

GUTTENBERG

Written by

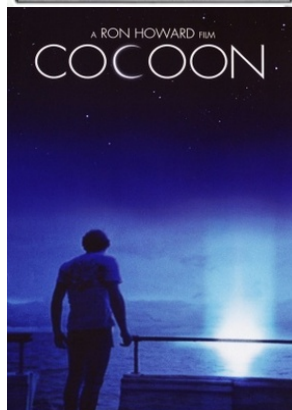
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Based on a true enough story



FADE IN:

INT. STEVE GUTTENBERG'S HOUSE - STUDY - MORNING - 1992

We're close on a TUBE TV as it's TURNED ON.

A VHS tape begins playing and on the screen is:

JOHNNY CARSON on the set of his TONIGHT SHOW. From the vintage of his attire and the set decoration, you can place it in the early 80s.

JOHNNY CARSON

Next up on the couch we have a delightful young actor. He's getting rave reviews for Barry Levinson's hit film, Diner. Would you please welcome Steve Guttenberg!

The crowd cheers as YOUNG STEVE GUTTENBERG enters the stage and shakes hands with Johnny.

We pan from the TV across a leather and mahogany study and slowly over MEMORABILIA from Steve Guttenberg's Hollywood career, each lovingly preserved in cases or frames and carefully memorialized with plaques.

Intercut into this are SCENES from Steve's movies, TV spots, red carpet appearances, commercials and the like, painting the picture of a vibrant, thriving Hollywood career.

Included among dozens of Steve's personal treasures are:

- A still photograph from Steve's first big movie, *The Boys From Brazil* (1977), with Steve and Sir Laurence Olivier
- An on-set photo from *Diner* (1982) of Steve and the director BARRY LEVINSON, and, under it, a bottle of wine with an plaque that reads: *Dear Steve, Save this for your first Oscar! Love, Your Hollywood Dad*
- A scale model of his characters' boat from *Cocoon* (1985)
- One of the JOHNNY FIVE robots from *Short Circuit* (1986)
- The POSTER from *Three Men and a Baby* (1987) with Steve, TED DANSON, TOM SELLECK and a baby

But around here - as the above-mentioned iconic originals give way their less-fondly remembered sequels - the scenes from Steve's career start getting a little less glamorous and a little more embarrassing.

Finally, we come upon a plaque for "Cadet Carey Mahoney's Uniform from *Police Academy 4: Citizens on Patrol* (1987)." But all that's the case is a naked mannequin torso.

We've gone full circle and are back to:

Johnny Carson on the TV, shaking Steve's hand.

JOHNNY CARSON (cont'd)
Ladies and gentlemen, Steve
Guttenberg. I believe you have a
very bright future, young man.

REVERSE ON:

STEVE GUTTENBERG (34, tight curly 'do, the winningest smile, radiating warmth) wearing the uniform. It fits as if he just walked off the set.

Steve looks at himself in a mirror. He points two finger guns at his reflection.

STEVE
(in character)
Reach for the sky!
(as Steve, to Steve)
They're gonna love you.

Steve smiles.

EXT. STEVE'S HOUSE - MORNING

Steve steps out in front of his 10,000 square foot house in a tony Beverly Hills neighborhood.

CHYRON: BEVERLY HILLS, 1992

Sitting on the curb outside a gate is JEANIE ARZOOMANIAN (early 20s, 90s goth, backpack, a bit overweight). Jeanie looks back, sees Steve and waves.

Steve cautiously nods and waves as he walks down his path, but instead of following it to his cool Dodge Viper, he walks straight across his property lines to--

EXT. THE SEGAL HOUSE - CONTINUOUS

Where Steve rings the doorbell.

MARJORIE SEGAL (40s, power tracksuit, power hairdo) answers it and looks him over.

MARJORIE
This is your costume?

STEVE
It's the real McCoy, Mrs. Segal.

MARJORIE
I should have rented you a better one. Well, no time now. Come on, Jason and the boys are waiting.

She lets him in with a disappointed sigh.

INT. SEGAL HOUSE - MOMENTS LATER

Marjorie walks Steve back through the house. This is clearly a producer's house, movie posters hanging everywhere.

MARJORIE
Jason is the biggest *Police Academy* fan in the world. All he wanted was for you to come to his party in uniform as your character.

STEVE
And anything for Jason. Good kid. Funny, too!

MARJORIE
But you weren't busy, were you?

STEVE
My day is wide open. I do have a premiere tonight, though.

MARJORIE
You've got a premiere?

STEVE
It's this Barry Levinson movie I'm--

MARJORIE
Oh right. The kids' movie. We passed on that.

STEVE
It's not really a kids' movie, per se.

MARJORIE
(steamrolling)
Here they are. The animals.

They reach a PLAYROOM.

INT. SEGAL HOUSE - PLAYROOM - CONTINUOUS

Before they go in, she pulls him back into the doorway.

MARJORIE

Do me a favor Steve and don't tell
Jen you were here, okay?

STEVE

(with a forced smile)
Won't be a problem. We don't talk.
(then)
Why? Do you talk to her?

MARJORIE

Yes. And she wouldn't be happy if
she knew I so much as smiled in
your direction.

This hangs heavy on Steve, but is broken up by:

JASON'S FRIEND

Yo, Jason. Why is there a *fucking*
cop here?

JASON SEGAL (yes, *that* Jason Segal, but 12 and a head taller
than every other kid) stands in the middle of a group of
friends. Jason turns around and sees Steve standing with
Marjorie. Jason lights up.

JASON

That's not just any *police officer*.
That's
(louder, as if announcing)
Sergeant Carey Mahoney of the
Police Academy!

STEVE

(with finger guns)
Hey, kids! Reach for the--

JASON'S FRIEND

That's not the guy from *Police*
Academy! Where's the guy with the
funny voices?!

JASON

That's just a cheap gimmick! Mahoney
carries the whole franchise!

The kids quickly grow restless and start chanting "Fun-ny Voice Guy! Fun-ny Voice Guy!" at a crestfallen Steve.

MARJORIE
You can go, I guess.

STEVE
Hold on, I have an idea.

CUT TO:

INT. SEGAL HOUSE - LIVING ROOM - LATER

MICHAEL WINSLOW (33, in a Cross Colors hoodie) makes a helicopter sound to raucous laughs from the kids.

Jason, almost pathetically, turns to Steve at the back of the room. Steve gives him a weak thumbs up.

MARJORIE
(re. Michael)
He's a trip. Does he play
basketball?

Steve shrugs.

MARJORIE (cont'd)
Well, it was nice of you to call him.
Here, uh...

Marjorie hands Steve a GOODIE BAG.

MARJORIE (cont'd)
Take this.

She hands Steve a TEENAGE MUTANT NINJA TURTLE GOODIE BAG.
Steve pulls out a cheap DONATELLO MASK and smiles.

STEVE
Cute.

INT. STEVE'S STUDY - LATER THAT DAY

Michael Winslow looks at the bottle of wine:

MICHAEL WINSLOW (O.S.)
*Dear Steve, Save this for your
first Oscar! Love, Your Hollywood
Dad*
(then)
Who's your Hollywood dad?

Steve pulls a couple of cokes out of a mini fridge and throws one to Michael.

STEVE

Barry Levinson. He gave it to me after we made *Diner*. I was 24, still feeling like I could do anything. Then I got older and, my career happened, and I didn't think I'd ever drink that bottle. But now, with this new movie coming out, I think maybe one day, I might.

MICHAEL WINSLOW

Oh yeah? What's the role?

STEVE

I play Robin Williams' cousin.

Michael shakes his head.

STEVE (cont'd)

What? It's a good role!

MICHAEL WINSLOW

You know why those kids wanted me and not you? Because I'm *iconic*. I've had one decent role and, yet, everyone and their grandmas know who I am. You spent your whole career playing the straight man.

STEVE

No I haven't.

MICHAEL WINSLOW

Yes, you have. To me. To a bunch of old people. To a "little lady." To a damn *robot*.

They walk outside.

EXT. STEVE'S HOUSE - BACK PORCH - CONTINUOUS

The realization comes across Steve's face. *He's right.*

MICHAEL WINSLOW

And I think I know why.

STEVE

Why?

MICHAEL WINSLOW

You're too nice, Steve. You need to go out and get yourself an *iconic* role, then you'll do one better than win an Oscar. You'll live *forever*.

Steve takes a moment, then:

STEVE

You know, I have had this script in my drawer for a while. It's a real actor's showcase. It would be a bit of a departure for me, but it's the best thing I've ever read. Maybe I'll show it to my agent--

MICHAEL WINSLOW

(not paying attention)

Uh, Steve?

Michael gestures towards a hidden spot under the porch where Jeanie is DRINKING WATER DIRECTLY OUT OF THE HOSE.

Jeanie looks up at sees Steve and Michael looking at her. She WAVES. Steve waves back, which irks Michael.

Jeanie speaks with a down-home, Midwestern accent that undercuts her Hot Topic-inspired exterior.

JEANIE

Don't mind me! Just hydratin' over here! Can't beat the free H2O!

STEVE

Do you want a bottle of Evian?

JEANIE

Oh no. I'm not fancy. But I *do* want those five minutes you promised me. How's about now?

STEVE

Now's not great--

JEANIE

Soon then, Steve. Soon.

Jeanie walks off. Michael looks back to Steve.

MICHAEL WINSLOW

You realize she's a stalker, right?

STEVE

Nah. She just wants to pitch me something. She never *stalks*, so to speak.

MICHAEL WINSLOW

You should call the cops.

STEVE

Nah.

MICHAEL WINSLOW

(eye roll)

I had a stalker once.

STEVE

What did you do?

MICHAEL WINSLOW

Called the damn cops.

Michael gets up.

MICHAEL WINSLOW (cont'd)

But, I should get going. Good to see you, brother. Think about what I said.

STEVE

About the cops?

MICHAEL WINSLOW

About being iconic.

Steve considers.

CUT TO:

INT. SPAGO - DAY

GORDY PETRIE (50s, Steve's agent, slick, fresh off the golf course) sits with a script in his hands.

GORDY

Forrest Gump?

Reverse on Steve, his meal finished, on the edge of his seat.

STEVE

My next role! It's about--

GORDY

I've read it. *Everyone's* read it.

STEVE

So then you know what I mean when I say "life is like a box of chocolates, you never know what you're gonna get!"

GORDY

I know what you're not gonna get. This role!

STEVE

(demoralized)

I've memorized it forwards and backwards.

GORDY

They have someone in mind.

STEVE

Is it a done deal?

GORDY

Nothing's been announced.

Steve perks up.

GORDY (cont'd)

But Steve Tisch is producing it and we're not exactly *simpatico*. I accidentally ran over his dog.

(then)

Now you're judging me. You think I'm a dog murderer.

STEVE

I'm not saying anything, Gordy.

They get up to leave. As they stand, TED DANSON (45, *thick* head of brown hair) walks by. Steve sees him and quickly turns his back as Danson takes a seat.

Steve quickly and quietly heads for the exit. Gordy follows.

EXT. SPAGO - VALET - MOMENTS LATER

Steve and Gordy hand their tickets to the valet.

GORDY

You got a problem with Ted Danson or something?

STEVE

He spread a rumor about me on the "Little Lady" set. He's a first-class jerk.

GORDY

Who cares? He's on fire! He's doing that Whoopi Goldberg movie!

The valet pulls up with Gordy's SUV.

STEVE

Gordy, all I want is a chance to show everything I'm capable of. I always thought I would be someone other actors look up to, like De Niro or Stallone. Warren Beatty. Patrick Swayze. And I still think I can be that, if given the chance. So, what do you got for me?

GORDY

I got this.

Gordy takes a script from his backseat and gives it to Steve.

STEVE

Police Academy 7: *Mission to Moscow?*

(deflated)

I wasn't even in the last two.

GORDY

They wanna bring you back!

Gordy gets into his car.

GORDY (cont'd)

Read it and I'll call Tisch about *Gump*.

STEVE

Okay. Fine.

GORDY

Do I take care of you or what?

Gordy pulls away. On the other side of the street, Steve sees Jeanie's Cutlass, with Jeanie sitting in the front seat. She *is* stalking him.

INT. STEVE'S HOUSE - GYM - MID-DAY

Steve climbs stairs on his StairMaster, the *Police Academy* 7 script laid out on top of the display. Steve chuckles.

WOODY (O.S.)

Now what's so funny, boy?

On the floor, WOODY HARRELSON (31, hair still mostly there, nicest-guy-in-the-frat-house vibe) uses an Ab Roller.

STEVE

What can I say, Woody? I get a kick out of these characters.

WOODY

So? What's the hold up? Call your suits and tell 'em you want in!

Woody stands up, lights a joint and takes a puff.

STEVE

I'm proud of the *Police Academy* movies, but I feel like I moved on.

WOODY

Least you're gettin' *movie* scripts. I'm gonna be pretend-tendin' bar 'til I kick the ole' bucket.

STEVE

You have a *big* career ahead of you. A *big* career.

WOODY

Nah. I seen the way it works with us TV boys. You do *Taxi* for ten years then everyone forgets about you. When was the last time you saw that dude who played Latke?

STEVE

He died, Woody.

WOODY

Prolly of embarrassment. Why ya think I ain't got my own place yet? Gotta save 'em nickels!

Steve gets off the StairMaster. Woody offers him a puff. Steve takes it.

STEVE

The grass isn't any greener over here. I made a dozen movies in the 80s and I still feel like a nobody.

WOODY

You're the only nobody I know with a damn stalker.

STEVE

She's stepping it up, Woody. I caught her following me today.

WOODY

You really oughtta slap with a restrainin' order.

STEVE

She seems like a nice kid. I don't want to give her an arrest record.

WOODY

You got my word, as long as I'm here, you're safe. And, the way my career's goin', I'm-a be here for a long-ass time.

STEVE

Oh, quit it, Woody.

WOODY

No, you quit it, Steve. Callin' yourself a "nobody." You know what I'd give to be you? Sure, I got an nice thing on *Cheers*, but you make big movies with big directors. On top 'a all that, you're damn near the most talented guy I know, so buck the heck up.

Steve smiles.

STEVE

Damn near?

WOODY

I know Ted Danson, too.

Off Steve, who didn't find that funny.

INT. STEVE'S HOUSE - MAIN HALL/KITCHEN - EARLY EVENING

Woody grabs a beer out of the fridge. The TV is on.
Entertainment Tonight. The front door opens.

HELAINÉ

Your date has arrived, Steven!

HELAINÉ GUTTENBERG (70, dressed to the nines, Auntie Mame-vibe), presenting herself with her arms out.

WOODY

He's just getting ready for ya,
Mrs. Guttenberg.

HELAINÉ

Woodrow!

She scuttles over to him and wraps him in a hug.

HELAINÉ (cont'd)

Who is that vagabond living on
Steven's front lawn?

WOODY

She's a fan.

HELAINÉ

She's an eyesore.

WOODY

Steve thinks she's harmless.

HELAINÉ

Well, I don't like the look of her
one bit.

WOODY

Don't you worry, Mrs. G. I've got
my eye on her.

HELAINÉ

You better.

Helaine takes her fur coat off and centers herself.

HELAINÉ (cont'd)

So, Steven tells me you're not
coming anymore?

WOODY

Sumpin' came up for me. A little
work thing. Can't get out of it.

HELAINÉ

It's so great you're working. Larry
and I were worried about you!

Woody smiles stoically as Steve comes down in a flashy suit.

HELAINÉ (cont'd)

Now, there's my movie star. Put on
these glasses I bought you.

She hands over a pair of OAKLEYS.

WOODY

Oakleys. Sweet purchase, Mrs. G!

STEVE

Mom.

HELAINÉ

Put on the glasses.

ON THE TV: MARY HART is interviewing TOM HANKS outside. Hanks
is wearing Oakleys.

HELAINÉ (cont'd)

Look at Tom Hanks!

Steve rolls his eyes.

ON THE TV:

MARY HART

Oh, look what we have here.

Mary Hart shows Tom a giant Big floor piano.

MARY HART (cont'd)

Would you care to play us out?

TOM HANKS

Oh no, I gave up floor piano--

*But Hanks was just kidding! He jumps on and breaks into
"Chopsticks."*

HELAINÉ

Now *that's* a hip cat.

