

Untitled Chris Rock Movie

Written by
Chris Rock

Rev. 5/2/13

FADE IN:

SUPER OVER BLACK SCREEN:

"In the future everyone will be world famous for fifteen minutes." - Andy Warhol 1968

"Who the hell shit on my floor?" - Flavor Flav 2006

We hear the opening chords of "Niggas in Paris" by Jay-Z and Kanye West.

DISSOLVE TO:

1 EXT. COLUMBIA UNIVERSITY NYC - DAY 1

OPEN ON a sign that reads "ANDRE ALLEN AT THE SYLVIA PLATH AUDITORIUM."

CHARLIE ROSE (V.O.)

In 1992, Time Magazine voted tonight's guest one of the funniest people in America. In the late nineties he hit big with a string of blockbusters movies including "Hammy and the Bear," which grossed over two billion dollars world wide.

INSERT: a "Hammy and the Bear" MOVIE POSTER. A CROWD CHEERS LOUDLY.

2 INT. LECTURE HALL - DAY 2

STUDENT ONE (White, 22) is at the microphone.

STUDENT ONE

Is it true that in order to be a comedian you have to be sad and depraved inside?

We meet our star, ANDRE ALLEN (Chris Rock).

ANDRE

No, no. That's what you need to be an acting student.

LAUGHTER.

JUMP CUT TO:

3 INT. LECTURE HALL - DAY 3

STUDENT TWO (Black, male, 20) is at a microphone.

STUDENT TWO

When you were in school, were you
the class clown?

ANDRE

No. I was the only Black kid in
school. I was more like the class
rodeo clown. Everyday I would run
around and hope the White Bull
didn't trample my Black ass to
death.

The crowd LAUGHS.

4 INT. POLICE STATION - DAY 4

A documentary-style interview with JEFF (Italian, cop,
40s). CHRYON: Classmate.

JEFF

Sure we called him nigger. It
wasn't personal. We were kids.

FEMALE VOICE (O.S.)

When did you call him nigger?

JEFF

Pretty much all the time. When he
got to school, we'd say: "Morning
Nigger."

A BLACK COP overhears and cuts Jeff a look.

BLACK COP

You better watch that shit.

5 INT. LECTURE HALL - DAY 5

CHARLIE ROSE

And after some well documented run-
ins with the law due to his battle
with alcoholism -- do you still
have to wear the monitor on your
ankle?

6 EXT. STREET - NIGHT - FLASHBACK 6

A shirtless DRUNK ANDRE ALLEN struggles as THREE COPS bring him to the ground.

ANDRE (V.O.)
Yes, for another six months.

7 INT. LECTURE HALL - DAY 7

STUDENT THREE (Indian, female, 18) is at the microphone.

STUDENT THREE
Are you ever going to do stand-up again?

ANDRE
I think about doing it sometimes, but I gotta say there's no feeling like the day your movie comes out and you're hiding in the back of a packed theater, watching people enjoy themselves.

JUMP CUT TO:

8 INT. MOVIE THEATRE - DAY 8

People are laughing in a packed movie theatre. We see ANDRE, smiling and hiding out in the back, with a THEATRE MANAGER.

JUMP CUT TO:

9 INT. LECTURE HALL - DAY 9

CHARLIE ROSE
And this weekend is big. You can see him play Haitian revolutionary, Dutty Boukman in his new movie "Revolt."

10 EXT. CAR - NIGHT 10

ANDRE and ERICA get out of a car, as a swarm of paparazzi take pictures.

CHARLIE ROSE (V.O.)
And you can also see him getting married to reality star Erica Long on Bravo and The E! Channel.

11 INT. LECTURE HALL - DAY 11

CHARLIE ROSE
Please welcome--

12 EXT. MAYBACH - EARLIER THAT DAY (FLASHBACK) 12

A Maybach drives down the highway.

13 INT. MAYBACH - EARLIER THAT DAY (FLASHBACK) 13

MUSIC CUE: "RUDE BOY" by Rihanna plays on the radio.

Andre is on a call doing movie press as we see the top of a woman's head going up and down, obviously giving Andre head.

ANDRE
(into phone)
Yo, what's up?! This is your boy
Andre Allen and when I'm in
Atlanta I listen to V103 and don't
forget to see my new movie
"Revolt" on Friday!
(then)
Okay, thanks... When's the next
one?... Call me here. Come on,
baby, stop. I love it, but I
gotta work.

Just then a head comes up and we meet his fiancée, ERICA LONG (Black, early 30s, beautiful, glamorous, expensive). She kisses him.

ERICA
I'm going to miss you in L.A. I
hate sleeping without you.

ANDRE
I hate jerking off and going to
sleep without you, too. Come
here.

They kiss again.

ANDRE (CONT'D)
Babe, let's run away. We can go
to Vegas and do it tonight.

ERICA
I think you're forgetting there's
a wedding.

(MORE)

(CONTINUED)

13

CONTINUED:

13

ERICA (CONT'D)

We're getting married on my show, remember? It's kind of a big deal.

ANDRE

I'm not talking about getting married. I'm talking about the wedding.

ERICA

Hey, when we picked this date your movie wasn't coming out 'til next year.

ANDRE

And then they pushed it up. It sucks because now nobody is paying attention. Everything is about the wedding.

ERICA

Oh, poor baby. Am I supposed to feel sorry for you? Mr. Head in Your Maybach? Don't blame the wedding. If you did a comedy they'd pay attention.

ANDRE

Well, I'm not doing one. And I'm sick of people asking me for tickets to my wedding like it's a show.

ERICA

You got any gum?

He gives her some gum.

ERICA (CONT'D)

(soothing)

Thanks... I know it seems like it's over the top, but once we walk down that aisle it's going to feel like we're the only two people in the world.

14

EXT. AIRPORT/MAYBACH - CONTINUOUS

14

MUSIC CUE: "RUDE BOY" by Rihanna ends.

Erica and Andre step out of the car and we see two camera OPERATORS and Erica's manager BENNY BARNES (White, handsome, 30s).

(CONTINUED)

They are now on Erica's reality show. (NOTE: Some of this will be shot in video.) While this is going on, a PA is unloading a ton of BAGS from a trailing van. Erica oversees this, signs autographs and takes pictures with fans.

FEMALE FAN ONE

Erica, I love you! I watch you every week.

ERICA

Thanks. I appreciate the support.

FEMALE FAN TWO

My aunt gets her hair from the same place you get yours!

BENNY

Andre, we need you to get out on the other side and exit again. It's for the show.

ANDRE

Fuck you, Benny. I'm not on the show?

BENNY

Yes, you are. You're just not getting paid. It's not too late for me to get a camera crew to follow you around today. It could be good TV.

ANDRE

You know, if I hit you with a brick that'd be good TV, too.

BENNY

Okay. Get out on the other side of the car and hit me with a brick. Hurry up.

Erica approaches them.

ERICA

Guys. Play nice.

(to Andre)

Remember, honey, you have to pick up your tux, get the rings, get a haircut--

BENNY

And don't forget about the Bachelor party. I'm glad we're filming that.

(CONTINUED)

ANDRE

It's not a real bachelor party.
They're giving out gift bags.

ERICA

Yeah, I know, we got some good
sponsors. I'll see you tomorrow.

