant.

FADE OUT

Michael