STEVE

I'm not wearing the glasses.

HELAINÉ

All you do is complain to me about
not reaching your potential. And
you wonder why.

Off Steve, taking it.

EXT. WESTWOOD FOX THEATER - EARLY EVENING

Steve exits a limo - wearing the Oakleys - and then helps his
mother out. Together they walk into the grand old theater.

On the marquee: Barry Levinson's *TOYS*

INT. FOX THEATER - EARLY EVENING

Steve and Helaine sit in the packed enormous theater. The
house lights are dim and BARRY LEVINSON (50, affable, auteur
glasses, ascot) finishes his pre-screening remarks on stage.

BARRY LEVINSON

...Because who are we, if not God's
toys?

Polite applause. The house lights go down. The film beings.

INT. FOX LOT - TOYS PREMIERE PARTY - NIGHT

Barry holds court on the TOYS set. Behind him is a facade of
rolling green hills under a blue sky with fluffy clouds.

Barry sees Steve and Helaine in the crowd. He steps down to
meet them. He gives Steve a warm hug and Steve returns it.

BARRY LEVINSON

How 'bout our boy, Helaine?

HELAINÉ

Just think, it was only ten years
ago you were taking out a second
mortgage to pay for *Diner*, and now,
look at you!

Barry kisses her on the cheek.

BARRY LEVINSON

Now, Steve, I just want you to
memorize one phrase: I'd like to
thank the Academy...

HELAINÉ

Oh stop!

BARRY LEVINSON

That's what they're saying.

HELAINÉ

About my Steven?

Barry smiles, nods and throws an arm around Steve.

BARRY LEVINSON

I have something I want to ask you. *Bugsy* is nominated for Best Picture at the Globes. They're gonna play a clip and they asked me who I wanted to introduce it.

STEVE

You want *me* to introduce *Bugsy*?

BARRY LEVINSON

Yours is the only name that came to mind.

STEVE

I'm honored, Barry. Really.

Barry kisses Steve on the cheek.

BARRY

I'll tell my girl to messenger over the tickets. Now, look, I have a million hands to shake, so you two go and have a glass of champagne. You deserve it!

Barry walks off. Helaine looks up at Steve, full of pride.

HELAINÉ

Oh, Steven.

She hugs him.

HELAINÉ (cont'd)

Come on, introduce your old lady to some big stars.

STEVE

I don't really know these people--

HELAINÉ

Well tonight, big shot, they know *you*.

Helaine grabs him by the arm and drags him into the crowd.

VARIOUS INTRODUCTIONS:

Steve introduces Helaine to CHER. To QUINCY JONES. To GEORGE LUCAS. To MOLLY RINGWALD. To EDDIE MURPHY.

They keep moving through the party, never sitting down. It really does feel like Steve has broken through, like he's part of a club to which he'd never before been admitted.

Gordy emerges from the throng and pulls Steve by the arm.

GORDY

Excuse me, Ms. Guttenberg. Lovely to see you. You look ravishing. I need to steal your son for a sec.

Gordy points Steve towards a trim man in a suit.

GORDY (cont'd)

Steve fucking Tisch!

Tisch goes into the Men's room.

GORDY (cont'd)

Now's your chance.

STEVE

You were supposed to call him!

GORDY

And I did, three times. He knows you're interested but the middle man - that would be me - is what's killing you. Go take a leak next to him. Chat him up.

Steve looks at him. *Are you serious?*

GORDY (cont'd)

What? I've closed three picture deals in the john. Just do it.

Steve steels himself and follows Tisch.

INT. BATHROOM - MOMENTS LATER

Tisch stands at a urinal. Steve steps up to the adjacent one.

Steve's about to talk, but swallows his tongue. Tisch looks over at Steve.

TISCH
(with recognition)
Hey, Steve.

Steve smiles and nods back.

STEVE
Hey... Steve.

Tisch shakes and zips. Tisch washes his hands.

Finally, Steve speaks up, but TISCH HITS THE HAND DRYER,
drowning out all the sound in the room.

Tisch exits. Steve turns and looks at himself in the mirror.

STEVE (cont'd)
You loser.

INT. FOX LOT - TOYS PREMIERE PARTY - MOMENTS LATER

Steve exits the bathroom. Gordy is waiting for him.

GORDY
So?

STEVE
I didn't have the chance.
(then)
Number two.

GORDY
Can't disturb a king on his throne.

Gordy spots someone.

GORDY (cont'd)
Sherry!
(to Steve)
Sherry Lansing. I gotta catch her.
Don't worry, I'll connect with
Tisch.
(shouting)
Sherry!

Gordy disappears into the crowd. Helaine approaches urgently.

HELAINÉ
Steven! Oh my God, look! It's Tom!

STEVE
(genuinely excited)
Selleck?!

HELAINÉ

No!

Steve reacts with disappointment.

HELAINÉ (cont'd)

Hanks!

Steve looks over, and there's TOM HANKS (36, Tom Hanks) who has managed to find a TRAMPOLINE.

STEVE

(let down)

He definitely won't know me, Mom.

Helaine drags Steve over to Hanks anyway. Hanks bounces down on his rear and bops off the trampoline.

TOM HANKS

I haven't done that since--

WOMAN IN THE GROUP

Big?

TOM HANKS

Last night!

Everyone laughs. Helaine pulls Steve up to the front of the group.

TOM HANKS (cont'd)

Gute?!

Helaine looks to Steve. *I told you so.*

TOM HANKS (cont'd)

Bring it in, big guy!

He pulls Steve in for a hug.

STEVE

Hi, Tom.

TOM HANKS

You thirsty? I'm thirsty.

STEVE

Sure.

TOM HANKS

And your date, I'm sure she's thirsty.

STEVE

She's my--

HELAINÉ

--I'm parched.

TOM HANKS

Let's take care of that then.

They walk over to the bar together.

TOM HANKS (cont'd)

Gute. It's been... how long?

STEVE

I'm not sure we've ever met.

TOM HANKS

Au contraire. *Splash* came out in March of '84. So it must have been... late '82?

STEVE

(he remembers)

When we both auditioned. I'm surprised you remembered.

TOM HANKS

I have a photographic memory. It's a gift. Some say it's my only gift.

HELAINÉ

Whoever says that has never seen *Bosom Buddies*, mister.

TOM HANKS

You flatter me. What are you drinking? Scotch? Soda? Scotch and soda?

(to bartender)

Two Scotch and sodas. I'll have one as well, but hold the soda.

(then)

So, Gute. What brings you here? Just doing the premiere circuit? A little good PR never hurt anyone.

STEVE

I was in the movie.

TOM HANKS

Were you? There was Robin. Joan. Michael. My old friend Debi Mazar.

STEVE
She had two lines.

TOM HANKS
As I said, photographic memory.

STEVE
You missed me. Fourth billed.

TOM HANKS
Were you wearing facial
prosthetics? Funny teeth? A wig?

STEVE
Nope.

HELAINÉ
You know, Tom, they're talking
Oscar for him.

TOM HANKS
Are they now?

They get their drinks. Steve takes a sip.

STEVE
(small talk)
Do you have anything in the works?

TOM HANKS
Got something coming up. I can't
talk about just yet. You'll read
about it in the trades. And I just
wrapped this AIDS movie.

STEVE
AIDS?

TOM HANKS
AIDS. The horrible disease. I play
afflicted. And gay.

HELAINÉ
Sounds like they might talk Oscar
for you!

TOM HANKS
Oh sure, but that's not what's
important to me.

HELAINÉ
You do it for the art, dontcha?

TOM HANKS
No, the money!

Helaine and Steve are taken aback. Hanks cracks up.

TOM HANKS (cont'd)
Yes, the art! The lifeblood of
humanity! And look around, if you
were in *this* movie, as you say you
were, you were part of some truly
awe-inspiring art, Gute.

SUDDENLY, two arms WRAP around Steve's torso. Steve turns
around to see BOBCAT GOLDTHWAIT, 30.

BOBCAT
STEVIE BABY!

Steve turns around and is not overjoyed to see Bobcat.

HELAINE
Steven, who is this... man?

STEVE
Mom, this is... Bob.

BOBCAT
--Cat. Bobcat.

STEVE
Bobcat. You remember, we were in
Police Academy 2 together?

BOBCAT
And the rumor on the street is that
you're coming back for the new one?

Tom Hanks nods and smiles at this. Steve smiles back.

STEVE
That's, well, that's still under
consideration.

BOBCAT
They want me back, too. But I'm too
busy. But if I didn't have anything
going on? I'd *totally* go back. Oh
look, there's Robin.

Off in the distance is ROBIN WILLIAMS in a bowler hat.

BOBCAT (cont'd)
Nice to see you, Stevie Baby. Don't
be a stranger.

Bobcat walks off. Hanks smiles.

TOM HANKS

You know, *I* nearly got *Police Academy*. You beat me out. Just think how different both our lives would have been had *I* gotten *Police Academy* and you got *Splash*?

As Steve ponders what might have been, Hanks finishes his drink.

TOM HANKS (cont'd)

Alright! Wonderful to catch up, Gute. I'm sure I'll be seeing ya around this town of tinsel.

Tom bows to Steve and Helaine and exits.

HELAINÉ

Lord, you can take me now.

EXT. FOX LOT - CAB STAND - LATER THAT NIGHT

Steve puts Helaine into a cab.

STEVE

I'll be home soon.

HELAINÉ

I'm proud of you. Go have fun for once.

STEVE

Thanks, mom.

He closes the door. The cab drives off.

UP "Groove Is In The Heart" by Deee-Lite (who also happen to be *playing* the party), as we:

BEGIN MONTAGE:

- Steve re-enters the party. He sees Bobcat and ROBIN WILLIAMS. Robin wraps an arm around Steve and pulls him deeper into the party.

- Steve and DREW BARRYMORE do shots with their wrists intertwined.

- Steve goes down a slide headfirst into a ball pit. BROOKE SHIELDS follows after him.

- Steve gets on stage with Deee-Lite and grooves along with BOOTSY COLLINS.

The speed picks up and the images run together.

And then, suddenly, we find Steve in the back of a car in between TWO BEAUTIFUL YOUNG LADIES. Whose car? Who knows.

Through Steve's drunken POV we see the women pull him into a house, down a corridor, and finally into what seems like a SECRET ROOM where there are all sorts of HOLLYWOOD ARTIFACTS set up around the room like a mini-museum.

It's a grander version of Steve's study.

Quick shots:

- MODEL OF KING KONG ON THE EMPIRE STATE BUILDING
- CECIL B. DEMILLE'S BULLHORN
- THE SKELETON WITH A DRESS AND WIG FROM *PSYCHO*
- THE MOON FROM *LE VOYAGE DANS LA LUNE*
- KING ARTHUR'S SWORD *EXCALIBUR*
- WONDERBOY FROM *THE NATURAL*

And countless others.

Steve is starting to snap out of his drunken state. He sees that one of the women has a BARBED WIRE tattoo. The other has a belly button ring in the shape of a DAGGER.

STEVE (cont'd)
(woozy)
Is that's Norma Desmond's bed?

BARBED WIRE GIRL
Who?

DAGGER GIRL
Norman something. Whatever.

They pull a stumbling-drunk Steve onto the bed. They undress as he BLACKS OUT.

END MONTAGE

HARD CUT TO:

INT. STEVE'S HOUSE - STEVE'S ROOM - THE NEXT MORNING

RING! RING!

Steve rolls over and picks up the phone.

STEVE

Hello?

GORDY (FILTERED)

What the hell happened last night?

STEVE

What do you mean?

INTERCUT TO:

INT. COUNTRY CLUB - GOLF COURSE - SAME

Gordy calls from a payphone at the halfway house.

GORDY

Barry Levinson is saying you stole
two million dollars worth of movie
memorabilia from him.

Steve sits up and sobers up quickly.

STEVE

What? I didn't do that!

GORDY

Barry thinks you did and he's
convinced Fox to delay the release
of *Toys* until he can figure a way
to *cut you out*.

STEVE

WHAT?!

GORDY

Steve, you're out of the movie!

STEVE

Call Barry and tell him I'm coming
to see him right now.

HARD CUT TO:

INT. STEVE'S DODGE VIPER CONVERTIBLE - MOMENTS LATER

Steve drives in his T-shirt and flannel pajama pants. Woody rides shotgun.

STEVE

Do you have any idea how I got home last night?

WOODY

No, but I did find your naked ass on the doorstep wrapped in the welcome mat like the world's ugliest orphan. Carried you up the stairs myself.

STEVE

Shoot. Thanks, boy.

WOODY

Ain't nothing, buddy. After e'rything ya done for me, you know I'd take a bullet for ya.

They pull up to a gate where there's a little guard hut.

Steve rolls down the window. MIGUEL, 30s, the guard, recognizes him.

STEVE

Miguel, is Barry home?

Miguel opens the gate.

MIGUEL

Park the car and follow me, Steve.

Steve parks and they get out. Miguel motions for them to follow him into the detached garage. They follow.

INT. LEVINSON'S HOUSE - GARAGE/SECURITY HQ - MOMENTS LATER

Miguel holds up a VHS.

MIGUEL

Mr. Levinson has authorized me to show you this.

Miguel pops it in a VCR under a tube TV.

ON THE TV: *Grainy, 90s surveillance footage from the MEMORABILIA ROOM.*

Steve and the girls enter.

WOODY
Whoa there, cowboy!

MIGUEL
Not this part.

Miguel fast-forwards the tape through a RAUNCHY THREESOME, somewhat obscured by the VHS fastforward scribbles.

WOODY
Jeez, Steve, save some for the rest
'a us.

STEVE
This is a violation of my privacy.

MIGUEL
Nah, *this* is a violation, bro.

Miguel stops the tape.

The now-clothed girls leave the room. Then a NAKED Steve leaves frame as well.

After a few beats, he returns, now clothed, AND PICKS UP THE KING KONG MODEL.

Miguel stops the tape.

MIGUEL (cont'd)
There.

He starts it again. Steve takes it out of frame and returns.

Miguel fast-forwards to Steve stealing more memorabilia, each time stopping it and punctuating with "and there!"

With each, "and there!" Steve's face drops. Woody looks worried, too.

WOODY
I betcha we're hypnotized.
(off their looks)
I saw it on Sally Jesse.

STEVE
(in disbelief)
Why would I do that?

MIGUEL

I could hazard a guess. You don't have faith that *Toys* will revitalize your career and you're probably overextended financially as evidenced by your way-too-flashy car, so you saw an opportunity to make some quick cash and you took it. And I get it, Steve. That stuff is worth a shit-ton.

WOODY

Not a bad guess, Miguel.

STEVE

It *is* a bad guess 'cause it's not true!

WOODY

You do have a whole room filled up with old Hollywood shit.

Miguel grins. Steve shoots him a look.

STEVE

That's all *my* old Hollywood stuff.

WOODY

Just sayin', that might be how it all starts.

STEVE

Who's side are you on, Woody?

WOODY

Yours. For sure, pal. Just playin' devil's advocate is all. I know you, Steve. I know you're innocent as the day is long.

MIGUEL

Well, I don't. And, *maybe* Barry'll take pity if you return the stuff. He hasn't reported it stolen yet.

WOODY

Okay, so all we gotta do is *find* the stuff and I'm sure Barry will put out original cut of *Toys*.

STEVE

Yeah, but I wouldn't even know where to start.

MIGUEL
How 'bout your house?
(then)
Where it definitely is.
(then)
'Cause you definitely stole it.

Off Steve, looking trapped.

EXT. STEVE'S HOUSE - BALCONY - LATER

Steve hits a joint. He savors the smoke and the moment, like a man who knows his days are numbered.

He sees Jeanie sitting on the curb eating McDonald's.

It hits him.

STEVE
Hey!

Jeanie looks up. *Me?*

STEVE (cont'd)
What's your name?

JEANIE
Jeanie! I've told you like a million times--

STEVE
--Were you following me last night?

JEANIE
If I say yes, you're not gonna call the cops or nothin', right?

STEVE
Jeanie, if you were I might come down there and kiss you.

JEANIE
Well, shit, you ain't gotta do nothin' like that, but, yeah, okay, I was. Big whoop!

STEVE
Do you know where I went last night after the party?

JEANIE
Sure I do.

STEVE
Could you show me?