ANDRE

Okay. I'll see you.

He starts to walk back to the car.

ERICA

Hey, where's my kiss?

Andre looks at the FANS waiting for autographs and
pictures.

ANDRE

Can we go back in the car, get off
camera?

ERICA

"Off camera"? There's no such
thing. Come here.

Erica walks over and gives Andre a big kiss as the crew
and FANS watch and record.

ANDRE

Call me when you land. Love you.

ERICA

Love you, too.
(to the crew)
You get the sound on that? How
are we on shadows?

15 INT. LECTURE HALL - DAY

15

STUDENT FOUR (White, male, 29) is at the microphone.

STUDENT FOUR

Do you still consider yourself a
hip hop comedian?

ANDRE

A little bit. When I said that I
said it because I just loved the
freedom rappers have. They can
say and do whatever they want.
Look at Rick Ross walking around
with no shirt on.

(MORE)

(CONTINUED)

15

CONTINUED:

15

ANDRE (CONT'D)

At any other job he'd have to cover up. But he's a rapper so he can be fat, not just fat, fat and topless. Have you seen his chest? He might be the first rapper to die of breast cancer. But I love him because he's free. Elton John can't walk around with no shirt on screaming "Tiny Dancer, bitch." He can't do it.

JUMP CUT TO:

16

INT. LECTURE HALL - A LITTLE LATER

16

CHARLIE ROSE

Can you tell us which rappers had the most influence on you?

ANDRE

That's a hard one. There are so many. If I had to pick one I'd say Method Man, he'd be like--

(raps)

Even when the skies were gray /
You would rub me on my back and
say / "Baby it'll be okay" /
Now that's real to a brother like
me, baby / Never ever give my
pussy away--

STUDENTS

(rap)

--and keep it tight, aight!

ANDRE

(raps)

And I'ma walk these dogs so we can
live / In a fat ass crib with
thousands of kids / Word life, you
don't need a ring to be my wife /
Just be there for me and I'ma make
sure we / Be livin' in the fucking
lap of luxury / I'm realizing that
cha didn't have to fuck with me /
But cha did, now I'm going all out
kid / And I got mad love to give,
you my nigga!

Charlie Rose and the crowd LAUGH.

17 INT. BACKSTAGE LECTURE HALL - DAY

17

Andre walks off stage. His security guard-slash-assistant, SILK (burly, Black guy) appears by his side and goes over his itinerary as FANS vie for his attention. We see their slightly distorted images from his POV.

A WOMAN FROM SCHOOL approaches.

WOMAN FROM SCHOOL

Thank you again for coming. You know, we have a fundraiser every year for the Black reptiles at the Bronx Zoo. If you would host our event I think it would mean a lot to the reptiles of color.

ANDRE

I'd love to. Just have somebody call my agent.

WOMAN FROM SCHOOL

Oh, thank you.

FAN ONE (White, nerd) approaches.

FAN ONE

Mr. Allen, I'm doing a documentary on Elmore Luther King. Martin's illegitimate half brother. People say Martin stole a lot from him. Evidently, he had dreams, too--course, he didn't have the benefit of getting shot.

Now FAN TWO steps up.

FAN TWO

I met you about sixteen years ago on fifty-fourth street. I was walking my dog. I had on a green shirt. I said "hi" and you said "hi" back. Remember that?

ANDRE

I do! Hey, Green Shirt. How's your dog?

FAN TWO

He's great. Please make another "Hammy."

(CONTINUED)

ANDRE

Hey, please buy another green shirt.

(to Silk)

Where's the car?

SILK

He went to get gas. We thought you'd be on longer. He said ten minutes.

ANDRE

Now it's gas. It's always something with this guy.

SILK

I know. Remember, you have a lot of errands. Plus, I know you want to stop by a couple of theaters and see how the movie is playing before you leave.

A WOMAN walks by in the crowd. Silk notices.

SILK (CONT'D)

Ooh, look at that one right there. You know I like 'em big.

ANDRE

Yeah. We all know. We'll hit some theatres tonight when it's packed.

SILK

Before I forget, Erica wants you to wear your red shirt when you get off the plane. They're sending a camera crew to meet you.

ANDRE

Red shirt? Are they scared they're not going to find me amongst the sea of niggas getting off private jets?

SILK

Want me to get the shirt?

ANDRE

I'm not wearing the shirt.

SILK

Okay. Well, your next interview is waiting.

(CONTINUED)

ANDRE

I thought I was done until the junket.

SILK

Charles just texted me and said tracking's soft. The Haitian Revolution is a hard sell. I'm telling you, everyone at the barber shop just wants you to do something funny.

ANDRE

Tell them to get their hair cut. I don't feel like making funny movies anymore. I don't feel funny. I watch the news and all I see are school shootings, AIDS, Haiti, Tsunamis, global warming, Haiti. I just want to do something different.

SILK

You said Haiti twice.

ANDRE

So what? I'm glad I said it twice. Someone besides Sean Penn needs to say it twice.

SILK

Okay, Black Bono, I get it. Save it for your interview with Vice.

ANDRE

Vice? VICE? Fuck Vice!

SILK

Come on, you act like you never had a bad review before.

ANDRE

I can take one, but Damn...

He opens up his wallet and unfolds a piece of paper.

ANDRE (CONT'D)

(reads)

"I took Andre Allen seriously, until he took himself seriously. If James Baldwin knew that this movie would get made, he surely would have stabbed himself to death with his own pen."

(MORE)

(CONTINUED)

17 CONTINUED: (3)

17

ANDRE (CONT'D)

(to Silk)

Why? WHY? What did I do?

SILK

That was Nick Davis. You know
that's what he does.

ANDRE

But he won't show his face. Fuck
him. That wasn't about the movie.
That was personal. He's been
ripping my shit apart for years.

SILK

Well, this is a chick. Totally
different. She's got nothing to
do with Nick. I'm pretty sure
she's a fan.

ANDRE

Get Charles on the phone.

Silk dials as T-SHIRT GUY approaches.

T-SHIRT GUY

Hey, man, I'm doing a clothing
line to protest the genocide in
Rwanda. Can you take a picture
with my shirt?Andre looks at the shirt. It says "SHIT." Silk hands
Andre the phone.

ANDRE

(into phone)

Charles, we got a problem.

Andre walks out of the building. Intercut between:

18 INT. CHARLES'S OFFICE/EXT. LECTURE HALL - DAY

18

We see the initials "UTA" on the wall in the background
and a "Hammy and the Bear" poster. At his desk is
Andre's agent, CHARLES. While they speak, AGENTS keep
passing by Charles' door.

CHARLES

Before you say anything. Heidi
Klum wants tickets to your
wedding. Any left?

ANDRE

It's a wedding. There are no
tickets, we sent invitations.

(MORE)

(CONTINUED)

ANDRE (CONT'D)

I don't even know her. Tell her
I'm on Seal's side.

CHARLES

I'll just say it's booked.

ANDRE

Charles, I really have a problem.

CHARLES

You got a problem? I'm the only
Black agent here. Tom Cruise came
by the office yesterday, did
anybody call me to meet him? Did
anybody email me, text me? No.
And these are the good White
people, not the Klan or the Tea
Party. These are liberals.

ANDRE

Charles, can we talk about me for
a second?

CHARLES

You have to do it. I don't want
to hear it. I had to call in a
favor to get this interview. They
promised they'd leak excerpts
early. You need a little more
movie heat.

ANDRE

They trash everything I do!

CHARLES

Not the funny stuff. Let it go.
You've gotta do this. Your last
two pictures died. You're getting
a bad rep with the studios.
They're saying you don't get out
there and sell it. If you keep
that rep it doesn't matter who
your agent is, nobody will be able
to get you a job.

ANDRE

You think the wedding is hurting
it?

CHARLES

Are you kidding? The wedding is
the hottest thing you got going
right now.

(CONTINUED)

ANDRE

Alright. I'll give Vice fifteen minutes.

CHARLES

They wanted two days. I got it down to six hours.

ANDRE

Six hours?! I don't like spending six hours with people I like.

CHARLES

You don't have to talk for six hours. She watched the interview. She's gonna trail you for the rest of the day. She should be there by now.

ANDRE

Fine.

Andre hangs up.

19 INT. CHARLES'S OFFICE - CONTINUOUS

19

Charles hangs up. He sees more AGENTS and ASSISTANTS walk by. Charles stops the MEXICAN JANITOR.

CHARLES

Excuse me. What's going on?

JANITOR

Ben Stiller is in the conference room.

Charles grabs his jacket and runs out of the office.

20 EXT. LECTURE HALL - CONTINUOUS

20

Andre checks his phone.

CHELSEA (O.C.)

How'd it go with Charlie Rose?

Andre turns to CHELSEA BROWN (Black, 20s, attractive, vintage, downtown N.Y.C. funky). She holds out her hand.

CHELSEA (CONT'D)

Chelsea Brown.

ANDRE

From Vice?

(CONTINUED)

CHELSEA

Yes, from Vice.

ANDRE

"How did it go?" Are you a real journalist or like Miss Detroit? I thought you were supposed to be watching.

CHELSEA

I just found out I was doing this. Sorry if I'm late. Are you excited about the wedding?

ANDRE

You're doing a piece on my movie, right?

Andre walks to the car with Chelsea and entourage following.

CHELSEA

Yes, right. I'm a big fan of your stand-up. I just want to thank you for doing the interview--

ANDRE

Why, because your boy Nick Davis said he wouldn't see my movie if it was playing in his glasses?

Chelsea goes through her bag.

ANDRE (CONT'D)

You had six hours. You're a half hour late. I'd get busy if I were you.

CHELSEA

Okay. But I have to go home first.

ANDRE

What? What's going on?

CHELSEA

The magazine just called me. I don't have my recorder. I can't do an interview without it.

ANDRE

You know, you can take notes on your phone.

(CONTINUED)

CHELSEA

You don't understand. I do all my interviews with this. It's my thing, sorry. Come on. It'll just take a second.

ANDRE

I don't have time.
(to Silk)
Is the car ready?

SILK

Yeah. He just pulled up.

CHELSEA

You know, I don't live far from here. If I could just run up...

ANDRE

I don't think you heard me, I don't have time for this...

21 EXT. CHELSEA'S APARTMENT BUILDING - ESTABLISHING 21

The Maybach idles at the curb. Silk leans on the car and talks to a large woman.

SILK

Yeah, I just got it. Wanna go for a ride?

22 INT. CHELSEA'S APARTMENT - DAY 22

ANDRE

(into phone)
Come on, Chicago support the Revolution!... In theatres now.

Andre, on the phone, looks at photographs on the wall of Black kids playing in the street: jumping rope, etc. He looks out the window and checks on the car.

BACK TO: Andre in the apartment.

ANDRE (CONT'D)

(into phone)
What time is the next one? ... OK.

He hangs up and looks around.

ANDRE (CONT'D)

You take these? They're good.

(CONTINUED)

CHELSEA (O.S.)

I do photography on the side. I
do a little music on the side. I
do a little poetry on the side.

ANDRE

It's important to make sure you
never get too good at any one
thing.

(then)

I'm docking this against your
time.

CHELSEA (O.S.)

Okay. I'm almost done. I just
need to change. I'm going to
surprise my boyfriend tonight.
It's his birthday.

ANDRE

No problem. Thanks for letting me
tag along.

(then)

Hey, you know, I don't know you, I
don't know your boyfriend. But a
word of advice, never surprise
anyone because anything could
happen.

Andre looks through her books and notices: "Cinderella,"
"Confessions of an Ugly Stepsister," "The Truth Behind
Cinderella's Tale," "Collected Cinderella Stories," "The
Cinderella Project."

CHELSEA (O.S.)

What do you mean "anything"?

ANDRE

Anything. I call my mother before
I come over. I don't want to walk
in and catch her hugging on
another kid. I'd be devastated...
Could you hurry up?

A young girl (GRACE, 10) walks in from the back room,
dressed in princess gear.

GRACE

Hi. Are you going to marry
Princess Erica on TV? I hope you
got a prenup.

ANDRE

Prenup, Princess? How old are you?

(CONTINUED)

GRACE

My mother told me not to tell
anyone my age because she doesn't
want people to know how young she
was when she had me.

ANDRE

(calls out)
Hey, did you have a baby when you
were 10?

Just then Chelsea's MOTHER (mid 60s) enters holding a
magazine.

GRANDMA

Grace, get back in here--
(then)
Oh, hi. I'm Gladys, Chelsea's
mother. Wait til I tell the
ladies at church I met Hammy. Are
you ready for the big day?

ANDRE

Yeah, I'm ready. Princess Grace
just asked me the same thing.

GRANDMA

Well, we'll be watching.
(then)
Come on, Grace. Finish your
homework.

Grace exits.

ANDRE

What are you reading?

GRANDMA

Reading?

ANDRE

Yeah. What are you reading?

Andre points to the magazine she's carrying.

GRANDMA

Oh this. It's "Cosmo." Ever
since my husband died it's been
hard to date. The guys my age
want young girls. I hear that
being a cougar is a big thing but
I can't find nobody that wants to
be couged.

(then)

(MORE)

(CONTINUED)

22 CONTINUED: (3)

22

GRANDMA (CONT'D)

So I read this stuff to try to
better understand men. Listen to
this, men love it when you...

Chelsea comes out still in jeans, but now she is in
heels. Andre takes in the transformation.

CHELSEA

Okay, enough of the "Cosmo," guys.

GRANDMA

What's wrong? I thought you wrote
that one.

CHELSEA

Mom.

ANDRE

Get out of here. Now that's real
journalism.

Andre takes the magazine.

GRANDMA

Sorry. I didn't know it was a
secret.

Grandma exits.

ANDRE

(reads)

Shakara Simmons? Is that your
stripper name?

CHELSEA

I don't like to use my real name
for the trashy stuff. I've
written a few articles for them.

(then)

I got my Flip. We can go now.

She holds up an OLD FLIP CAMERA.

ANDRE

Wow. I used to tape my stand up
with one of those. They don't
make them anymore.

CHELSEA

I know. Audio, video... It's
great. I got it at a flea market.

(then)

You like the shoes?

(CONTINUED)

ANDRE
Uh... they're okay. Can we go?

23 INT. CHELSEA'S APARTMENT BUILDING - HALLWAY - DAY 23

They walk down the hall toward the elevator.