JEANIE
No problemo. Alls I want in return
are those five minutes.

STEVE
What do you want five minutes for?

JEANIE
To pitch you this!

She pulls out a screenplay out of her backpack. Steve can't help but roll his eyes.

JEANIE (cont'd)
I wrote it with you in mind.

Off Steve taking a deep breath. She *is* his only lead...

INT. STEVE'S HOUSE - HALLWAY - MOMENTS LATER

Steve grabs a jacket and goes, but before he can leave, Helaine blocks the door.

HELAINIE
Oh, no, no, no, mister. I heard
that whole thing. You're not going
anywhere with *your stalker*.

WOODY
I gotta be honest, hombre, I come
down on mom's side here.

STEVE
What other choice do I have?

Helaine looks away, sincerely distraught.

HELAINIE
You know what? My flight is tonight
anyway. I thought about pushing it,
but no. I should go.

Steve hugs Helaine, reassuringly.

STEVE
I'll be okay.

HELAINIE
I hope so.

Steve walks out.

HELAINIE (cont'd)
Please go with him, Woody. Keep an
eye on that girl. I don't trust her.

WOODY
Me neither, Mrs. G.

Woody runs after Steve.

WOODY (cont'd)
Hey, Steve. Hold up!

INT. STEVE'S DODGE VIPER CONVERTIBLE - MOMENTS LATER

With Steve driving and Woody riding shotgun, Jeanie gets in the backseat. She hands over the THICK-ASS script to Steve.

STEVE
The Untitled Jeanie Arzoomanian
Project?

JEANIE
It's a working title. So, it takes
place in a world a lot like ours,
but with one major difference--

STEVE
I'll read it.

Steve throws it on the floor and drives off.

INT. DODGE VIPER/EXT. HOLLYWOOD BOULEVARD - DAY

Steve's Dodge Viper ambles down an alley.

JEANIE
Okay, stop here. Behind the
dumpster.

The car pulls to a stop.

STEVE
So?

JEANIE
So they had you in a Silver Jeep.

Jeanie points towards an apparently abandoned building, but look closer and you see the door has a pair of BOXING GLOVES painted on it.

JEANIE (cont'd)
Then they took you in there.

Steve gets out of the car. Woody and Jeanie follow.

EXT. BOXING GYM - MOMENTS LATER

The three stand outside. Steve KNOCKS at the door. No answer.

Suddenly, a TRICKED OUT BLACK HARLEY rumbles up.

The BIKER steps off with a gunslinger's menace. He has sunglasses on his battered, pocked-up face.

BIKER
The fuck are you three doin' here?
Looking to get fucked up?

Steve looks closer.

STEVE
Mickey?

The Biker takes off his glasses to reveal it's MICKEY ROURKE.

MICKEY ROURKE
Steve Guttenberg, you curly haired
motherfucker!

Mickey grabs a very relieved Steve by the neck and pulls him in for a big hug.

INT. BOXING GYM - LOCKER ROOM - MOMENTS LATER

Mickey wraps his hands as Steve sits on a bench in the bare bones locker room.

Woody and Jeanie hang out by the entrance.

MICKEY ROURKE
But you couldn't have gotten in
here at night. The place is locked.

JEANIE
But it's true, Mr. Rourke. I know
'cause I saw. Also, I *worship* you
in *Pope of Greenwich Village*.

MICKEY ROURKE
'Preciate that.
(then to Steve)
(MORE)

MICKEY ROURKE (cont'd)
I guess a few of the regulars have
keys, but none 'a those guys are
gonna get involved in anything like
this.

JEANIE
It happened. I don't know how, but
it happened.

MICKEY ROURKE
Look, don't get me in trouble, but
if you want to poke around and see
if you find anything, knock
yourselves out.

Then a few HARD LOOKING DUDES come in.

HARD LOOKING DUDE #1
Yo, Mick. What are *these* guys doin'
here? You know better than anyone
it's members-only.

MICKEY ROURKE
They're prospective members. My
friend Steve, here, was about to
get wrapped up. Come on, Steve,
let's put on a show for the fellas.

Steve looks up. *Hell no!*

HARD LOOKING DUDE #1
Hell yeah. We'll see your ass out
there.

The hard-looking dudes head to the ring.

MICKEY ROURKE
Okay, you two go. But don't get
caught snoopin', you got that?

JEANIE
Aye aye, Mr. Rourke.

INT. BOXING GYM - MOMENTS LATER

In borrowed trunks, a tank top and gloves, Steve puts up his
dukes. Mickey meets him at the center of the ring, surrounded
by the Hard Looking Dudes.

MICKEY ROURKE
I'm not gonna pummel you or
nothing, but I gotta make this look
real to keep them interested.

Visibly concerned, Steve puts in a mouthguard and nods. They touch gloves then MICKEY SOCKS STEVE IN THE STOMACH.

THE BACK OFFICE

Woody and Jeanie snoop around. On the wall there are shabbily hung photos of boxers filling up most of the available space.

WOODY

Look at who works out here. Arnold.
Stallone. Bruce and Demi.

Jeanie points out a few on the other side.

JEANIE

Van Damme. Lundgren. Piscopo. He's
right, these guys aren't gonna mess
around with their careers.

Woody gets to a framed photo near the corner.

WOODY

Who are these two?

Jeanie looks at the picture perplexing Woody: TWO ASIAN MEN, SHIRTS OFF. One of them has the physique of a bodybuilder. The other is skinny and sinewy.

JEANIE

Those are the Wong twins.

THE RING

Steve and Mickey dance around each other. Mickey is a professional level boxer and is going easy on Steve.

MICKEY ROURKE

Just follow what I'm doing? Okay?
Block and counter.

Mickey throws a punch, Steve blocks and counters.

MICKEY ROURKE (cont'd)

Good! Now duck, body shot and move.

Mickey throws another punch and Steve does as he's told.

MICKEY ROURKE (cont'd)

You're a quick study, huh? Just
keep that up and make it look
legit, okay?

STEVE

Okay.

Mickey and Steve throw some more punches.

MICKEY ROURKE

So? Eat any good ass recently?

THE BACK OFFICE

Woody has pulled the picture off the wall.

WOODY

So they're stuntmen and they're twins?

JEANIE

Yup. Dash handles the agility stunts. Butch is the strongman.

WOODY

How do you know about this?

JEANIE

I read the trades. They double for everyone. They're doubling for Sylvester Stallone right now.

Woody takes a close look.

WOODY

Do you think the skinny fella can pass for Steve?

JEANIE

Not only *can* he, he *has*.

THE RING

Steve takes a shot right to the nose.

MICKEY ROURKE

Come on, you were always good for a story or two.

STEVE

Nah. Not anymore.

MICKEY ROURKE

A big star like you!? Impossible.

Mickey punches Steve in the nose again.

STEVE
Okay. I had a threesome last night.

MICKEY ROURKE
(big smile)
I bet you did, Stevie boy, I bet
you did. Girls you know?

STEVE
(almost embarrassed)
Working girls.

MICKEY ROURKE
Wanna do it again?

STEVE
What?

MICKEY ROURKE
Bet I know 'em. And I bet they know
me.

Steve tries to land a punch. Mickey dodges it with ease.

MICKEY ROURKE (cont'd)
(re. the Hard Dudes)
Shit. They're losing interest.

Steve looks over then WHACK! Steve gets knocked back on his
ass. The Hard Dudes start counting to ten.

MICKEY
Get up, Steve!

But Steve stays down for the 10 count. Steve pulls himself
up. He opens his mouth and BLOOD trickles down his chin.

MICKEY ROURKE
Oh shit, Steve.

Steve feels the blood.

STEVE
I'm bleeding.

HARD LOOKING DUDE #1
Don't worry, Mongo is a cut man. He
can stitch you right up.

Angle on: MONGO, not someone you want near your face with
anything sharp.

MONGO

Yeah, I can stitch you right up.
Let me get my tools.

Mongo goes towards the office. Steve spots Jeanie and Woody still in there, unaware that the Dude is coming towards them.

STEVE

(spitting blood as he
talks)

Oh no! I'm good! I'll just go to
the hospital.

HARD LOOKING DUDE #2

What? You don't trust Mongo?

STEVE

Oh no. Mongo looks very capable.
It's just, does Mongo take
insurance? Would I have to pay out
of pocket.

Mongo comes back with a TOOL KIT.

MONGO

It's on the house!

HARD LOOKING DUDE #1

(to Mickey)

What the hell is going on with this
guy?

STEVE

It's just
(louder)
TIME TO GO.

Steve sees Woody and Jeanie come back.

STEVE (cont'd)

Thanks, Mickey, and everyone.

He passes a crestfallen Mongo.

STEVE (cont'd)

Sorry, Mongo.

MONGO

One day people are going to see
beyond my brutish exterior.

Steve nods - even feeling a little bad - but leaves.

EXT. BOXING GYM - MOMENTS LATER

Woody, Steve and Jeanie walk out.

JEANIE

You were never here last night.

STEVE

So I just got face rearranged for nothing?

JEANIE

Do you remember your stunt doubles on *The Man Who Wasn't There*?

STEVE

Yeah. Nice Asian boys. The Wongs.

JEANIE

That's who I was following. One of them, not you. Dash Wong looks a lot like you!

WOODY

(re. Face)

'Cept in the ole' kisser.

STEVE

But the video of me stealing never shows my face!

(realizing)

Wait, I think the Wongs got fired.

(then)

Do you think they think *I* got them fired?

Jeanie nods.

WOODY

Well, shit! That right there is motive enough for anyone.

JEANIE

And I think I know how to find them.

Woody looks at her with respect. They reach the car.

MICKEY ROURKE (O.S.)

Hey, Steve! Hold up!

Mickey runs to Steve. He hands him a piece of paper.

MICKEY

Really nice to see you, man. You're tougher than you look. And if you want to have more fun--

Steve looks at the piece of paper: *HEIDI* - 310-555-7910

STEVE

No, Mickey, I'm just about funned out.

MICKEY ROURKE

Take it. She'll know where to find your friends from last night.

Bro-hug. Mickey holds on for a beat too long, then let's go.

INT. STEVE'S VIPER/EXT. PARAMOUNT LOT - LATER THAT DAY

They pull up to the visitor gate. A GUARD looks into the car.

PARAMOUNT GUARD

Who you here to see?

JEANIE

(confident)

Sylvester Stallone, officer.

STEVE

(to Jeanie)

Sylvester Stallone?!

PARAMOUNT GUARD

Mr. Stallone does not accept guests.

Woody leans over.

WOODY

Sir, this is *Steve Guttenberg*.

PARAMOUNT GUARD

He's not allowed on this lot unless he's got a sponsor.

STEVE

Give Ron Howard a call. He directed me in *Cocoon*. He'll let us right in.

The guard picks up the phone.

PARAMOUNT GUARD

(back to Steve)

He said he doesn't know who you are.

QUICK CUTS of Steve trying different names, each failing:

STEVE
 Fisher Stevens?...
 (then)
 Don Ameche?...
 (then)
 Robert Towne?...
 (then)
 Shelley Long?

WOODY
 Tell Miss Long Woody Harrelson's
 here too. We used to work together.

The Guard relays the info.

PARAMOUNT GUARD
 (to Woody)
 She said - and she wanted me to
 repeat this verbatim - if Woody is
 with Steve Guttenberg, then I don't
 know him either.

Woody and Steve look at each other. Shit.

STEVE
 They're all freezing me out.

PARAMOUNT GUARD
 Look. I'll give you one last call,
 but that's it.

In the distance, they see a production truck for *Sliver*.
 Woody nods in its direction.

WOODY
 Isn't that Sharon's movie?

STEVE
 No way. You know she's crazy.

WOODY
 Right now, partner, the crazy train
 might be the only one into town.

Steve looks up at the guard and relents.

CUT TO:

EXT. PARAMOUNT LOT - GUARD TOWER - MOMENTS LATER

SHARON STONE (34, the biggest and hottest female star in the world) chews out the guard.

SHARON STONE

(angry)

Thank you! Thank you! This is Steve
Motherfucking Guttenberg! The
world's finest actor AND A WORLD-
CLASS LOVER TO BOOT! You're lucky I
don't have you fired--

She pulls him by the nametag.

SHARON STONE (cont'd)

Floyd.

Sharon jogs back to the now-parked Viper.

SHARON STONE (cont'd)

Stevie. Honey. I'm so sorry.

Sharon wraps Steve in a big hug. She tries to kiss him, but he pulls away.

SHARON STONE (cont'd)

Still shy with the PDA? I get it.
Never know where the paparazzi are
and the last thing a star like you
needs is to be in the papers with a
flavor of the week like *me*.

They start walking towards the stages.

STEVE

I'm the one who's radioactive,
Sharon.

SHARON STONE

Don't sweat it. Hollywood has a
stoner's memory.

(notices Woody)

Oh, hey Woody.

WOODY

Sharon.

SHARON STONE

Talent *always* wins out, Stevie.
Now, which stage did you want?

Steve looks to Jeanie.

JEANIE
Wherever they're shootin'
"Cliffhanger."

SHARON STONE
Sly's avalanche movie? They built a
whole mountain on Stage 13. Brought
in snowmakers from Big Bear.
Meanwhile they have me and Tom
Berenger screwing on discarded sets
from *My Two Dads*.

INT./EXT. PARAMOUNT LOT - STAGE 13 - MOMENTS LATER

CLOSE ON: The "In Production" flashing red light turns off. A
giant barn door opens to reveal the bustling set.

Steve, Sharon, Jeanie and Woody enter.

SYLVESTER STALLONE, 46, in costume as a snowbound mountain
man, has a discussion with ANOTHER MUSCLY DUDE.

STEVE
Is that him?

JEANIE
That's one of 'em. Dash. The skinny
one.

Sharon gets a BEEP. Jeanie pulls out *her* beeper.

JEANIE (cont'd)
Hey, we got the same beeper!

SHARON STONE
Steve, honey, I'm getting called
back to set. We're doing one of the
scenes where Billy Baldwin watches
me shower.

Woody swallows hard.

SHARON STONE (cont'd)
Now, if anyone messes with you, you
tell them you're with me, okay?

Sharon hugs Steve. Then she goes to KISS HIM again, but he
gives her the cheek.

SHARON STONE (cont'd)
So that's how it's gonna be, huh?

STEVE

It was fun back on *Police Academy*
4, but you know it could never work
between us, Sharon.

SHARON STONE

Can't stop a girl from dreaming.
See you around, Steve.

Sharon walks away. Steve looks back to Jeanie and Woody.

WOODY

I know she once threatened to burn
your house down with you still in
it, but that's just a bumpy road
most men are willing to go down.

ASSISTANT DIRECTOR

We got what we need! Moving on!

The crew disperses.

DASH WONG (30s, sinewy) takes off a MUSCLE SUIT (like a fat
suit). As he pulls it over his head, he sees Steve. Steve
waves.

Suddenly panicked, Dash DARTS OFF across the fake mountaintop.

STEVE

Wait! I just want to talk!

Steve starts RUNNING AFTER HIM. Jeanie and Woody try to hold
him back, but he's gone. Woody and Jeanie run after him.

CUT TO:

INT. MAKEUP ROOM - SAME

BUTCH WONG (30s, doesn't need a "muscle suit" to physically
look like Stallone) sits in the makeup chair when his "twin
sense" tingles...

BACK TO:

THE CHASE:

- Steve run up the slope of the mountain.
- Dash looks behind him from the mountaintop and LEAPS on top
of a parked SUV and takes off running.
- Steve and Woody follow Dash Wong down another slope. Woody
takes a tumble as Steve keeps his feet under him.

- Jeanie huffs up the slope behind them.
- Dash SCALES the face of a mountain.
- Steve reaches the base and looks up. He scales it as well.

Steve reaches the top of the peak, but DASH ISN'T THERE, only a ZIPLINE rigged to another faux-peak.

Dash is WRIGGLING across the zipline like an inchworm.

- Jeanie spots BUTCH WONG running towards the base of the mountain.

JEANIE

Steve! The other twin is coming!

Butch starts to scale the mountain. Woody runs to him and PULLS Butch off by the leg. Butch lands on his feet like a ninja and SWIFTLY KICKS WOODY IN THE FACE.

JEANIE (cont'd)

Holy Crap!

(then to Steve)

Steve! Run! He's crazy good at fighting!

As Butch scales the mountain, Steve has nowhere to go but across the zipline.

Dash is halfway across.

Steve connects a CARABINER to his BELT and starts worming across, too.

Butch goes back down as Woody gets up and climbs up Steve's mountain. They pass each other.

INSERT: The TEETH OF STEVE'S BELT, struggling to hold him.

Dash is almost at the end of the zipline.

Butch watches from underneath.

Woody reaches the top of his mountain.

Steve gets halfway when--

SNAP!

STEVE'S BELT COMES UNDONE. IT SNAKES OUT OF HIS BELT LOOPS and, at the last moment, Steve SNARES the END OF THE BELT, which is fortunately still connected to the carabiner.

JEANIE (cont'd)

Steve!

Steve hangs 40 feet over a rocky terrain below...

WOODY

Steve, hold on! I'm coming!

Woody finds another carabiner. He straps it to his BIG ASS BELT BUCKLE and snakes across at a rapid pace.

He reaches Steve.

WOODY (cont'd)

Grab my hand!

Steve tries. Woody cranes his back, extending as far as he can. Finally, they connect and grab each other's wrists.

JEANIE

Yes!

Dash Wong has now joined his brother below. The Wongs both speak quickly and with indistinguishable, cartoonish voices.

DASH

The gravitational pull on his body
is too much for that carabiner,
Butch.

BUTCH

Oh, you did the calculation in your
head right this moment, Dash?

DASH

I didn't need to do a calculation.

BUTCH

Then how can you really be sure?

THE ZIPLINE

STEVE

Pull me up!

WOODY

I need your other hand!

Steve SWIPES for Woody's outstretched hand but misses. Steve tries again, but they only touch FINGERS.

WOODY (cont'd)

Just a little more!

Steve tries to SWING HIS WHOLE BODY. He gives it ONE FINAL PUSH and he GRABS WOODY'S HAND!

WOODY (cont'd)
That's it, boy!

But THE BELT GIVES OUT, SENDING STEVE PLUMMETING 40 FEET IN SLO MO!

WOODY (cont'd)
NOOOOOOOO!

Jeanie can't look.

Steve LANDS with a thud on the rocks... which are actually SOFT LANDING MATS shaped to look like rocks.

A relieved Steve feels himself to make sure he's in one piece. But then he sees BUTCH AND DASH standing over him.

BUTCH
Decent form on the fall, Steve.

DASH
But we're not going to recommend you
for the Stuntman Union just yet.

They lift Steve up by the shirt, ready to pound him.

STEVE
Guys, guys! Wait.

They hesitate.

STEVE (cont'd)
I didn't get you fired from *The Man
Who Wasn't There*!

Butch and Dash hold for a beat, then they start laughing.

BUTCH
You think this is about a Steve
Guttenberg movie?

DASH
This is *much* bigger than a Steve
Guttenberg movie.

The brothers cock their fists, but the BIG BARN DOOR OPENS just in time, letting the harsh light of day, and the crew, back in.

ASSISTANT DIRECTOR
We're back, people!

With all of the witnesses, the brothers back off.

DASH
You're lucky this time, Steve. But
if you come looking for us again...

BUTCH
We'll kill you.

DASH
(taken aback)
Kill him? That's not us, Butch.

BUTCH
I don't *want* to kill him, I'm just
saying *is we may have* to kill him.
(then to Steve, menacing)
And we will.

The twins walk off. Jeanie and Woody run up to a shaken Steve.

WOODY
Steve! I'm sorry I lost you there!

STEVE
It's alright. You tried your
hardest, Woody.

They help him up.

JEANIE
What did they say to you?

STEVE
That this is much bigger than me. But
if it's much bigger than me, maybe
it's much bigger than them, too.

INT. STEVE'S HOUSE - KITCHEN - DAY

Steve takes frozen peas out of the fridge and puts them on his lower back. He shuffles through his mail. He pulls out a RED OVERDUE ENVELOPE from DODGE LEASING.

Then he sees A GOLD ENVELOPE addressed to him. He opens it up: The two Golden Globe tickets from Barry.

STEVE
Hmm. Guess his girl didn't get the
message I'm persona non grata.

The DOORBELL RINGS.

Steve answer the door. It's Gordy.

STEVE (cont'd)
Gordy? What are you doing here?

Gordy plops himself down on Steve's couch.

GORDY
I had to talk to you face-to-face.

STEVE
That's good, because we have a crisis on our hands. Did Tisch ever get back to you about *Forrest Gump*?

GORDY
Are you serious? No, Steve.

Steve takes a moment.

STEVE
Well, what about Police Academy 7?
Maybe we *should* do it.

GORDY
They don't want you anymore. You know you pissed off a pretty powerful guy with some pretty powerful friends.

STEVE
I didn't do anything!

GORDY
Perception is reality in this town. And the perception is that I represent a thief.

Steve gives him a funny look.

GORDY (cont'd)
People have stopped returning my calls. *All* my calls. This thing is affecting my business, my reputation... my job.

STEVE
What are you saying?

GORDY
It's time I stop representing you.

Steve sits down, crushed. Gordy sits down next to him, concerned. Steve doesn't talk for a good long moment.

GORDY (cont'd)

Steve?

Steve takes a deep breath. He looks up.

STEVE

You've spent a long time building your career. You shouldn't have it destroyed because of this.

GORDY

What?

STEVE

You've got a wife and kids.

GORDY

Ex-wife. But pretty hefty child support payments.

STEVE

That can be a big burden, too.

GORDY

So. You're not mad?

STEVE

(gritted teeth)

Nope. I get it.

GORDY

Wow, Steve. You really are the nicest guy in Hollywood.

Steve gets up and walks to the door, almost in a trance. He opens it for Gordy. Steve shakes his hand.

STEVE

Thanks for your help over these years. Good luck.

GORDY

Steve.

STEVE

Good. Luck.

Gordy steps out and Steve closes the door behind him.

Steve sits on the couch cushions. And then he lets out a PRIMAL SCREAM.

INT. STEVE'S HOUSE - GUEST ROOM (WOODY'S ROOM) - SAME

A meditating Woody takes a bong hit as he hears Steve yell.
He shakes his head.

EXT. STEVE'S HOUSE - FRONT GATE - SAME

Jeanie, back on her perch on the curb, hears this as well.
She sees Gordy get back into his car and drive off. Sensing
what happened, she gives Gordy the FINGER as he leaves.

INT. STEVE'S HOUSE - LEATHER AND MAHOGANY STUDY - EVENING

Steve sits in his handsome leather chair, looking straight
ahead, his now-comatose movie career laid bare before his
eyes in the form of his many personal. Hollywood artifacts.

On a coffee table in front of him is the Barry Levinson
bottle of wine and an empty wine glass.

Steve leans forward and pulls out his keys, on which there's
a SWISS ARMY KNIFE with a WINE CORK.

But as he pulls out the keys, the *Heidi* card from Mickey
Rourke falls out of his pocket.

He picks it up and holds it for a second, contemplating...

EXT. STEVE'S HOUSE - LATER THAT EVENING

A CAB pulls up to the house. Out steps a SHAPELY WOMAN. She
walks up to the front door. She rings the doorbell and Steve
opens it.

Standing there smoking a cigarette, and looking smoking hot,
is DIAMANTE (early 20s, leather pants and a bra).

DIAMANTE

Hey, handsome. I'm Diamante.

She smiles a half-seductive, half-too-cool smile. Steve looks
at her disappointed.

STEVE

Oh.

DIAMANTE

(annoyed)

Oh, what? Heidi said you asked for
me. Specifically.

STEVE

I asked for the girl with the
barbed wire tattoo.

Diamante shows that, indeed, she has that tattoo.

STEVE (cont'd)

And the one with the dagger belly
button ring.

Diamante also has that exact belly button ring.

STEVE (cont'd)

But not both.

DIAMANTE

(realizing)

Oh. So you wanted those unoriginal
bitches who stole my look?

Diamante puts out her cigarette on his wall. Steve cringes.

STEVE

You wouldn't happen to know where
those unoriginal bitches might be?

DIAMANTE

Yeah, I know. Making the big
dollars. But, if you pay me for my
time, I'll give you the address.

Steve pulls out his wallet and hands over the money.

STEVE

Oh yes, of course.

DIAMANTE

It ain't near here. You got a car?

STEVE

Sure do.

DIAMANTE

You got a mask?

Off a confused Steve. *What?*

INT. MALIBU HOUSE - NIGHT

Steve, wearing the TEENAGE MUTANT NINJA TURTLE MASK from the
goodie bag, enters the dimly lit house, where EVERYONE wears
masks, but PHANTOM OF THE OPERA-style masks. Steve is the
sore thumb.

A NAKED WOMAN in a mask walks past, guiding a NAKED MASKED MAN by the only article of clothing he's wearing - his necktie.

Steve stays focused on tattoos and belly button rings.

THEN TWO MASKED WOMEN - one with a BARBED WIRE TATTOO and the other with a DAGGER BELLY BUTTON RING - come walking down the staircase, flanking an OLDER MAN in a MASK.

Steve follows them down the hall at a safe distance.

The THREESOME rounds the corner and Steve loses them behind a GAY COUPLE kissing in the middle of the hall--

STEVE

Excuse me, guys. I just, uh, need
to scoot by--

Steve tries to sneak by them, but they're oblivious and Steve is PINNED AGAINST THE WALL by the necking couple.

Steve wiggles out just as a door at the END OF THE HALL closes.

INT. MALIBU HOUSE - END OF THE HALL BEDROOM - MOMENTS LATER

Steve enters. On the bed is a COMPLETELY NAKED MAN except for an ORNATE GOLD MASK on his face and a DRESS SOCK on his member.

His wrists and ankles are shackled to the bed.

STEVE

Oh, oops. I'm sorry.

MASKED MAN (MUFFLED)

Hey! Wait. Could you move this
mask? I can hardly breathe.

STEVE

I, uh, don't know--

MASKED MAN (MUFFLED)

Come on, I'm beggin' ya. I'll owe
you one.

Steve lets the door close behind him and walks in. He creeps up to the man. Steve lifts the mask up to reveal STEVE TISCH.

STEVE

Mr. Tisch?

Steve pulls off his own mask.

TISCH
Guttenberg?

STEVE
Yes!

Tisch's expression changes.

TISCH
Oh fuck no.

STEVE
What a funny coincidence.

TISCH
Just leave.

STEVE
Oh, yes, of course.

Steve goes to leave, but stops himself.

STEVE (cont'd)
Mr. Tisch? Did Gordy Petrie get in
touch with you about *Forrest Gump*?

TISCH
(as if a bad smell)
Gordy Petrie? I told that bastard
to lose my number a decade ago.

STEVE
Sorry, okay. I'm going.
(then)
But, you wouldn't want to hear me
do just a *short* monologue from
Forrest Gump, would you?

TISCH
Oh my lord no!

STEVE
Okay, okay, I understand.

Steve, again, goes to leave, but, again, stops.

STEVE (cont'd)
I just think that you might like my
take.

TISCH
Christ, Guttenberg. Get outta here
before I start screaming.

STEVE
Actually, if you screamed, they
might just think you were having a
good time.

Tisch realizes he's right.

STEVE (cont'd)
Plus, you did say you'd owe me one.

TISCH
Not this.

STEVE
You'll be pleased. I promise.

Steve runs his hands over his face, affecting a slacked-jawed, hangdog expression.

STEVE (cont'd)
(with Southern accent)
*You died on a Saturday morning. And
I had you placed here under our
tree.*

Steve is *more* than up to the task. He's doing a different but interesting and valid interpretation of the role.

STEVE (cont'd)
*And I had that house of your
father's bulldozed to the ground.*

TISCH
Steve--

Steve puts up his hand. *Don't interrupt me.*

STEVE
*Momma always said dyin' was a part
of life. I sure wish it wasn't.*

TISCH
Steve!

Steve steamrolls through. This is agony for Tisch.

STEVE
*Little Forrest's really good. We
fish a lot.*
(MORE)

STEVE (cont'd)
*And every night, we read a book.
 He's so smart, Jenny. You'd be so
 proud of him. I am.*

Steve finishes. He wipes a tear from his eye and looks at Tisch, ready for any reaction.

TISCH
 Outside of my family, nothing is
 more important to me than making
Forrest Gump. But now, after
 watching you do that monologue, I
 wish I never read it, you miserable
 excuse for an actor! Now, get the
 fuck out of here before I start
 screaming something that I *know*
 will get the guards in here.
 (he holds a beat)
Guttenberg.

Shamed and embarrassed, Steve puts his mask on and exits.

INT. MALIBU HOUSE - HALLWAY - CONTINUOUS

With the mask on but his head hanging low, TWO LARGE MEN in suits and white masks accost Steve.

GUARD #1
 Sir? You're not supposed to be
 here, are you?

INT. MALIBU HOUSE - PEACOCK ROOM - MOMENTS LATER

Steve is DRAGGED into what seems like a basement room, except on either side are CAGES housing FOUR PEACOCKS EACH.

In front of Steve are 20 men, all in MASKS and CLOAKS. They all turn to look at Steve, who is still masked as well.

In the middle of the group is a MAN in a BLACK MASK, sitting in a throne-like chair.

BLACK MASK
 Please.

The Man in the Black Mask gestures towards the middle of the room. Steve steps towards the middle of the room slowly.

BLACK MASK (cont'd)
 Would you be so kind as to remove
 your mask?

STEVE
I'd rather not--

The OTHER MASKED MEN jibber jabber among themselves.

BLACK MASK
Or one of our members could remove
it for you, but that would be much
less pleasant.

STEVE
Okay. Fine.

Steve pulls the mask back to his forehead revealing his face.
GASPS among the men.

BLACK MASK
All members leave at once!

The other masked men shuffle out. The Man in the Black Mask -
who is VERY tall - glides up to Steve. He bends over and
looks right in Steve's face.

BLACK MASK (cont'd)
Steve. It's me!

The Man in the Black Mask pulls back his own mask to reveal--

STEVE
Tom?

TOM SELLECK, (47, perfect 'stache) who pulls a relieved Steve
in for a big hug.

STEVE (cont'd)
I didn't know you had peacocks.

EXT. MALIBU HOUSE - BALCONY - MOMENTS LATER

Tight on Selleck smoking a cigarette with his shirt
unbuttoned, showing off his glorious chest hair.

TOM SELLECK
Well, that story... I get anxious
just *hearing* it.

STEVE
Try living it.

Steve and Selleck sit by a firepit, overlooking the Pacific,
with the party still going strong on the pool deck below.

STEVE (cont'd)
You know, Tom, I'm not judging, but
I never got the impression you were
into all this.

TOM SELLECK
Oh, I'm not. I like the camaraderie.

STEVE
Aren't you worried about it getting
out and hurting your reputation?

Selleck holds up the mask.

TOM SELLECK
No one knows who anyone is here.
But the girls are sweet. And, to be
honest, I get a little lonely
sometimes.

STEVE
I'm always around to hang out.
(then)
Why *did* we stop hanging out? We
used to be such good buds.

TOM SELLECK
It's nothing personal. Honestly. It
just got awkward with Danson. He'd
find out you and I were playing
golf or fishing - I don't know how,
the guy has spies or something -
and he'd confront me and make me
feel like garbage. It just became
easier to cut both of you out.
Plus, there was that thing with
Nimoy's wife.

STEVE
What thing?

TOM SELLECK
You know, how you *shtupped* her?

STEVE
I never slept with Leonard's wife!
He's my friend! He was our
director! Who told you that?

TOM SELLECK
(figures)
Who do you think?

STEVE

That was the rumor he started.

TOM SELLECK

I shoulda known. Ted's a schmuck,
but that didn't mean you had to
suffer. I'm sorry.

STEVE

It's okay, Tom.

TOM SELLECK

This town, huh? I can't believe
they got you, too.

STEVE

Got me, too?

TOM SELLECK

What's that?

STEVE

You said they got me too?

TOM SELLECK

(moving right along)

*Come on, people are gonna get
suspicious if I don't get back down
there. We can go down this way and
sneak you out.*

Selleck leads Steve down a circular staircase.

EXT. MALIBU HOUSE - FRONT OF HOUSE - MOMENTS LATER

Selleck and Steve shake hands and hug.