ANDRE
So what's up with all the
Cinderella stuff?

CHELSEA
Oh, those are my daughter's.

ANDRE
A ten year old is reading "The
Cinderella Effect?"

CHELSEA
That one's mine.

Chelsea pushes the elevator button. They wait.

ANDRE
Don't you think it's strange for a
grown woman to still be into
Cinderella?

CHELSEA
Don't you think it's strange for a
grown man to still be into the
Yankees?

ANDRE
Yeah, but the Yankees are a real
baseball team. Not some silly,
made up, fairy tale bullshit.

CHELSEA
For your information, Grace is
working on a school project where
all the kids have to write their
own version of a fairy tale. Grace
wrote one that she called "The
Real Cinderella."

The elevator doors open and they step inside.

24 INT. CHELSEA'S BUILDING - ELEVATOR - CONTINUOUS 24

ANDRE
The Real Cinderella?

(CONTINUED)

CHELSEA

Yeah. According to Grace, Cinderella was born in 1769 on a plantation in Mississippi. She was born a slave and her mother was a slave who was sleeping with Massa. Was it consensual? Probably not.

ANDRE

But I'm sure it was easier than working in the hot ass field all day.

CHELSEA

Anyway, Cinderella was treated like the slave she was. She had to cook and clean and do everything for her sisters. One day there was a ball to meet a foreign Prince that everyone wanted to attend. But Massa's wife forbid Cinderella to go. So she waited until her step-mother and step-sisters left, then she snuck to the ball. And when she walked in, she was the prettiest girl there.

ANDRE

Well, everyone likes a mixed bitch.

CHELSEA

Stop it.

ANDRE

Hey, you know, it's the truth. You mix Black with anything and it's beautiful. You mix Black with cancer and they'd say, "that's the cutest tumor I've ever seen."

CHELSEA

Anyway. The Prince doesn't want to dance with anybody else. They were having a great time. But when she noticed her sisters leaving, she knew she had to go. But she also knew that she wanted to see the Prince again. So she did the one thing girls do when they want to see a guy again, she left something.

(CONTINUED)

24 CONTINUED: (2)

24

ANDRE

Oh, she left something.

CHELSEA

Yes she did. I helped her with that part.

The elevator stops, doors open.

ANDRE

Are we done with Quentin Tarantino's Cinderella yet?

25 EXT. STREET/INT. MAYBACH - DAY

25

The Maybach drives through Manhattan. Silk and the driver are in the front seat. Andre is on the phone plugging his movie. He finishes.

ANDRE

When's the next one?

SILK

(checks)
Portland in ten minutes.

CHELSEA

So, were you funny as a child?

ANDRE

Really? That's what you're going to start with? We had to go back to your apartment for that shit question?

CHELSEA

I know it's hard to believe but not everybody knows who you are.

ANDRE

I think anybody who goes on Vice knows who I am. Why don't you just fill in the blanks on the hack questions and go straight to something decent?

CHELSEA

Fine. How come you're not funny anymore? What happened and what's up with this wedding? Is it real, or some sham to get people to see another one of your bad movies?

Pause.

(CONTINUED)

ANDRE

Who the fuck are you? You don't know me. Look at you, you had your kid so young you traded food with her in the lunchroom and you're judging me? Teen Mom is judging me.

CHELSEA

You wanted good questions. You got 'em.

He looks at her like she's crazy. His cell phone RINGS. ON THE SCREEN, we see the word, "Erica." For the whole movie, we will see every text or incoming call appear on the screen.

ANDRE

I've got to take this. It's my sham fiancée.

ANDRE (CONT'D)

(into phone)

Hi, honey...

Erica is busy, as people prepare for the wedding. There are cardboard cutouts of celebrities in seats like you would see at a rehearsal for the Grammys.

ERICA

(into phone)

Hi. I'm at the church... We're doing the blocking. And I'm looking at headshots of flower girls.

(then, to Benny)

Uh-uh. This one has buckteeth.

ANDRE

(slightly confused)

Does my stand-in look as nervous as I am?

ERICA

Stop it. The whole thing looks great. How's the press been going?

ANDRE

It's okay when they ask me about the movie.

(CONTINUED)

ERICA

They just want to talk about the wedding?

ANDRE

You got it.

ERICA

(to Benny)

They're just asking about the wedding.

BENNY

(yells)

Of course they're asking about the wedding. It's the most interesting thing in your life.

ERICA

Benny, stop.

(then to Andre)

Did you pick up the tux?

ANDRE

Not yet. I'm running late. I got a reporter from Vice trailing me.

ERICA

Vice?! They totally trashed my show. It's not Nick Davis, is it?

ANDRE

No, no. Some bitch named Chelsea...Brown, I think.

Chelsea gives a fake dry smile.

ERICA

Well be careful. Benny and I are going to grab a bite then go to the hotel.

ANDRE

What do you mean, "go to the hotel?"

Benny grabs the phone.

BENNY

I'm going to drop her off at the hotel.

ANDRE

Okay that sounds better.

(CONTINUED)

Erica takes the phone back.

ERICA
Stop it, alright?

ANDRE
Okay. I'll call you when I get in
tonight. Love you.

ERICA
Okay. Love you. Oh, I forgot to
tell you, Heidi Klum's coming to
the wedding.

27 EXT. ARMANI ON MADISON AVENUE - INSERT 27

28 INT. STORE - MOMENTS LATER 28

Andre and Chelsea walk through the Men's Section, as they
are greeted by Maurice, the tailor.

MAURICE
Mr. Allen.

ANDRE
Maurice. Is it ready?

MAURICE
Almost. You should have called,
you could have come in through the
back.

ANDRE
That's okay. Let's get this over
with.

29 INT. ARMANI - PRIVATE TAILOR AREA - MOMENTS LATER 29

Andre, in his WHITE TUX, stands on a riser. We see pins
and clamps on the tux. Andre isn't wearing shoes.

A PRETTY SALES GIRL enters with two glasses of champagne.

SALESGIRL
Champagne, Mr. Allen?

ANDRE
Sure.

Andre watches closely as it pours into the glass. She
hands it to him.

(CONTINUED)

ANDRE (CONT'D)

Thank you.

He takes it and looks at it for a moment before he puts it down.

SALESGIRL

Miss?

Chelsea shakes her head "no." The Salesgirl leaves.

CHELSEA

Are you actually going to drink that, Mr. Ankle Bracelet?

ANDRE

I always say "yeah." Whenever you say "no" people want an explanation.

CHELSEA

Yeah, I'm the same way with meth. I just take it.

(then)

Is it true Erica got you clean?

ANDRE

Do you even know who and what the movie is about?

CHELSEA

The movie that's not going to do well and is definitely not funny, is called "Revolt". It's about Dutty Boukman. Dutty was a self-educated slave born in Jamaica and sold to a French plantation owner after he taught other slaves to read. Once in Haiti he was one of the leaders of the Haitian revolution where Haitian slaves rebelled and killed over fifty thousand whites. Yeah, dead white people! Successfully defeating the British and taking back their country. Dutty did not shut up and play nice.

ANDRE

No, he did not.

CHELSEA

I promise we'll get to it. But let's get some other stuff first. How long have you been sober?

(CONTINUED)

ANDRE

Sober? What do you know about
sober?