TOM SELLECK

*Okay, you be safe. And, honestly,
come back whenever you want. Ted
can go screw.*

Steve chuckles.

STEVE

See ya, Tom.

We stay with Steve walking down the street, when:

TOM SELLECK

Steve, wait!

Steve turns around. Selleck jogs towards him, suddenly very serious and wide-eyed. His voice quakes.

TOM SELLECK (cont'd)
It happened to me.

STEVE
It did?

Selleck jogs over to Steve, but speaks softly and cautiously.

TOM SELLECK
One night last Spring, I'm playing Scattergories with Penny Marshall. See, she cast me in her next movie and we're getting to know each other, right? We drink a little. Crack some jokes. We're having a ball. Then, next thing I know, I wake up in a TOTALED BMW.

STEVE
What?

TOM SELLECK
They say I got too drunk, took her car for a joyride and crashed it! Does that sound like the Tom Selleck you know, Steve?

STEVE
NO! Not at all!

TOM SELLECK
Of course she drops me from the flick. They keep it out of the press, but word gets out around town. Everything else I have lined up vaporizes.
(dire)
Steve, I think I have to go back to TV.

STEVE
Jeez, Tom. It can't be that bad.

TOM SELLECK
It is. And I'm one of the lucky ones. C. Thomas Howell? *They* took his whole career.

STEVE
Whoa. It's more than just *us*?

TOM SELLECK
Way more. Judd Nelson. Judge
Reinhold.

STEVE
Judd *and* Judge?

TOM SELLECK
Emilio!

STEVE
I love Emilio!

TOM SELLECK
Everyone does. Or did. Until *they*
got him, too. If you're smart,
Steve, you'll accept your fate and
take *any* offer for *any* role *they*
are willing to give you.

STEVE
They?

TOM SELLECK
Them.

Selleck pulls Steve in for a big hug. Steve turns around and
sees that HIS CAR IS BEING TOWED.

STEVE
Wait! Wait! That's my car!

Steve runs after to no avail. He looks back to Selleck, who
nods. *I told you so.*

STEVE (cont'd)
I was overdue on payments.

TOM SELLECK
I'm just saying... maybe you should
accept your fate. I did.

Steve looks out, wondering how he's going to get home.

STEVE
Could you sneak a cordless phone
out to me?

INT. JEANIE'S OLDSMOBILE CUTLASS - NIGHT

Jeanie drives, Steve rides shotgun. "Road to Ruin" by Mr. Big
plays on her car stereo. Jeanie's in the middle of a rant.

JEANIE

So, now, I've been doin' an assload of readin' and the Chinese, they ain't allowed to have that kinda stuff 'cause of communism or something, so there's like a big ass underground market for Hollywood shit. So, you know what I think? I think the Wongs are smuggling the stuff into China. Makes sense, don't it? All they really need to do is charter 'emselves a plane.

STEVE

(buying it)

That *is* bigger than some Steve Guttenberg movie.

Jeanie looks at him.

JEANIE

Easy there. There's nothing bigger than a Steve Guttenberg movie. At least not to me.

Steve looks at her.

STEVE

Jeanie. Are you screwing with me?

They reach Steve's house. Jeanie pulls the car over. The song ends and the next track, "To Be With You," begins.

JEANIE

I ever tell you I lost both of my parents when I was kid?

(then)

Hunting accidents.

This hits Steve - *plural?* - but he refrains from commenting.

JEANIE (cont'd)

And, yeah, it sucked. And then what sucked harder was that I had to go off and live with my grandparents.

STEVE

They weren't nice?

JEANIE

They were the bomb, but they were old as shit. Smelled weird and had those days-of-the-week pills.

STEVE
That's not so bad.

JEANIE
No, what was so bad was every night I stayed up late thinking about how much time they have left. Any given morning, I could just walk into their bedroom and there they'd be, just dead as shit.

Jeanie takes a breath and composes herself.

JEANIE (cont'd)
But then I saw *Cocoon* and I started to believe I would find a man like you who could help my gramma and grampa live forever. It made me feel better.

STEVE
Are they still... with us?

JEANIE
They are.

STEVE
Oh good.

JEANIE
And now here we are. I think it was maybe meant to be.

STEVE
I do, too.

JEANIE
I know this situation has been hard, but I admire the way you're fightin'. You're always the good guy in movies, but, in real life, you're even better.

Steve is visibly touched.

STEVE
Thank you.

JEANIE
And even though you haven't read my script--

STEVE
--I'm going to--

JEANIE

--It's okay because you done me one better by letting me be a part of *this* story.

Steve looks at Jeanie. The music swells behind them. Steve leans in to kiss Jeanie, but Jeanie RECOILS.

JEANIE (cont'd)

Steve! Uch, it's not like that, man!

STEVE

Oh. I, um, I'm sorry. I thought--

JEANIE

Damn, man! I got a girlfriend back in Skokie who'd kick your skinny ass if she knew what you tried.

STEVE

Girlfriend?

JEANIE

Yeah!

Jeanie pulls a picture out of her girlfriend and shows it to Steve. Steve laughs a little.

STEVE

She doesn't look like an asskicker. She looks sweet.

JEANIE

People can be two things, Steve.

This lands with Steve, as if it's the first time he's ever entertained this notion.

STEVE

Do you want to at least stay in my house? I've got four bedrooms I've never been in.

JEANIE

Nah, I'm cool. I've got something I need to do tonight anyway.

STEVE

Okay.

Steve gets out of the car, but before he goes he turns back.

STEVE (cont'd)
Would you like to go with me to the
Golden Globes tomorrow night?

JEANIE
Really?

STEVE
I've got two VIP tickets. They
can't stop me from using them.

JEANIE
Yes! I'd love to!

STEVE
Great! Just meet me here tomorrow
at five.

JEANIE
I'll be back tomorrow!
(then)
Thanks, Steve. This means more to
me than you could ever know.

STEVE
I'm excited, too, Jeanie.

Steve shuts the door and Jeanie drives off.

INT. STEVE'S HOUSE - STEVE'S ROOM - THAT NIGHT

Steve takes a hit off a joint. He opens up his bedside table
and pulls out the script for the UNTITLED JEANIE ARZOOMANIAN
PROJECT, but upon lifting it, he sees A PHOTO OF HIMSELF at
his WEDDING with JEN, his ex-wife.

They both look so young, happy and full of promise.

Steve puts it back in the drawer and cracks open Jeanie's
script in bed.

INT. JEANIE'S OLDSMOBILE CUTLASS - NIGHT

Jeanie eats a Big Mac as she rolls her seat back into a
reclining position.

SUDDENLY -- WHOOSH -- an airplane flies low overhead.

EXT. JEANIE'S OLDSMOBILE CUTLASS/VAN NUYS AIRPORT - SAME

Jeanie is STAKING OUT the Van Nuys airport.

INT. STEVE'S HOUSE - STEVE'S ROOM - NIGHT

ANGLE ON: Jeanie's script, open to PAGE 10.

Pan over to reveal Steve has *passed out*.

Woody comes in, bong in hand.

WOODY
Steve-O, you gotta try this sh--!
(sees Steve)
Shhhhhh.

He sees the script and picks it up. He takes it with him out of the room.

DISSOLVE TO:

EXT. STEVE'S HOUSE - THE NEXT MORNING

Steve opens the front door and looks out to see, for the first time, Jeanie isn't hanging out on the curb.

Steve grabs his copy of VARIETY. On the front page:

GUTTENBERG OUT, COOL J IN TO PLAY WITH LEVINSON'S TOYS.

JASON (O.S.)
Hey, Steve.

Steve looks over. Jason is shooting hoops.

STEVE
Oh, hey Jason.

JASON
I'm sorry.
(then)
I read my mom's Variety every day.

STEVE
It's okay.

JASON
(hang in there)
Wanna play H-O-R-S-E?

INT. STEVE'S HOUSE - KITCHEN - MOMENTS LATER

Through the kitchen window, Woody sees Steve and Jason playing when the phone rings.

WOODY
Guttenberg residence, Woody
speaking.

HELAINÉ (FILTERED)
Hello, Woodrow.

INTERCUT TO:

EXT. LONG ISLAND - HELAINÉ'S HOUSE - BACKYARD - DAY

Helaine talks on the cordless in curlers and a robe.

WOODY
Oh, Helaine! What's cooking?

HELAINÉ
Oh, the yoozhe. The neighbor's dog
pisses on our lawn, now we have
brown spots everywhere. I think
I'll hafta sue again.

WOODY
Oh no need for lawyers, you just
gotta go down to the hardware store--

HELAINÉ
I think I'll sue. Now, Woody, is
Steven there?

WOODY
Sure. He's just outside.

HELAINÉ
Good, because I don't want him. I
want you. How is he? I'm hearing
the most horrible things from my
sources out in La La Land.

WOODY
If I'm bein' truthful with ya, Mrs.
G, he's having a hard time clearin'
his name.

HELAINÉ
But he's *trying* to clear his name?
He's only exacerbating it! Tell me
he's not fraternizing with that
stalker?

WOODY
Believe me, she ain't the problem.

Helaine takes a deep breath.

HELAININE
Okay, Woody. Don't let me down.

WOODY
I would never.

HELAININE
Now, can you get Steven for me?

Helaine sees a DOG LIFT HIS LEG outside.

HELAININE (cont'd)
(out the open window)
Rufus! Get the hell off my lawn!

EXT. SEGAL HOUSE - MOMENTS LATER

Woody walks across the property line.

WOODY
Hey, your mom's on the line, Steve.

Steve turns around.

STEVE
Wanna play for me? I've got H-O-R.

JASON
And I've only got an H.

WOODY
(serious)
Gimme the rock.

Steve passes Woody the ball. Woody pumps up his Reebok Pumps.

INT. STEVE'S HOUSE - KITCHEN - MOMENTS LATER

Through the window, Steve now can see Woody play Jason. Woody shoots a long hook shot. *Swish.*

STEVE
Hello, Mother.

INTERCUT TO:

INT. HELAINE'S HOUSE - SAME

Helaine looks through phone book for a lawyer.

HELAINÉ

Hello, Steven. I just wanted to hear your voice.

STEVE

I'm happy you called, Mom. I feel badly about how things were left between us. And I just want you to know, I'm sorry.

HELAINÉ

Oh, Steven, thank you. I'm just worried for you. You're always letting people take advantage of you. And honestly--

She starts tearing up.

HELAINÉ (cont'd)

I feel like it's my fault. Honey, can't you just take that *Police Academy* movie? People love those and there's nothing wrong with making people laugh, right?

STEVE

They don't want me anymore, mom.

HELAINÉ

What if you asked Michael Winslow to talk to them? Worst he can do is say no.

STEVE

Maybe you're right.

HELAINÉ

I just want you to be your own man. You understand, right?

STEVE

I do. I love you, Mom.

HELAINÉ

I love you too, Steven.

Steve hangs up.

EXT. VAN NUYS AIRPORT - MORNING

Jeanie, with the Big Mac wrapper still on her chest, wakes up. In her side view mirror, she sees a SILVER JEEP pull up.

She turns around and she sees THE WONG BROTHERS exit the car.

JEANIE

The Wongs!

They each of the grab a HUGE CARDBOARD BOX from the trunk.
Out of the top of one box is the KING KONG REPLICA.

JEANIE (cont'd)

King Kong! The Kongs and Wong! The
Wongs and Kong! I gotta tell Steve!

Jeanie slams the car into drive and takes off.

EXT. SEGAL HOUSE - MOMENTS LATER

Woody drains a 30-foot shot.

WOODY

You miss this and that's an E for
you, partner.

Marjorie comes out.

MARJORIE

Woody, you can really "ball," huh?
(pondering)
Unusually well for a white person.

WOODY

What?

Jason misses the 30-footer.

JASON

Dang it!

MARJORIE

Can you dunk?

WOODY

Can I dunk?

MARJORIE

I'm producing this movie and we
need a white guy who can dunk.
(then)
It's the lead.

WOODY

Sure. I can dunk.

MARJORIE

Show me.

Woody takes the ball and looks at the hoop, not so sure now.

Woody rocks back and forth twice. And then, he TAKES OFF.

He runs towards the basket, lifts off, but MISSES THE HOOP by eight inches. At least. Marjorie starts laughing.

JASON

Mom!

MARJORIE

(through laughs)

I'm sorry. It's just... This
movie... It's so *true*...

Off a despondent Woody.

INT. STEVE'S HOUSE - KITCHEN - MOMENTS LATER

STEVE

(on phone)

Thanks so much, Michael... Page me
any time... take care.

Steve hangs up. Woody walks in, looking a bit down.

STEVE (cont'd)

What's wrong, buddy?

WOODY

(brave face)

Some guys just ain't cut out for
the silver screen, I guess.

All of a sudden HONK! HONK! HONK!

EXT. STEVE'S HOUSE - CONTINUOUS

Steve and Woody rush out to see Jeanie frantically honking.

JEANIE

I caught The Wongs in the act--

STEVE

Really!?

JEANIE

Yes! At the airport! But we have to
go right now!

Steve and Woody run to the car.

"Right Now" by Van Halen starts up.

INT./EXT. JEANIE'S OLDSMOBILE CUTLASS/LA FREEWAYS - DAY

Various shots as the crew drives up the freeway, with the gravity of this moment obvious from Steve's steely glare.

Then Steve GETS A PAGE and Steve breaks his glare, all of a sudden looking conflicted.

STEVE

Pull over.

JEANIE

What? Are you serious?

STEVE

Pull over, Jeanie. It's important.

Jeanie reluctantly pulls over to a roadside payphone.

INT. BEVERLY HILLS HOTEL - POOL - MOMENTS LATER

Michael Winslow is on a giant cellphone. Behind Michael a TABLE OF EXECS is sitting down to brunch.

MICHAEL WINSLOW

I'm with the producers. They want you back! All you gotta do is meet us at the Beverly Hills Hotel.

INTERCUT TO:

INT. ROADSIDE PAYPHONE - SAME

Steve's on the payphone.

STEVE

They want me back?

MICHAEL WINSLOW

Yes! Just get your ass over here ASAP and let's get back to hilariously fighting crime!

Steve takes a moment.

FROM THE CAR:

WOODY

The hell are you doin', Steve?

JEANIE

Come on, Steve. Get back in the car.

STEVE

(reluctant)

Police Academy wants me back. I think I gotta go at least see about it.

JEANIE

Are you outta your everlovin' mind, Steve? You know I love the Acad, but you can't let the Wongs win!

MICHAEL WINSLOW

Steve?

We HOLD on Steve for a moment. He looks to his loyal friends in the car. Overhead, a low flying plane catches his eye and he follows it to the hills, where he sees THE HOLLYWOOD SIGN.

WOODY

Come on, Steve. We've got your back.

JEANIE

Steve. Get in this car!

Finally, Steve returns to the payphone.

MICHAEL WINSLOW

What's it going to be, Steve? We going on a mission to Moscow?

STEVE

Michael, I love you for trying, but there's a different mission calling my name.

Steve drops the phone and gets back into the car.

STEVE (cont'd)

Let's go get my career back!

WOODY

Attaboy!

JEANIE

Let's show those Wongs they messed with the wrong guy!

Steve hops back into the car, and Jeanie turns towards a sign for VAN NUYS AIRPORT.

EXT. VAN NUYS AIRPORT - MOMENTS LATER

Jeanie, Woody and Steve hide among some bushes near the gate. A LIMO pulls up to the gate and goes through. The three sneak past the gate before it closes on them.

INT. LIMO - SAME

MICHAEL BAY (30s) sits across from WILL SMITH (early 20s) and MARTIN LAWRENCE (mid 20s). Bay finishes a pitch with panache.

MICHAEL BAY

...And the poster. The two of you
walking away from a fiery crash.
Unscathed. Sweaty muscles
glistening in the hot sun. Cool as
the Goddamn Devil. Will Smith.
Martin Lawrence. *Bulletproof
Hearts.*

Will and Martin look to each other and crack up.

WILL SMITH

Bulletproof Whats?!

MARTIN LAWRENCE

Nah. Nah. You ain't gonna see *me* in
no "Bulletproof Hearts," Michael
Bay.

Then Will notices something out the window.

WILL SMITH

Did Steve Guttenberg and Woody from
Cheers just sneak into the airport?

Through the window of the limo they see Steve, Woody and Jeanie sneak into the hangar.

INT. AIRPORT HANGAR - SAME

Steve spots the Wongs loading box after box onto a conveyor belt that leads from an elevated landing to the cargo hull of a chartered plane.

JEANIE

The objective for us is getting the stuff back, right? So we need distract them.

WOODY

Okay, how's about I go straight at 'em. Kamikaze-style.

Woody readies himself.

STEVE

Woody, wait! This is my fight.

(thinks)

We'll never have a chance unless we incapacitate them.

Woody and Jeanie are taken aback.

WOODY

Incapacitate 'em?

STEVE

There are three of us and two of them. And, we have the element of surprise. Look over there--

Steve point towards scaffolding with metal poles on it.

STEVE (cont'd)

If you guys can get up there, I can lure them under it then you can drop the payload.

WOODY

You sure?

STEVE

100 percent.

Steve goes off into the hangar.

INT. LIMO - SAME

Will, Martin and Michael Bay watch intently.

WILL SMITH

What's he tryna do? Sneak on the plane?!

Steve creeps into the hangar and hides behind some equipment.

MARTIN LAWRENCE
And what they tryna do?

Martin, Will and Michael watch as Woody and Jeanie sneak to the metal ladder and up the scaffolding without being seen.

Butch Wong walks past Steve with another box, but Steve keeps perfectly calm.

WILL SMITH
Oh shit! He's tryna steer clear of
that jacked up Bruce Lee.

MICHAEL BAY
Or he's going to attack him.

MARTIN LAWRENCE
You don't wanna be messin' with
that boy, Guttenberg!

INT. HANGAR - SAME

PAM, The Airport Receptionist (20s), walks by and sees Steve.

PAM
Oh my God, Steve Guttenberg!

Butch Wong looks over.

Steve motions to Pam to be quiet, but it's too late. Butch comes up on Steve. He grabs him by the collarbone and lifts him up from his crouch.

INT. LIMO - SAME

MARTIN LAWRENCE
Oh shit! Help out your boy, Woody!

WILL SMITH
Should we help maybe?

Silence. Then Bay shakes his head "no."

INT. HANGAR - SAME

BUTCH
He's with us, Pam.

Pam winks and walks off. Once she's out of view, Butch PULLS STEVE ONTO THE PLANE BY HIS SHIRT.

BUTCH (cont'd)
(to Steve)
But you won't be with us for long.

Jeanie and Woody watch this from the scaffolding.

JEANIE
So much for Plan A.

They shimmy down the scaffolding.

INT. CHARTERED PLANE - SAME

Butch hurls Steve into the corner of a cargo plane.

Dash, who is receiving the boxes from the conveyor belt, looks over.

DASH
Butch, what's this?

BUTCH
A spy, Dash.

DASH
Why'd you bring him on the plane?

BUTCH
I'm not so stupid as to kill him
right out there in the open.

DASH
You know I'm just not going to be a
party to *murder*.
(then)
I'd turn you in to the authorities.

BUTCH
Fiiiine. We'll take him to China
with us and leave him there to fend
for himself. Can you and your
precious *morals* live with that?

Dash thinks about it.

DASH
Yeah.

Dash looks back to the conveyor belt. The boxes have stopped coming.

DASH (cont'd)
Where are the other boxes? What the
heck is going on here?

Butch looks out a window and sees Woody and Jeanie taking
boxes down from the landing.

BUTCH
Dash! Look! Stop them!

Dash runs off the plane.

Steve uses this momentary lapse in concentration to KICK
BUTCH IN THE BALLS.

Butch doubles over. Steve makes a run for it, but Butch grabs
Steve by the pant leg and Steve falls to the ground.

INT. LIMO - SAME

Will, Martin and Michael see Dash run over to the landing.
Then JEANIE JUMPS ON TOP OF HIM, knocking him to the floor.

The boys in the limo lose it!

MARTIN LAWRENCE
That girl just went Superfly Snuka
on his ass!

Woody picks Dash up by the jacket and HURLS HIM into the
metal legs of the conveyor belt.

WILL SMITH
Get 'em, Woody!

INT. AIRPLANE

Butch and Steve fight. Steve puts his dukes up - like he
learned with Mickey - and is able to go toe-to-toe with
Butch, dodging punches and returning body blows, but the much
stronger Butch is unfazed.

Butch hits Steve with an elbow and runs to the plane door.

Outside the plane, Butch sees Woody and Dash fighting and
that the conveyor belt has been KNOCKED OFF COURSE, though
some boxes are still slowly moving towards the plane.

DASH
(yelling to Butch)
You have half the stuff! I'll save
the rest.

Butch runs to the cockpit. He flips some switches, throws some levers and the engines roar.

DASH (cont'd)
Where the hell are you going, Butch?

INT. THE HANGAR

Jeanie looks up. Now the boxes are heading DIRECTLY FOR THE ENGINE. If they reach the engine, they'll be obliterated.

Worse, in the first box is Levinson's KING KONG MINIATURE.

INT. LIMO

WILL SMITH
Oh snap! That King Kong toy is
'bout to get shredded!

MICHAEL BAY
If that's what I think it is, that
"toy" is worth about a million bucks.

INT. THE AIRPLANE

Steve comes from behind Butch with a choke. Butch bangs Steve into the cockpit walls. Steve crumples to the floor.

With the plane starting to roll, Butch gets in Steve's face.

BUTCH
My brother won't let me kill you,
so we'll just have to agree to keep
it as our little secret.

INT. THE HANGAR

Dash throws Woody into the metal legs of the conveyor belt, knocking a box off.

The *Psycho* skeleton rolls out. Dash BREAKS OFF the femurs and wields them like twin machetes.

Woody picks up Cecil B. DeMille's megaphone.

Dash tries to smash Woody with the femurs. Woody blocks him with the megaphone, but after two deflections, the megaphone is knocked out of his hands and far out of reach.

INT. LIMO

Will Smith rolls down the window.

WILL SMITH
Right behind you, Woody! The bat!

INT. THE HANGAR

Woody hears this and sneaks a look. He sees a LOUISVILLE SLUGGER. He somersaults backwards away from Dash's attempt to bash his brains in, picks up the bat and looks at it.

WOODY
(reading the bat's barrel)
Wonderboy.

Dash runs towards Woody. Woody squares up and CLOBBERS HIM IN THE FACE WITH WONDERBOY sending Dash SPIRALING TO THE GROUND.

But there's no time to admire his work because:

JEANIE
Woody! Look!

Jeanie points up. The King Kong box is perilously close to obliteration as it rolls towards the engine.

Woody sees the RED EMERGENCY STOP BUTTON surrounded by glass on three sides. The only way to stop it is by going in from the top. It's like a *square basketball hoop*.

Woody sees the MOON WITH THE SPACESHIP STICKING OUT ITS EYE from *Le Voyage dans la Lune*. It's about the size of a basketball. And it's in a box at Jeanie's feet.

INT. LIMO

Martin opens up the sunroof. He and Will stand up and watch through it. Michael Bay rolls down the window.

INT. THE HANGAR

WOODY
(to Jeanie)
Grab that moon and give me an alley
oop.

Jeanie nods as Woody quickly pumps up his Pumps.

In SLO MO, Woody runs towards the button.

Jeanie tosses the Moon perfectly. It travels in the air until Woody GRABS IT and SLAMS IT HOME on the RED STOP BUTTON just in time to save the King Kong box.

Woody hangs on the protective glass box and pulls himself up, screaming in glory.

The boys in the limo freak out through the sunroof.

JEANIE

Woody! I didn't know you could dunk!

WOODY

Neither did I! Whooo!

Woody acknowledges Martin, Will and Michael Bay. Will shouts:

WILL SMITH

Those are some *bad boys*!

Martin and Michael look at him.

WILL SMITH (cont'd)

What? What'd I say?

There's no time for Woody to bask because THE PLANE STARTS ROLLING OUT OF THE HANGAR AND ONTO THE RUNWAY.

JEANIE

Oh, shit!

INT. THE AIRPLANE

Butch pulls back on the throttle. The plane begins to elevate, but Steve fights back and throttles down.

They trade blows. Butch knocks Steve INTO THE CONTROL PANEL and Steve sees that their RUNNING OUT OF RUNWAY!

Steve, with no other choice, throttles UP and the plane TAKES OFF JUST IN TIME... but now Steve is STUCK IN THE AIR.

BUTCH

Next stop, the afterlife!

Butch smiles and tries to KICK STEVE, but Steve DODGES IT and Butch's foot goes THROUGH the cockpit door. He lands awkwardly among the memorabilia rolling around the back.

Steve manages to level the plane and engage autopilot.

Steve looks around. He sees muskets, maces, giant mallets and all sorts of other weapons. But Steve grabs *EXCALIBUR*.

BUTCH (cont'd)
 Hey man! What are you doing? You
 don't want to hurt me! You're *Steve*
Guttenberg for heaven's sake.

Steve smiles and instead of swinging the sword, he uses it to
 trap Butch between TWO CAGE-LIKE CARGO HOLDS.

STEVE
 You're damn right I am.

Butch can't move for fear of being sliced open.

Steve runs back to the cockpit. He throws on the headset. He
 tries every channel---

STEVE (cont'd)
 Hello? Hello? Is anyone out there?

But can't seem to get a person on the other end.

STEVE (cont'd)
 (panicked)
 Mayday! Mayday?

FINALLY, a person comes on.

INTERCUT TO:

INT. TOWER - SAME

An AIR TRAFFIC CONTROLLER, 50s, stands with Woody and Jeanie
 behind him.

AIR TRAFFIC CONTROLLER
 This is the tower, identify
 yourself.

STEVE
 This is Steve Guttenberg.

Woody and Jeanie cheer and hug.

AIR TRAFFIC CONTROLLER
 Do you have any flying experience,
 son?

STEVE
 No, sir, but I *am* an actor. You
 tell me what to do and I'll do it.

AIR TRAFFIC CONTROLLER
Alright then, Captain Guttenberg,
I'll take good care of you.

EXT. VAN NUYS AIRPORT - LATER

Steve sits on the edge of a police car. Woody and Jeanie get checked out by an EMT. Woody is cleared.

WOODY
You do reckon we just won, don'tcha?

Steve shakes his head slightly.

STEVE
I can't shake this feeling that this
isn't the whole story. I mean me,
Selleck, C. Thomas, the rest. Why us?

WOODY
'Cause the Wongs could pass for you.

STEVE
There's something else going on here.

A COP walks by Steve with a box full of Levinson's stuff.

STEVE (cont'd)
Hey, officer.

The Cop turns around.

STEVE (cont'd)
I have a favor to ask.

EXT. LEVINSON'S HOUSE - FRONT GATE

A COP CAR is parked outside. Steve stands next to SIX BOXES of memorabilia. Two cops drop off a SEVENTH and EIGHTH box.

COP #1
That's everything.

STEVE
Thanks, officer.

COP #1
Least I could do. *Police Academy* is
the reason I got into law
enforcement.

The cops return to their car. Miguel the Guard waits at the guard tower.

MIGUEL
That the stuff you stole?

STEVE
Yes. I mean, no, I mean--

MIGUEL
He still doesn't want to see you.

STEVE
Tell him I'm not leaving until he comes out here.

Steve sits on the curb. Just like Jeanie.

MIGUEL
Steve, he's getting ready for the Globes. Just leave him alone.

STEVE
I'm not leaving until I speak to him face-to-face.

MIGUEL
Really?

STEVE
Really.

Miguel looks at Steve. He's serious.

MIGUEL
Okay. I'll try again.

Miguel returns to the guard house with a sigh and makes a phone call. After a beat, the gate slowly opens.

CUT TO:

EXT. BARRY LEVINSON'S HOUSE - FRONT DOOR - MOMENTS LATER

Barry finally comes out in his tuxedo and sees all eight boxes at his feet. Barry pulls out Wonderboy.

BARRY
(annoyed)
There's blood on Wonderboy.
(softens)
It'll come out, though.
(then)
(MORE)

BARRY (cont'd)
I spoke to the police. Nice boys.
They told me what really happened.
And I think I owe you an apology.

Barry extends his hand. Instead of shaking it, Steve shakes his head.

BARRY (cont'd)
What?

STEVE
I want you to put out the original
cut of *Toys*.

Barry looks away.

BARRY
Because we kept the sets up for the
premiere party, we were able to do
some reshoots. And they're testing
through the roof.

STEVE
So what? Our version got a standing
ovation at the premiere!

BARRY
Every movie I do gets a standing O
at the premiere.

STEVE
Can't say the same for my movies.
This one was special for me.

BARRY
My hands are tied.

Steve is crushed.

STEVE
Barry, they were talking Oscar for
me.

BARRY
Now they're talking Oscar for Todd.

STEVE
Todd?

BARRY
That's what LL Cool J likes his
friends to call him. Todd.
(then)
What can I say? Hollywood, baby.

STEVE
Yeah. Fuckin' Hollywood.

Steve leaves.

INT. TAXI - MOMENTS LATER

Steve sits in the back as the taxi drives on Sunset. He gets a page.

INT. CARNEY'S HOT DOGS - PAYPHONE - MOMENTS LATER

Steve's on the phone.

STEVE
Hey, you just paged me?

INTERCUT TO:

INT. MALIBU HOUSE - SAME

Tom Selleck talks on a cordless phone.

TOM SELLECK
It's Selleck. I read about what happened in Variety.

STEVE
It's in Variety?

TOM SELLECK
It'll be in the afternoon edition. I have a man on the inside who snuck me the story.

STEVE
(excited)
Oh!

TOM SELLECK
You're not mentioned.

STEVE
(down)
Oh.

TOM SELLECK
But it's still pretty neat!

STEVE

It is. Hard to believe it was those
twin stunt doubles all along, but--

TOM SELLECK

Sometimes things are hard to
believe because they're untrue.

STEVE

What?

Reverse to show that BARBED WIRE and DAGGER are playing
Nintendo in the background.

TOM SELLECK

I have two girls here I think you
know. And they say *they* brought you
home that night.

STEVE

They did?

TOM SELLECK

And that you were brought inside by
two men.

STEVE

Two men?

TOM SELLECK

And, get this, they say it wasn't
the Wongs who hired them. It was
another guy. Someone they knew.

STEVE

Who?

TOM SELLECK

They don't know his name, but they
recognized him. An *actor*.

STEVE

TV or Movies?

Selleck yells to the girls.

TOM SELLECK

TV or Movies, ladies?

They don't look away to answer. Selleck holds up the phone.

DAGGER GIRL

Movies!

BARBED WIRE GIRL

TV!

TOM SELLECK
Sounds like both.

STEVE
(rhetorical)
Now, who do we know who does both?

TOM SELLECK
You won the battle, but the war
isn't over.

Selleck hangs up.

Off Steve, surveying Sunset Blvd, trying to make sense of
what he just heard.

INT. STEVE'S HOUSE - THAT AFTERNOON

Steve walks in to see Woody.

WOODY
You're not gonna believe it, man! I
got the role!

STEVE
What role?

WOODY
A role in a movie Ole' Mrs. Segal
is producin'! I just went over
there and proved I could dunk a
basketball and she signed me up!
And, get this, it's the *lead*!

STEVE
(incredulous)
You got a *lead* role in a *movie*
because you *dunked* a *basketball*?

WOODY
Yup! Can you believe it?!

Steve seems just about ready to explode when JEANIE comes out
from the bathroom. She has MAKEUP ON, HER HAIR DONE UP and is
wearing a BALL GOWN. She looks beautiful and, for the first
time, vulnerable.

STEVE
What is she doing here?

JEANIE

Uh, duh? The Golden Globes? I had a makeup artist I used to sell painkillers to doll me up and a wardrobe master who owes me for this thing I did for him hush-hush out in El Segundo loaned me this get up.

WOODY

Doesn't she look beautiful?

STEVE

Sure, but it doesn't matter 'cause we're not going to The Golden Globes.

WOODY

Why not, Steve?

STEVE

Because my career's over, that's why not.

JEANIE

It didn't go well with Barry?

STEVE

No, obviously, it didn't, Jeanie. And thanks for convincing me to put it all on the line for "my career." Really worked out well. You know, you give life advice about as well as you write screenplays.

JEANIE

You read my script?