CHELSEA

What do I know about sober? What
don't I know? "God grant me the
serenity to accept the things I
cannot change, courage to change
the things I can--

ANDRE/CHELSEA

--and the wisdom to know the
difference."

Pause.

ANDRE

You in the program?

CHELSEA

Four years, Bitch!

Chelsea pulls out a chip and holds it up.

ANDRE

You ever drink cooking wine?

CHELSEA

That's kiddie stuff. How do you
think I got pregnant at 10? You
ever suck a tube of hand
sanitizer?

ANDRE

Get the fuck out of here.

CHELSEA

It's nothing but alcohol.

ANDRE

That's crackhead shit. In LA you
can't get a drink past two in the
morning, but you can get a limo
24/7. So I used to get a limo at
about three-thirty in the morning.
They'd come to my house, I'd get
in the back, take all the liquor
and tell the driver to get the
fuck outta here.

CHELSEA

You're the crackhead.

(CONTINUED)

ANDRE

A crackhead would have sucked the
driver's dick for ten bucks.

Maurice enters and hands Andre the SHOES. Andre puts
them on. He stands up.

MAURICE

What do you think?

Andre looks in the mirror and really takes in his wedding
tux. He turns very serious.

CHELSEA

You clean up well, Andre Allen.

ANDRE

Thanks. I look good for a
crackhead.

30 EXT. STREET/DEPARTMENT STORE - MOMENTS LATER

30

Silk is getting another LARGE GIRL'S number.

SILK

Ah shit, gotta work. I'll holla at
you later.

LARGE GIRL

Call me, Silk!

The Girl exits as Andre and Chelsea exit with a GARMENT
BAG. Silk is waiting for him with a phone.

SILK

Here you go. Cincinnati. They
just want a drop.

ANDRE

(into phone)

Yeah, I'm ready... What's up,
Cincinnati?! You ready for the
revolution?! In theatres
today!... The honeymoon?! Well,
the honeymoon and the revolution
will be similar because shots will
be fired. Okay, thanks a lot.

He hangs up.

ANDRE (CONT'D)

Damn... where's the car.

(CONTINUED)

30

CONTINUED:

30

SILK

He said he couldn't park here. We
got to meet him around the corner.

CHELSEA

So again, what got you sober? Was
it Erica?

They follow Silk.

ANDRE

Tell me why you got sober, Ms.
Hand Sanitizer.

CHELSEA

My mother, my kid. I don't know,
maybe I was tired of waking up
with strange dicks in my face.
Your turn.

Pause. He can't believe what she just said.

The car pulls up.

31

INT. MAYBACH - CONTINUOUS

31

CHELSEA

Come on. What was your worst?
What was your bottom?

ANDRE

Bottom? Drinking?! Sobriety?!
Comedy? What about my movie? I
almost wish you'd ask me about the
wedding.

CHELSEA

Do you want to talk about the
wedding?

ANDRE

No.

CHELSEA

Then give me something good.

ANDRE

Just google "Andre Allen drunk."
There's plenty of stuff out there.

CHELSEA

I already did. Two point four
million hits. Give me a story
nobody's heard.

(CONTINUED)

ANDRE

Give me one of your strange dick stories.

CHELSEA

I'll think about it.

ANDRE

Really?

SILK

Tell her about Houston.

ANDRE

I don't want to talk about Houston.

CHELSEA

What happened in Houston?

CUT TO:

SUPER OVER BLACK: 1997

32 INT. HOUSTON AIRPORT - FLASHBACK

32

A YOUNGER ANDRE already buzzed walks through an Airport Gate.

ANDRE (V.O.)

So I get off the plane in Houston, and I'm already buzzed. I'm expecting the comedy club to send a kid to pick me up but, to my surprise, I'm met by--

We see JAZZY DEE (45, very heavy, looks like Al Sharpton) wearing a green velour sweat suit waiting for him.

JAZZY DEE

Jazzy Dee, CEO of JD Enterprises. Welcome to Houston, my brother. We're promoting the show. I hope your flight was good. Tickets are a little slow because the hair show's in town. But don't worry we're going to have a big walk-up.

YOUNG ANDRE

How far is the hotel?

JAZZY DEE

About forty-five minutes. Bruce Bruce is already there.

(MORE)

(CONTINUED)

32 CONTINUED:

32

JAZZY DEE (CONT'D)

I just want you to know that this is my town, okay? Whatever you need, let me know. 'Cause I'm the mutherfucking man in Houston. Whatever you need. Anything. You want some coke, some smoke, weed, dust, bitches. Whatever you need, just let me know. 'Cause I'm the mutherfucking man in Houston. You got that? I'm the mutherfucking man in Houston.

33 INT. HOUSTON HOTEL ROOM - DAY

33

Jazzy Dee enters with the bags. Andre is behind him.

JAZZY DEE

See how I roll? No check in. They see my face and just give a nigga a key. I told you, I'm the mutherfucking man in Houston. I got you a suite, nigga. Check out the amenities.

YOUNG ANDRE

I like it, Jazz. Check this out, after I get dressed, why don't you come by and scoop me up? We can hit some clubs and promote the show.

JAZZY DEE

I like that you about your paper. I'll pick you up at eleven.

34 INT. NIGHT CLUB 1 (VERY R&B) - NIGHT

34

ANDRE (V.O.)

So we went to a couple of clubs, had a few drinks, handed out flyers, had the DJ announce the show a few times.

Andre, Jazzy Dee and Bruce Bruce are at the bar taking and drinking.

DJ 1

Yo! I want to give a shout out to Bruce Bruce and Andre Allen in the house!

35 INT. NIGHT CLUB 2 (RAVE-LIKE) - LATER 35

Andrea, Jazzy Dee and Bruce Bruce are with the DJ in the booth. Andre takes the mic.

YOUNG ANDRE

What up! This is Andre Allen!
Check me out tomorrow night with
Bruce Bruce at The Comedy Spot.

36 INT. NIGHT CLUB 3 (VERY RAP/HIP HOP) - NIGHT 36

DJ 3

We got the big Bruce Bruce and
Andre Allen in H-town!

Jazzy Dee, Bruce Bruce and Andre are in the VIP area. Andre is drinking straight from the bottle. Two very attractive Black GIRLS with blonde hair, RHONDA and TAMMY, are at the table.

ANDRE (V.O.)

And then we went to the VIP to
drink some more.

JAZZY DEE

See this is how I roll all the
time. Strictly VIP for me and my
Nigs, get it? I'm the
mutherfucking man in Houston. I
don't even know what it feels like
to be on the other side of the
rope. Sometimes I'm looking out
there and some fool will say, "Yo
Jaz, how can I get in the VIP?"
I'm like, get a better life,
nigga.

Everybody LAUGHS.

RHONDA

You crazy, Jazzy, we gotta make a
run. I'll talk to you later.
Bye, Andre. Bye, Bruce. See you
later. Beep me, Jaz.

A WAITRESS walks by.

YOUNG ANDRE

I better see you later.
(to waitress)
Excuse me, can we get two more
bottles please?

(CONTINUED)

BRUCE BRUCE

Take care, Ladies.

The Girls leave.

JAZZY DEE

See those two? They're going to come by the hotel later. I hooked both of y'all up. I got these bitches on lock. This is my town. I told you, I'm the mutherfucking man in Houston.

BRUCE BRUCE

Hey, man. I can't get down like that. My wife's family is from Houston. Those bitches might know one of her cousins or something.

JAZZY DEE

Oh, I understand. Cool. I'm glad to hear you give your wife that respect.

(to Andre)

But you in, right man? You can handle two, right?

YOUNG ANDRE

Hell yeah. Send them right over.

ANDRE (V.O.)

I seemed confident, but I never expected to see those girls again. What you have to understand is that when you're even a little famous, and that's all I was, people lie and exaggerate all the time.

37 INT. NIGHT CLUB - INSERT

37

PILL GIRL

Don't worry. I'm on the pill. I won't get pregnant.

38 INT. ALTERNATE NIGHT CLUB - INSERT

38

BLACK GUY

I just need to borrow ten grand. I'll never ask for money again.

39 INT. HOUSTON NIGHT CLUB - NIGHT

39

Andre nods his head and continues drinking and partying.

ANDRE (V.O.)
So forgive me if I thought he
might be exaggerating, but I was
hopeful.

40 INT. HOUSTON HOTEL ROOM - NIGHT

40

A slightly drunk Andre is in bed trying to sleep. We see him nod, then wake up. Nod, then wake up.

ANDRE (V.O.)
Anyway, I get back to the hotel,
drink some more, and get what I
used to call some ho sleep. That
horrible sleep you get when you
think there's a chance a ho may
come over. I'm sure there's a
female version of "ho sleep."

CHELSEA (V.O.)
No, we call it "ho sleep," too.

ANDRE (V.O.)
Anyway after a while, I pass out.
About three hours later I hear:

SFX: KNOCK KNOCK.

ANDRE (V.O.)
I open the door and it's the girls
from the club.

YOUNG ANDRE
Hey, what's up? I forgot about
you two.

RHONDA
Hey, Dre. What you got poppin' up
in here?

TAMMY
I can't wait to see your show.
Bruce Bruce is so funny. I'm
friends with his wife's cousin.
Do you have a minibar?

(CONTINUED)

40 CONTINUED:

40

YOUNG ANDRE

Yeah, I got a mini bar, and I got
some weed and room service is
twenty-four hours, so get whatever
you want.

JUMP CUT TO:

41 INT. HOUSTON HOTEL ROOM - LATER

41

ANDRE (V.O.)

So I got them some room service
and we drank a little.

JUMP CUT TO:

42 INT. HOUSTON HOTEL ROOM - LATER

42

Andre and the girls drinking champagne and eating.

ANDRE (V.O.)

And then we smoked a little.

JUMP CUT TO:

43 INT. HOUSTON HOTEL ROOM - LATER

43

Andre and the girls smoking weed.

ANDRE (V.O.)

And then we drank a little more.

JUMP CUT TO:

44 INT. HOUSTON HOTEL ROOM - LATER

44

Andre and the girls take shots.

ANDRE (V.O.)

And then we smoked some more.

JUMP CUT TO:

45 INT. HOUSTON HOTEL ROOM - LATER

45

Tammy uses an apple as a pipe.

(CONTINUED)

ANDRE (V.O.)
And before you know it...

JUMP CUT TO:

46 INT. HOUSTON HOTEL ROOM - MOMENTS LATER

46

Shots of various body parts in slow motion - ass, tits, a tattoo just over Rhonda's ass that says, "You are so lucky." Andre, Rhonda, and Tammy are naked and having sex in various positions.

ANDRE (V.O.)
We're fucking. I'm having sex
with two women and I can't believe
how good it feels! I'm doing
things only German porn stars and
Usher get to do. I can't believe
God has blessed me with these two
angels. And as they both go down
on me at the same time, I said to
myself:

YOUNG ANDRE
He really is the mutherfucking man
in Houston.

ANDRE (V.O.)
Then I heard a sound.

We hear the doorknob JINGLE.

ANDRE (V.O.)
I thought it was the maid, so I
yelled:

YOUNG ANDRE
(calls out)
Come back later.

ANDRE (V.O.)
But the door kept shaking so I
said:

YOUNG ANDRE
Aye, I didn't order any more room
service!

ANDRE (V.O.)
Just then the door opened and I
heard--

Jazzy Dee enters. Andre grabs a sheet and covers up like
he's frightened.

(CONTINUED)

JAZZY DEE

Well, well, well. What have we here?

YOUNG ANDRE

Yo, Jazz, I'm kind of busy here.

Jazzy Dee ignores Andre and strips, big gut hanging out.

CHELSEA (V.O.)

Oh my God. Were you scared?

ANDRE (V.O.)

Hell ya! I'm naked and a man just walked into the room and started undressing. My dick is gone. It looked like a button on a mink coat.

JAZZY DEE

(re: the Girls)

Wow. That looks good. Let me get some of that.

ANDRE (V.O.)

He says "let me get some of that" like it's a bucket of chicken. He grabs one of the girls and starts fucking her. He starts fucking her like a ragdoll! Just titties and weave shaking. And I'm forced to watch this four hundred pound man have filthy sweaty sex!

Jazzy Dee begins fucking Rhonda on one side of the bed.

JAZZY DEE

Take it, bitch. Take it, you bitch. You love it.

RHONDA

Yeah I love it, Daddy.

JAZZY DEE

What about you?

Jazzy Dee looks in the direction of Andre and Tammy. For a second, Andre thinks Jazzy wants him.

ANDRE

Me?

Then Jazzy grabs Tammy.

(CONTINUED)

JAZZY DEE
Come here, bitch.

Andre gives a sigh of relief.

ANDRE (V.O.)
I wanted to run away, but I was
naked.

As Andre watches terrified, we hear Jazzy Dee and girls
talk dirty.

CHELSEA (V.O.)
How did you feel?

Andre is shivering and cowering on the other side of the
bed while we see parts of Jazzy's fat body have sex with
the girls.

ANDRE (V.O.)
I was traumatized. These girls
that I thought were angels two
seconds ago are now the most
disgusting things I've ever seen.
I can't believe the devil has sent
these wretched bitches here.

CHELSEA (V.O.)
What did the room smell like?

ANDRE (V.O.)
Ass and smoked ribs. I still
can't eat ribs. But the most
disgusting part...

CHELSEA (V.O.)
Oh no.

ANDRE (V.O.)
Oh yes. He started to come.

JAZZY DEE
I'm coming.

Terrified, Andre puts his hand over his mouth.

RHONDA
Come in my mouth, Daddy.

TAMMY
I'm thirsty, Daddy. Give it to
me.

(CONTINUED)

JAZZY DEE

Take it all, bitch. Take every drop. Ah-ah-ah-ah-ah. Yeah, take it.

ANDRE (V.O.)

I thought that was bad enough until I heard the girls say:

RHONDA/TAMMY

(while gargling)

Thank you, Daddy.

Andre starts to cry.

YOUNG ANDRE

Ah-ah-ah-ha-ah. Nooooo!

Andre pulls the sheet over his head.

47 INT. HOUSTON HOTEL ROOM - NIGHT

47

Andre downs a drink then tries to lay down in the part of the bed that Jazzy Dee didn't touch.

ANDRE (V.O.)