STEVE

I read enough to know that I'm doing you a favor by not giving you a taste of the Hollywood life you'll never live. You know why? Because YOU SUCK.

WOODY

Steve, calm down, man! What the hell has gotten into you?

STEVE

What's gotten into me is that I'm tired of being Mr. Goddamn Nice Guy.

(MORE)

STEVE (cont'd)
Being nice has gotten me nothing
but a one way ticket out of
Hollywood. So guess what? I'm done
being nice. I'm gonna be *real*. Mr.
Real Guy.

WOODY
(eye roll)
Mr. Real Guy?

STEVE
And you know what the *real deal* is?

JEANIE
What, Steve?

STEVE
I *really* don't even know what your
script *is*! Is it a comedy? A
fantasy? A western? Just *how* do you
think this movie is even going to
get made! And you want *me* to play a
cowboy?! DO I LOOK LIKE A GODDAMN
COWBOY?!

Jeanie starts to tear up. Her eye makeup runs.

JEANIE
It's just a story about a boy and
his friends. That's it. But you
wouldn't understand that because
you have no friends.

STEVE
You're right. I have *fans*. Like
you. So why don't you leave and go
back to being a fan?

Jeanie takes a second, composes herself and returns fire.

JEANIE
Because now that I know the *real*
you, I'd *never* be a fan of yours.
Wanna get real? The *real* truth is
that you are a nice guy, but only
because you're hiding what's deep
down. And that's a coward. It's
true, you don't have to be a jerk
to succeed, but you do have to be
brave. And that's just something
you're not.

STEVE

I just fought the goddamn Wong twins. And won!

JEANIE

'Cause I made ya! You wouldn't have done jack shit if it wasn't for me!

STEVE

You don't think *I'm* brave? I moved out here with nothing by headshots from Sears, eighty dollars in my pocket and a baggie full of salami from my mom. I slept on couches. I snuck into backlots. I pretended to be my own agent. And that's just what I feel comfortable talking about. I've done things to succeed you wouldn't believe, Jeanie. I was *plenty* brave.

Jeanie looks to Woody. Woody nods. It's true.

JEANIE

So what the fuck happened?

Steve pauses. Woody interjects:

WOODY

He got divorced.

STEVE

Shut up, Woody.

WOODY

It's the truth, ain't it?

JEANIE

(softens as she realizes)
You're afraid because you got divorced. You don't want to put yourself out there.

STEVE

What I don't want is to associate with the wrong people. But it looks like it's too late now.

The doorbell rings. Steve looks to Woody and Jeanie. *Who's that?* They shrug. Steve goes to answer it.

IT'S TWO BEVERLY HILLS POLICE OFFICERS, a OFFICER JONES (a woman) and a OFFICER GOMEZ (a man).

OFFICER JONES
Steven Guttenberg?

STEVE
Yes, officer?

OFFICER JONES
Officer Jones, BHPD. This is Officer
Gomez. We have a warrant for the
arrest of Jeanie Arzoomanian.

JEANIE
A warrant?

Woody steps in front of Jeanie.

WOODY
What's the crime, officer?

OFFICER JONES
Criminal trespassing, criminal
harassment and stalking.

WOODY
Officer, Jeanie is not a stalker.
She's our friend.

OFFICER JONES
Is that so, Mr. Guttenberg?

A pregnant pause hangs in the air between all of them. Then:

STEVE
I have no friends.

Steve walks upstairs.

OFFICER JONES
(to Officer Gomez)
Let's bring her in.

They take a shaken, maybe-in-shock Jeanie into custody.

WOODY
Officers! This is bullshit! Jeanie,
I'll get you a lawyer.
(to the officers)
Who called? Did he call?

OFFICER JONES
We received a complaint from a
woman.

OFFICER GOMEZ

She said she was Mr. Guttenberg's mother.

OFFICER JONES

You can't give that info, Gomez!

OFFICER GOMEZ

Oops. My bad.

The officers continue to argue as Jeanie gets taken away. Woody slams the door and follows Steve upstairs and into his--

BEDROOM

Steve lays on his bed and puts his hands behind his head, looking at the ceiling.

WOODY

What in the hell has gotten into you, Steve?

STEVE

(eerily calm)

The night I showed up on the doorstep, you carried me upstairs all alone, huh?

WOODY

What does that have to do with anything?

STEVE

This house? My movie star life? The women?

WOODY

--Ain't too many women--

STEVE

I'm onto you. You want it, don't you? So you tried to frame me. But I fought back. So then, you tried to kill me.

WOODY

KILL YOU!?

STEVE

And when your plan to drop me off that zipline failed--

WOODY

--I risked *my* life--

STEVE

--Your friends, the Wongs, tried to get me on a plane to China and make me disappear.

WOODY

My friends? I don't even know them!

STEVE

And the working girls? They say they were hired by someone from TV.

WOODY

Goddamnit, man. A lot of people are on TV! John Madden! Alex Trebek! Connie Chung!

STEVE

And movies. Who do we know that does TV *and* movies?

Woody shakes his head in uncertainty. Or exasperation.

STEVE (cont'd)

How 'bout our mutual co-star, Ted Danson? He does movies with me and TV with you. And he was here that night, wasn't he?

WOODY

(yes)

He's one of my best buds--

STEVE

That was always the criticism of those movies, that me, Ted and Tom were too similar. So it's clear to me now what your *best bud* Ted wants: A Hollywood where he's the only man with a baby left. And it's no surprise that tall Ted went after Hollywood's other resident tall guy, Judge Reinhold.

WOODY

Oh yeah? What about the other guys? Does Judd Nelson resemble Ted?

STEVE

No.

WOODY
How 'bout Emilio Estevez!? Or C.
Thomas Howell?

STEVE
Nope.

Woody shrugs confidently. Check.

STEVE (cont'd)
But they resemble you.

Steve shrugs more confidently. Checkmate.

WOODY
You've lost it. Completely lost it!

STEVE
I'm just starting to *get* it.

Woody's had enough.

WOODY
This is some half-baked bullshit at
best. I only lied about Ted 'cause
I know you don't want him in the
house. But forget it. I'm gone. For
good.

STEVE
Where are *you* gonna go?

WOODY
I got a standin' offer from Ted to
stay in his *mansion*. Gonna get my
own Goddamn wing. The Woody wing!

Woody goes to storm out, but has to say one last thing:

WOODY (cont'd)
And, by the way, the last thing in
the world I wanna be is *you*.
(then)
Fuckin' has-been.

INT. STEVE'S HOUSE - MAIN ROOM - EARLY EVENING

Steve is slumped in an easy chair. He has GOLDEN GLOBES RED
CARPET COVERAGE on the TV. The Levinson bottle is on the side
table next to him. Steve grabs it.

INT. STEVE'S HOUSE - GUEST ROOM (WOODY'S ROOM) - SAME

Woody angrily throws his stuff in a gym bag.

INT. STEVE'S HOUSE - MAIN ROOM - MOMENTS LATER

Steve unceremoniously uncorks his special Levinson bottle of wine. He takes a big gulp directly from the bottle.

ON THE TV: *Mary Hart and Pat Sajak LIVE! From the Red Carpet at the Beverly Hilton.*

MARY HART

We have some interesting names in the Best Supporting Actor in a Television Show, Pat.

PAT SAJAK

Always a fun category, Mary.

Woody comes downstairs with his bag, ready to leave. He's finishing off a joint. Despite the fight, Woody can't help but be convivial.

WOODY

Well, brother. Thanks for your hospitality. It was fun.

Woody puts his hand out to shake, but Steve waves it off.

WOODY (cont'd)

'Til it wasn't.

Woody goes to leave.

MARY HART

(finishing the nominees)

And, for Cheers, Woody Harrelson.

Woody hears his name.

STEVE

Hey, dummy. You know you're nominated for a Golden Globe?

WOODY

I am? Well, how 'bout that?

STEVE

You forgot?

WOODY

Not sure I ever knew.

Woody takes one last giant hit trying to remember.

WOODY (cont'd)
Nope, can't say I did. Or didn't.

STEVE
(softens)
Well, you are gonna go, right?

WOODY
Nah, I ain't even got time to rent a tux.

STEVE
We're the same size. Wear mine.

WOODY
No shit? Really?

STEVE
Yeah. And keep it. Not like I have any use for it.

WOODY
Well. Shit. Thanks.

Woody holds, looking for an apology that never comes.

WOODY (cont'd)
You can't really think I set you up, man?

Steve shrugs. Woody gives up.

WOODY (cont'd)
Alright. Sorry I called you a has-been. I still think you're a hell-of-an actor.

Woody spots JEANIE'S SCRIPT on a side table. He picks it up.

WOODY (cont'd)
And this is a hell-of-a script. Read the whole damn thing. The girl's got talent.

Woody throws the script to Steve and it lands on Steve's lap.

WOODY (cont'd)
Gonna grab that tux.

Woody goes upstairs. Steve starts reading.

TIME CUTS:

- Steve reads the first page and cracks a smile.
- He reads on and lets out a small chuckle.
- He starts laughing so much, he puts it down.
- Steve stands up and READS A LINE ALOUD:

STEVE
You are a child's plaything!

Then again, calmer, with a southern accent:

STEVE (cont'd)
You are a child's plaything!

Once more, but loud:

STEVE (cont'd)
YOU ARE A CHILD'S PLAYTHING!

- He turns subdued, very engrossed.
- He tears up.
- Tears falls down his cheeks, so much that he has to stand up and get a box of tissues.
- Steve finishes the last page, with a huge, satisfied smile on his face. He puts it down with the satisfied look of someone who just read his new favorite novel.

STEVE (cont'd)
(softly, proud of her)
Well, how 'bout that, Jeanie?

ON THE TV, Mary Hart interviews TOM HANKS.

MARY HART
*It's always a pleasure to be with
the most popular boy in Hollywood,
Tom Hanks!*

TOM HANKS
*What a nice thing to hear from the
prom queen.*

MARY HART
*So, everyone wants to know, what is
Tom Hanks doing next?*

TOM HANKS
I'm about to start production on
this incredible script with the
incomparable Robert Zemeckis.

Steve sits up.

TOM HANKS (cont'd)
It's called Forrest Gump.

CLOSE ON STEVE REALIZING... **HOLY FUCKING SHIT.**

Steve pops up and breaks for the door.

Woody comes down in the tux just as the front door slams close.

WOODY
 Steve?

SMASH CUT TO:

INT. BEVERLY HILLS LIBRARY - MEDIA DESK - SOON AFTER

Steve marches up to the desk librarian with purpose.

STEVE
 I need microfiche of every issue of
 Variety from 1983 until today.

LIBRARIAN
 It's all in the resource room
 except today's. Hasn't come in yet.

INT. LIBRARY - THE MICROFICHE ROOM - MOMENTS LATER

Steve furiously toggles through old issues of *Variety* on microfiche--

Tom Selleck's words echo in Steve's head.

TOM SELLECK (V.O.)
It happened to me.

Microfiche: **IT'S HANKS OR SELLECK FOR A LEAGUE OF THEIR OWN**

TOM SELLECK (V.O.)
C. Thomas Howell

Microfiche: **C. THOMAS HOWELL TO WEAR ONE RED SHOE**

TOM SELLECK (V.O.)
Judd Nelson.

Microfiche: **JUDD NELSON FALLS INTO THE MONEY PIT**

TOM SELLECK (V.O.)
Judge Reinhold.

Microfiche: **JUDGE BECOMES LAWYER IN BONFIRE**

TOM SELLECK (V.O.)
And Emilio Estevez.

Microfiche: **BIG ROLE IN STORE FOR ESTEVEZ.**

STEVE
 Oh my God.

Steve runs out. The Librarian stands up.

LIBRARIAN
 Mr. Guttenberg!

Steve turns around. She's holding up another copy.

LIBRARIAN (cont'd)
 We just got today's!

Steve runs over and takes it:

WONG TWINS ARRESTED IN CONNECTION WITH CHINESE SMUGGLING RING

Brothers were frequent stunt doubles for Tom Hanks

THEN closer on:

Tom Hanks

Back on Steve. He knows he got his man.

CUT TO:

EXT. BEVERLY HILLS LIBRARY - MOMENTS LATER

Steve runs out. In the distance he sees the site of the Golden Globes, THE BEVERLY HILTON.

He starts RUNNING TOWARDS IT, but stops because in front of him is the BEVERLY HILLS POLICE DEPARTMENT.

He pauses and changes course.

INT. POLICE STATION - MOMENTS LATER

Steve BURSTS into the station. He runs up to a DESK OFFICER.

STEVE
Jeanie Arzoomanian.

DESK OFFICER
What?

STEVE
Jeanie Arzoomanian. She's here.
Because of me. I need to get her
out and I don't care what it costs.

The Desk Officer thumbs through some records.

STEVE (cont'd)
Come on! Can't you go any faster?!

At the moment, the OFFICERS FROM STEVE'S HOUSE walk by with JEANIE, still in her makeup and gown, and handcuffed.

STEVE (cont'd)
Jeanie!

JEANIE
Steve?

STEVE
Jeanie, I'm sorry! I'm gonna get
you out of here!

JEANIE
Oh go away! I don't belong out there
in Hollywood, with all the pretty
people, right? I'm just a *fan*.

STEVE
Yes. You are a fan. And there's
nothing wrong with being a fan. But
you're also a friend. And... a
truly gifted screenwriter.

Jeanie side eyes him.

JEANIE
I thought you hated my script.

STEVE
I read ten pages and fell asleep
the first time -- because I was
high -- and I just read the whole
thing. And I love it.

(MORE)

STEVE (cont'd)
I want to do it, but I can't do it
while Tom Hanks is still out there
destroying my reputation.

JEANIE
Tom Hanks?

DESK OFFICER
What do you got against Tom Hanks?

POLICE OFFICER
Tom Hanks is a national treasure.

Everyone - police, prisoners, support staff - nods in
agreement. Except Jeanie.

STEVE
No he's not! Tom Hanks is a
criminal mastermind--

Everyone laughs at Steve, except Jeanie.

JEANIE
It actually makes sense.

STEVE
I want to take him down. With you.
Right now.

DESK OFFICER
You can have her, but her bail is
set at \$10,000.

STEVE
Do you take Diner's Club?

EXT. BEVERLY HILTON - EARLY EVENING

The Pre-show has finished. The crews are wrapping their
equipment. The bleachers are empty.

Steve and Jeanie run down the red carpet, towards a sign for
"VIP Talent Entrance."

Steve and Jeanie get to the backstage entrance where a GUARD
stands watch.

STEVE
Hi, I should be on the list.

GOLDEN GLOBE GUARD
The show's already started, man.

STEVE
I'm suppose to introduce *Bugsy*.

GOLDEN GLOBE GUARD
(fine)
Your name?

STEVE
Steve Guttenberg.

The guard looks down the list.

GOLDEN GLOBE GUARD
Steve Allen. Steve Garvey. Steve
Martin, love him.
(one last perusal)
No Steve Guttenberg. Sorry, pal.
Are you sure you're talent?

AT THAT MOMENT Sharon Stone walks by and hears the Guard's question.

SHARON STONE
He's the most talented man in
Hollywood, you Philistine!

INT. BEVERLY HILTON - GOLDEN GLOBES - BACKSTAGE - CONTINUOUS
Steve, Jeanie and Sharon Stone hustle backstage.

SHARON STONE
You can't go on looking like *that*.

Sharon sees a PRICE WATERHOUSE ACCOUNTANT.

SHARON STONE (cont'd)
You. Accountant man. Strip.

PRICE WATERHOUSE ACCOUNTANT
What?

STEVE
When the sexiest woman alive tells
you to strip, you do it, buddy.

PRICE WATERHOUSE ACCOUNTANT
Okay, okay.

Sharon looks at Steve, touched by the characterization. The accountant steps behind some equipment.

STEVE

Thank you so much, Sharon. I
promise I'll repay you someday.

SHARON STONE

I didn't get to where I am by
waiting for "someday."

Sharon goes to kiss him, but Steve pulls back. The Accountant
sticks his head out.

PRICE WATERHOUSE ACCOUNTANT

Hey buddy. When the sexiest woman
alive tries to kiss you, you do it.

Steve smiles and relents. Sharon brings Steve in for a BIG
KISS.

SHARON STONE

I'll always love you, Steve.