So finally they leave. I assume it's to do coke. People get real stingy with their coke. So I'm just trying to get some real sleep and just as I drift off I hear:

SFX: KNOCK KNOCK.

Andre gets out of bed and looks through the peephole.

ANDRE (V.O.)

Now, I'm thinking maybe they left something. So I open the door.

Rhonda and Tammy are clearly angry.

RHONDA

Where's Jazzy?

YOUNG ANDRE

I don't know. I thought you guys went somewhere.

TAMMY

Yeah right, you don't know where your best friend Jazzy is?

(CONTINUED)

YOUNG ANDRE

Well, he's not really my best friend. I mean, I just met him today. Is there a problem? What's up?

RHONDA

Yeah, there's a fucking problem. Your friend said if we came over here and fucked you, we'd get a thousand dollars and now I can't find his ass.

YOUNG ANDRE

A thousand dollars? He didn't tell me that and even if he did, why would I pay you to fuck him? I'm nasty, but I'm not a freak.

TAMMY

Well, I don't give a fuck. If you don't get us some money real soon, I'm gonna yell rape up in here and your ass will go to jail. You hear me? You hear me?

YOUNG ANDRE

Listen, I don't know where he--

RHONDA

Rape! Rape! Help! Rape!
Please help! A Black rap
star is raping me.

TAMMY

Rape! Rape! I'm being
raped by a rapper! A
rapper is raping me!

Other room doors start opening. People stick their heads out.

CHELSEA (V.O.)

Oh my God. What did you do?

Young Andre is in the back of a squad car. He looks into the camera A LA EDDIE MURPHY in "Trading Places."

ANDRE

It's been twelve years and I still haven't been back to Houston.

CHELSEA

I don't blame you.

50 EXT. TIFFANY'S/FIFTH AVE. - LATER 50

Silk is shining the car as a BIG FEMALE COP walks by.

SILK
Officer, I'm a fugitive from the
law. Please arrest me.

51 INT. TIFFANY'S - LATER 51

Andre and Chelsea enter the store. Andre's on the phone
and looks around for someone.

ANDRE
(into phone)
Well don't worry, it's just the
matinees. People are still at
work. It's an adult movie. It
will be packed tonight.

He hangs up the phone.

ANDRE (CONT'D)
What are you talking about?

CHELSEA
Erica. Her whole life is on TV -
every boyfriend, every breakup. I
bet the network can't wait for her
to get pregnant. I can see it

ANDRE
She's not pregnant.

CHELSEA
I know she's not pregnant. If she
was, the whole world would know.

Chelsea's phone RINGS.

CHELSEA (CONT'D)
Excuse me.
(then into phone)
Hey...no I'm with Andre Allen.
Ew. No. That's gross. I'm just
doing an interview with him.

ANDRE
So now I'm gross?

CHELSEA
(into phone)
Okay.

(MORE)

(CONTINUED)

51

CONTINUED:

51

CHELSEA (CONT'D)

I've only got five minutes for
your drama... Excuse me for a
minute.

She moves out of earshot.

Andre spots WENDY (Latin, mid 50s, attractive).

ANDRE

Hi. I'm here to pick up my rings.
I'm kind of in a rush.

WENDY

They're right here, Mr. Allen.

She shows Andre the rings. Andre stares, picks them up,
then puts them back in the case. They are very gaudy.

ANDRE

Uh, excuse me. I think you made a
mistake. These aren't the rings
we picked out.

WENDY

Are you sure?

ANDRE

Ah, yes. I'm sure.

WENDY

You know, I think your fiancée
came in this week. Let me find
the manager. I think she dealt
with her.

Wendy exits. Andre just stands there and stares.
Chelsea, still on the phone, sees Andre.

CHELSEA

Hey. You okay?

ANDRE

Yeah. I'm okay.

Chelsea goes back to her call as MICHELE (30s, Black,
attractive) approaches.

MICHELE

Mr. Allen.

ANDRE

Yes.

MICHELE

Is there a problem with the rings?

(CONTINUED)

51 CONTINUED: (2)

51

ANDRE

Yes. These aren't the rings we
picked out.

MICHELE

You're right, they're not. Ms.
Long came by earlier this week and
made some changes.

ANDRE

Changes?

MICHELE

Yes. She was here Tuesday with
her TV crew.

As she says this, the camera pushes in on Andre and we
see that he's hurt.

52 INT. BAKERY/TIFFANY'S - INTERCUT

52

Erica and Benny are checking the cake figurines with the
Baker. They are surrounded by all sorts of massive
cakes.

Erica and Andre are on the phone.

ANDRE

Did you change the wedding rings
without talking to me?

ERICA

The rings? Oh, yeah. I meant to
tell you, I just forgot. I've
been so busy. Hold on.

(then to Benny)

He's upset about the rings.

(then into phone)

Sorry. I'm at the bakery.

(to baker)

This figurine is too dark. I need
a lighter one. And can we
straighten her hair?

ANDRE

What does Benny have to do with
our rings and why is he there?
Doesn't he have a company to run?

53 INT. TIFFANY'S - DAY

53

Chelsea and Michele talk. Michele puts the rings in
boxes as she talks.

(CONTINUED)

53 CONTINUED:

53

MICHELE

He really loves her.

CHELSEA

Why do you say that?

MICHELE

He came in by himself. The guys that come in here alone really want to get married. When you see them in here with their girlfriends, well, some of them want to get married, but a lot of them are getting "a little push." I don't believe in the push, because sooner or later they push back.

54 INT. BAKERY/TIFFANY'S - INTERCUT

54

Erica and Andre are still on the phone.

ERICA

I loved the rings we picked out. But the network didn't think they were camera friendly.

BENNY

(yells into phone)

They wanted a little more bling. They'll pay the extra money.

55 INT. TIFFANY'S - DAY

55

MICHELE

Me? No. It's kind of hard to meet guys at this job. I mean, I meet guys, but they're all getting married. I love it and I hate it. I hate it because I'm like, what the fuck does that bitch have that I don't have? I mean, in a good way.

56 INT. BAKERY / TIFFANY'S - INTERCUT

56

ANDRE (CONT'D)

I don't care about the money. I have money. It's the principle.
(MORE)

(CONTINUED)

56 CONTINUED:

56

ANDRE (CONT'D)
And why am I talking to Benny
about wedding rings? Am I
marrying you or y'all?

CUT TO:

57 INT. TIFFANY'S - MOMENTS LATER

57

Andre walks up to Chelsea and takes the bag.

ANDRE
(to Chelsea)
Let's go.

58 EXT. XM RADIO OFFICES - DAY

58

We see the outside of the XM offices. Silk is leaning on
the car talking to a BIG GIRL.

SILK
So what days are you free?

59 INT. XM RADIO OFFICES - SOUND BOOTH - DAY

59

Andre is sitting in the booth with Chelsea.

CHELSEA
Are you okay?

ANDRE
Yeah. I'm fine.

A STUDIO ASSISTANT enters and hands Andre his lines.

STUDIO ASSISTANT
Here are your lines. The engineer
will cue you when he's ready.

She points to the ENGINEER (White, male) at the control
board.

ANDRE
Okay. Got it.

STUDIO ASSISTANT
Do you want coffee or anything?

ANDRE
No thanks. I'm good.

The Studio Assistant leaves.