Sharon walks away. Jeanie stifles a laugh. Steve joins the
accountant behind the equipment.

CUT TO:

INT. GOLDEN GLOBES - BACKSTAGE - MOMENTS LATER

A PRODUCER hurries by with a headset and clipboard.

PRODUCER

We have LL Cool J in position to
present *Bugsy*?... Okay, we're back
in 5--

Steve emerges from behind the equipment in a full tux. He
sees LL COOL J (24) in a tuxedo and Kangool hat, standing in
the wings, ready to go on stage.

PRODUCER (cont'd)

4--

JEANIE

This is your chance!

PRODUCER

3--

Steve nods and runs towards LL Cool J.

PRODUCER (cont'd)

2--

Steve PUSHES LL Cool J aside and TAKES THE STAGE as the announcer says:

ANNOUNCER
From Barry Levinson's upcoming film
"Toys," LL Cool--

Upon seeing Steve, the audience collectively GASPS.

Steve stands there before all of Hollywood and a worldwide audience.

IN THE CONTROL ROOM

The DIRECTOR watches over 10 monitors with a crew behind him.

DIRECTOR
What's *Steve Guttenberg* doing here?

An ASSISTANT DIRECTOR rifles through papers on her clipboard.

ASSISTANT DIRECTOR
He was originally supposed to present
Bugsy. Should we cut to commercial?

DIRECTOR
No! Keep it on the Gute.

ON STAGE

With the BRIGHT LIGHTS on him, Steve takes a deep breath.

STEVE
I was asked by my old friend and
mentor, the brilliant Barry
Levinson, to present a clip from
his wonderful movie, *Bugsy*.

INT. HELAINE'S HOUSE - SAME

Helaine watches. STEVE'S DAD, LARRY, is in the kitchen.

HELAINE
Larry! Larry! Get in here! It's
Steven at the Golden Globes!

INT. BEVERLY HILTON - GOLDEN GLOBES STAGE - SAME

STEVE
Bugsy is about Hollywood and the
mob, but it's hard to tell the
difference these days, isn't it?
(MORE)

STEVE (cont'd)
There's no loyalty here in
Hollywood. Rumors overpower the
truth. One day you're on top of the
world, and the next, you're shot in
the back of the head...
metaphorically speaking.

The audience is in a suspended state between rapt attention
and guilt-fueled anger.

STEVE (cont'd)
A rumor about me spiraled out of
control and may have cost me my
career. The same thing happened to
my friend Tom Selleck--

OVERLAY: Tom Selleck watching from his yacht with Dagger and
Barbed Wire.

STEVE (cont'd)
C. Thomas Howell.

OVERLAY: C. Thomas Howell watching from the Venice Whaler.

STEVE (cont'd)
Judd Nelson, Judge Reinhold and
Emilio Estevez.

OVERLAY: Judd, Judge and Emilio watching the Globes together
in Emilio's living room.

STEVE (cont'd)
But it's not the fault of most of
the people in this room tonight
that Hollywood is like this. Most
of us just want to entertain. To
make people *feel* something. To be
remembered.

OVERLAY: Michael Winslow watching in his house.

STEVE (cont'd)
Most of us know that true art is
collaborative--

OVERLAY: Martin Lawrence, Will Smith and Michael Bay watching
from rooftop pool in Miami, nodding along with Steve. They
bump fists.

STEVE (cont'd)
Not some *dogfight*--

OVERLAY: Mickey Rourke, at the gym, watching with the Hard
Looking Dudes.

STEVE (cont'd)
 --Where only the nastiest of us
 survive.

IN THE CONTROL ROOM:

ASSISTANT DIRECTOR
 Should we cut now--

EVERYONE ELSE
 No!

ON STAGE:

Steve's glare is FIXED on one point in the room.

STEVE
 But there is one person among us
 who has gamed the system. Who has
 figured out how to turn it inside
 out and turn us against each other.
 He's a man many of you revere, but
 a man who laughs behind your backs
 as he destroys careers and lives...

REVERSE TO SHOW that Steve is talking DIRECTLY TO TOM HANKS,
 seated at the front and center table.

STEVE (cont'd)
 And that man is. Thomas. Jeffrey.
 Hanks.

More gasps as ALL EYES TURN TO TOM HANKS.

STEVE (cont'd)
 Admit it, Tom. You set me up. You
 set us all up.

IN THE CONTROL ROOM

The directors and crew are spellbound!

DIRECTOR
 Get a camera on Hanks!

A camera finds Hanks in the crowd.

BACK TO HANKS:

Hanks stays seated with a big Tom Hanks smile on his face,
 shrugging and shaking his head. *Can you believe this guy?*

BACK TO STEVE:

SECURITY walks onto stage.

STEVE

Oh come on, everybody! You don't see it? He's been manipulating us all for years! He sent the Wong Brothers after me!

Hanks rolls his eyes.

TWO GUARDS reach Steve and grab him. Steve tries to shake loose, but they're huge and they subdue him.

The Hollywood elite boo Steve louder.

STEVE (cont'd)

You can't let him get away with this!

OFF STAGE

Jeanie looks on in the wings, concerned.

JEANIE

Oh no, they don't believe him.

INT. HELAINE'S HOUSE - SAME

Helaine clutches Larry's hand.

HELAINE

Oh Steven.

INT. SEGAL HOUSE - SAME

Jason and Marjorie watch.

JASON

(concerned)

What's happening, mom?

MARJORIE

It's called a snuff film, honey.

EXT. TOM SELLECK'S YACHT - SAME

Selleck, Dagger and Barbed Wire lean in, nervous.

TOM SELLECK

Fuckin' *they*.

INT. BEVERLY HILTON - ON STAGE - SAME

As security pulls Steve off, FROM STEVE'S P.O.V. we see A MAN, obscured by the stage lights, stand up from a table.

MAN

Everything Steve said is true!

The whole crowd turns. The security guards stop.

IN THE CONTROL ROOM

DIRECTOR

Who was that? Get him on camera!

The cameras search the crowd and find him.

It's TED DANSON.

TED DANSON

Steve, Tom Hanks was the one who told me that rumor about you and Leonard Nimoy's wife sleeping together--

STEVE

--Which is a lie!--

TED DANSON

--Of course it's a lie! You're Steve Guttenberg! The nicest man in Hollywood! I didn't believe it at the time, but I let Tom manipulate me with his *Hanksiness*.

WOODY, sitting at Ted's table in Steve's tux, looks up at Ted with pride.

TOM HANKS

My Hanksiness?

TED DANSON

I'm truly sorry, Steve. I hope you find it in that heart of gold to forgive me.

(to the crowd)

Believe Steve Guttenberg, people!
Tom Hanks is a scourge on Hollywood!

RON HOWARD, sitting next to Hanks, nudges him.

RON HOWARD

You have to say something, Tom.

Hanks stands up. All eyes turn to him and collectively wait with anticipation. Then he puts his hands out and says:

TOM HANKS
You got me, Steve.

The crowd erupts with loud gasps and chatter.

IN THE CONTROL ROOM:

DIRECTOR
Holy shit! He admitted it! Hanks
admitted it!

INT. HELAINE'S HOUSE - SAME

HELAINE
What?! What did he say?!

LARRY
He said Steven got him!

Helaine and Larry hug and fall off the couch.

QUICK CUTS OF: SELLECK, ROURKE, WINSLOW and others
celebrating Hanks' admission.

BACK TO HANKS:

Hanks casually walks on stage. He grabs a microphone.

TOM HANKS
I'm guilty. Guilty of protecting the
industry I hold so dear from the
likes of people like you, Steve
Guttenberg! You want to do your
Police Academies, your *Short
Circuits*, your *Spaceballs*.

From the crowd BILL PULLMAN stands up.

BILL PULLMAN
That was me, Tom!

TOM HANKS
And isn't that my exact point, Bill?
You're interchangeable parts! Nice
heads of hair capable of spitting
out words Hollywood writes for you
like so many *puppets*! And that's
fine, as long as you *stay outta my
way*.

(MORE)

TOM HANKS (cont'd)
 When you come at Hanks, you're
 coming the at soul of cinema and I
 will *not* stand idly by and let the
 Bill Pullmans--

BILL PULLMAN
 What did I do?!

TOM HANKS
 And the Steve Guttenbergs of the
 world destroy the industry I built!

STEVE
 Built?! Movies have been around for
 100 years and they'll be around for
 1000 more! You think you're bigger
 than that! No, sir! No, you are not!

Steve locks eyes with Jeanie, who nods.

STEVE (cont'd)
 You're not bigger than any of us.

ANGLE ON Barry.

STEVE (cont'd)
 Not the director who mortgages his
 house to make his passion project.

ANGLE ON Woody.

STEVE (cont'd)
 Not the actor who sleeps on his
 pal's couch waiting for his big
 break.

ANGLE ON Jeanie.

STEVE (cont'd)
 And not the brilliant screenwriter
 who finds inspiration in *Cocoon*.

ANGLE ON Ron Howard, who nods in agreement. Hanks sees this
 and dies a little inside.

STEVE (cont'd)
 You can try to tear us down, Tom,
 but you won't succeed because we
 make *movies* and movies are *forever*.

The audience bursts into SPONTANEOUS APPLAUSE for Steve.

INT. MICHAEL WINSLOW'S HOUSE - SAME

Winslow smiles and nods.

MICHAEL

Now that's an iconic performance.

BACK TO:

INT. BEVERLY HILTON - STAGE - SAME

THE SECURITY GUARDS unhand Steve and turn to Tom Hanks, but Hanks THROWS one Judo-style and GRABS HIS GUN!

TOM HANKS

No! Hanks is forever!

FROM THE CROWD

Woody sees the gun and BREAKS FOR THE STAGE as some rush out of the room and others take cover under their tables.

ON TO THE STAGE

Hanks aims the gun at Steve.

TOM HANKS (cont'd)

You know, Steve, 10 years ago, a director said to me something that I'll never forget. He said that I remind him of

(gross)

A poor man's Steve Guttenberg. Now, can you think of anything *stupider*?

STEVE

(dead serious)

Yeah, you pointing a gun at me on national TV, Tom.

TOM HANKS

(with a shrug)

Stupid is as stupid does, Steve.

As he's about to fire, Jeanie TACKLES him.

But - BANG! - Hanks GETS ONE ROUND OFF.

Woody reaches the stage and THROWS HIMSELF towards Steve, tackling HIM to the ground.

THUD!

Woody's hit!

WOODY

He shot me. Tom Hanks shot me.

Woody looks back over his shoulder. We track down his body to see the bullet hole... in the sole of his shoe.

WOODY (cont'd)

In the foot! Tom Hanks shot me in the dang foot!

STEVE

Hang in there, Woody! I got you.

WOODY

I'll be just fine, boy.

They look over, where three more security guards have tackled Hanks to the ground.

Jeanie runs to Steve and Woody to help them up.

Together, the three soak in a raucous applause from the Golden Globe crowd.

CUT TO:

EXT. BEVERLY HILTON - MOMENTS LATER

Steve and Jeanie walk beside a gurney pushing Woody among a crowd of celebrities, fans and reporters.

Steve Tisch and ANOTHER MAN run up to Steve.

TISCH

Steve! Steve!

STEVE

Mr. Tisch.

TISCH

I have someone who is dying to meet you. This is Robert Zemeckis. He's directing *Forrest Gump*--

ROBERT ZEMECKIS

And I think you'd be perfect for the title role, Steve.

TISCH

I'll call you tomorrow, okay?

STEVE
Okay, Mr. Tisch.

They keep walking with Woody towards the ambulance when Barry Levinson approaches Steve.

BARRY
Steve. I'm just--

Barry clutches Steve.

BARRY (cont'd)
So sorry.

STEVE
It's okay, Barry. How would you
have known?

BARRY
I nearly cost you your career and
you're still making excuses for me.
You're too good, you know that?!

Barry kisses him on the cheek.

BARRY (cont'd)
Stay that way!

They reach the ambulance and stand by as they roll Woody in.

STEVE
Woody, I'm sorry, man.

WOODY
Don't be sorry. I always said I'd
take a bullet for ya. I'm just
happy I got the chance.

STEVE
I love you, buddy.

WOODY
Love ya, too.

Ted Danson runs up to Woody.

TED DANSON
You hang in there, Woodman.

Woody gets rolled in.

TED DANSON (cont'd)
There's a real hero.

Steve nods. Then he looks up at Ted.

STEVE

Thanks for standing up for me.

TED DANSON

It was the right thing to do.

Danson puts out his hand. Steve shakes it.

TED DANSON (cont'd)

Whaddya say we start over? How
'bout you, me, Selleck and Nimoy
hit the links on Friday?

STEVE

I always liked that foursome.

TED DANSON

(with a wink)

So did audiences around the world.

(then)

I'm gonna ride with Woody if you're
okay with it.

STEVE

You should.

TED DANSON

And you? You should enjoy your
moment.

Ted goes to get in the ambulance. Steve gets mobbed by celebrities, fans and the media. Steve turns to Jeanie.

JEANIE

You're the biggest star in
Hollywood, Steve. What are you
going to do now?

STEVE

I'm gonna do whatever I can to get
your brilliant screenplay produced.
I have just one note.

JEANIE

What's that?

STEVE

The cowboy? Can we change his name
to Woody?

Jeanie smiles and nods. They hug as we pull back on the scene, then--

FADE TO BLACK.

FADE IN:

INT. STEVE'S HOUSE - TIMELESS

We're behind Steve as he walks through his house. He's wearing a tuxedo. He ENTERS HIS STUDY.

INT. STEVE'S HOUSE - LEATHER AND MAHOGANY STUDY - SAME

Still seen from behind, we see Steve pull the BOTTLE OF WINE off the wall. He sits down and cracks it open. He puts the bottle of wine onto his coffee table NEXT TO AN OSCAR.

The inscription on the Oscar reads:

BEST ACTOR

STEVE GUTTENBERG

"YOU ARE MY FRIEND"

2019

We pull back to reveal that this isn't the Steve we've followed thus far. This is PRESENT DAY STEVE GUTTENBERG (59, still has his Hollywood looks, though a bit weathered by the decades spent there).

He looks straight ahead at something we can't see. We hold for several moments, taking in every contour of his face.

Directly behind him, a door opens and a figure walks in, but Guttenberg keeps looking straight ahead.

The figure stops behind him. She leans over and rests her arms on his shoulders tenderly. Then she leans in and places her face next to his.

It's RITA WILSON.

RITA WILSON

What are you thinking about, Steve?

GUTTENBERG

I'm thinking, if I turned left instead of right, just once, we'd never have all this.

RITA WILSON
 Luckily for us, you always turned
 right.

Rita smiles. Guttenberg nods. Rita stands up.

RITA WILSON (cont'd)
 Come on, let's go. Your guests are
 waiting. And President Clinton just
 arrived.

STEVE
 Let her know I'll be right out.

Rita exits, and we REVERSE to show what Guttenberg's been
 looking out.

PAN ACROSS THREE WALLS OF HOLLYWOOD MEMORABILIA, POSTERS AND
 PHOTOS FROM **GUTTENBERG'S POST-1992 CAREER:**

- Posters of Guttenberg in *Forrest Gump*, *Apollo 13*, *Da Vinci Code*, *You've Got Mail* and others.
- A gray-bearded Guttenberg with Barkhad Abdi on the ship in *Captain Phillips*.
- A picture of a super skinny Guttenberg from the *Castaway* production and the actual WILSON.
- Guttenberg as DAVID S. PUMPKINS flanked by the two SNL skeletons.

And more.

Guttenberg stands up. On the wall behind him, we see the
 posters and memorabilia from all of his pre-1992 movies.

As Steve walks out, we see three final artifacts:

1. The mount from which he pulled this bottle of wine with
 the inscription: "Dear Steve, Save this for when you win your
 next Oscar. Love, Barry"
2. Guttenberg's Best Actor Oscar for 1994's *Forrest Gump*.
3. A present day picture of Guttenberg and Woody Harrelson
 (both in *Star Wars* costumes), with Jeanie and an elderly
 couple - presumably her grandparents - on the set of a *Star
 Wars* movie. Jeanie's DIRECTOR'S CHAIR is visible in the
 picture.

Guttenberg shuts off the lights and exits.

END OF MOVIE