(CONTINUED)

CHELSEA

What's on your mind?

ANDRE

It's nothing. Ask me a question.
Interview me. Get in my business.

CHELSEA

Come on. What happened? I saw
you on the phone. Something's up.

Pause.

ANDRE

Alright, here's a question. If a
guy you supposedly loved gave you
a wedding ring, the ring you said
you'd always wanted, a very
expensive ring, would you exchange
it because your boss told you to?

CHELSEA

First of all my boss and my
wedding will never have anything
to do with each other, unless of
course, I marry my boss, which
ain't happening-- unless George
Clooney buys the magazine. Hey,
George can get it sideways.

ANDRE

Just answer the question.

CHELSEA

No. I don't think so.

ENGINEER

(over speaker)
Okay, you ready?

CUT TO:

Andre is now alone in the room.

ANDRE

What's up, this is Andre Allen and
when I'm in Charlotte I listen to
the Morning Mad House on Power
Ninety-Nine.

(CONTINUED)

ENGINEER
(over speaker)
Yeah, that was good, but... um,
uh... can you do it funnier?

ANDRE
Funnier?

ENGINEER
Yeah, you know how you do. Make
it funny.

Andre is annoyed, but he does another take.

ANDRE
What's up, this is Andre Allen and
when I'm in Charlotte I listen to
the Morning Mad House on Power
Ninety-Nine.
(then)
Is that funny enough?

ENGINEER
Yeah. You know, a little more...
you know...

ANDRE
No, I don't know. Why don't you
show me?

ENGINEER
(very exaggerated)
What's up, this is Andre Allen and
when I'm in Charlotte I listen to
the Morning Mad House on Power
Ninety-Nine.

ANDRE
So that's how you want it?

ENGINEER
Yeah. You know more like... that.

ANDRE
(okay)
Was uppppppp! This is
mutherfucking Andre Allen and when
I'm in Charlotte I listen to the
mutherfucking Morning Mad House on
Power Ninety-Nine. Baaaatchhhhhh!

Andre throws the headphones down and storms out.

(CONTINUED)

ENGINEER

You know what, the first take was good.

61 INT. XM RADIO OFFICES - DAY 61

MINI MONTAGE: Andre on various XM radio shows. He does drops for each station and takes a picture with each of the Radio Hosts. It is exhausting.

62 INT. XM RADIO OFFICES - LOBBY - SAME TIME 62

Chelsea waits in the lobby, texting. CLOSE ON HER PHONE AS TEXT PLAYS OUT ON SCREEN: "Hey, honey, it's me. You only have a few hours left on your birthday. Call me, okay?"

Andre walks across the hall to Chelsea.

ANDRE

Let's get out of here.

CHELSEA

I thought you had more to do?

ANDRE

I have to come back and do the West Coast in a couple of hours.

Andre continues walking, upset. Chelsea follows. As Andre approaches the door we hear:

PAUL (O.S.)

Hey, Andre? Yo, Dre! Yo, Dre!

Andre turns and sees the security guard, PAUL.

ANDRE

Yeah? Wait, I know you.

PAUL

It's Paul. Paul, nigga. Will's brother from Ernie's Building.

ANDRE

Oh, shit. What's up?

PAUL

It's going good. Not like you, but I ain't mad. When you coming around the way?

(CONTINUED)

CO-WORKER (O.S.)

Paul! I need you over here now.

PAUL

I'm coming.

(to Andre)

Let me get back to work before these crackers start complaining.

ANDRE

You don't want that. I'll see you on the block.

PAUL

Cool, man.

He heads out.

CHELSEA

Who was that?

ANDRE

Guy from the old hood. I used to hang with his brother.

CHELSEA

Really? Do you still keep in touch with your old friends?

63 EXT. HARLEM PROJECTS - HELICOPTER SHOT INSERT

63

64 INT. HARLEM PROJECTS - HALLWAY/APARTMENT DOOR - LATER

64

Chelsea and Andre enter the hallway from the stairs.

CHELSEA

Oh, my God. I hope they get the elevator fixed soon.

They stop at the door of an apartment. Andre RINGS the bell.

ANDRE

That elevator's been broke since '89. This is the apartment I grew up in.

The door is opened by VANESSA (40s, around the way girl, cute).

ANDRE (CONT'D)

What's up, Vee?

(CONTINUED)

VANESSA

Dre! Dre, where you been? We were just talking about you!

ANDRE

We? Who's here?

65 INT. HARLEM APARTMENT - CONTINUOUS

65

As soon as Andre walks in, the PEOPLE in the room erupt. They are all very happy to see him. The room is PACKED, and everyone is watching TV. Andre notices the alcohol in the room.

VANESSA

Hey, look who dropped by.

JAMES

Oh shit. Hide the liquor!

BIG LAUGH.

ANDRE

Look, who's talking. Hide the crack.

ANOTHER BIG LAUGH.

JAMES

Come on, man.

They half hug.

VANESSA

And this is Chelsea. She's doing a story on him for People.

CHELSEA

It's Vice.

CRAIG

Never heard of it. Hey, man. Chuck is down at the barber shop getting lined up for your bachelor party tonight.

ANDRE

You need to be there with him. You're coming, right?

CRAIG

Son, my shit stays fresh. I want to come but, the General said--

(CONTINUED)

65 CONTINUED:

65

ESTELLE, Craig's wife enters.

ESTELLE

I said no. This one doesn't know when to leave... Throwing money in the air. Some people need their ones.

ANDRE

Relax. I don't party like I used to. This one is on TV. It'll be a PG bachelor party. They're giving out gift bags.

CRAIG

Nigga, that sounds depressing.

They LAUGH.

ESTELLE

Y'all ain't slick. I watch Erica's show every week. I can't wait to see the wedding. When you gonna bring her around?

ANDRE

Soon, soon.

ESTELLE

That's what you said last time.

JUMP CUT TO:

66 INT. HARLEM APARTMENT - A LITTLE LATER

66

Andre is looking in the fridge. Another friend, MIKE, approaches.

MIKE

What's up, man? Check it out.

Mike lifts up his pant leg and reveals an ANKLE BRACELET.

MIKE (CONT'D)

I got the new one. The two thousand-fourteen. It's real light. When you sweat it doesn't bother you that much.

Mike pulls out a SWISS ARMY KNIFE and pops his bracelet off. He hands it to Andre.

MIKE (CONT'D)

I can take yours off if you want?

67 INT. HARLEM APARTMENT - DAY

67

Documentary-style interview. Mike talks into the camera.

MIKE

Me? I was his best friend growing up. I was there the first time he got on stage.

CHELSEA (V.O.)

How was he?

MIKE

He sucked. Nothing about him was funny. He was like a bag of dead kittens. Just depressing. But when I went back, a couple weeks later, when he had that brown liquor in him, he lit that place up.

CHELSEA (V.O.)

Was he one of the funny guys in the neighborhood?

MIKE

Not even close.

CHELSEA (V.O.)

So who was the funniest?

68 INT. HARLEM APARTMENT - DAY

68

Documentary-style interview. FRED talks into camera.

FRED

Yeah, I was funnier than Dre. Everybody knows when Black Bono would see me, he'd cross the street. One time he was on the stoop and I told him, "your mama's so dumb she tripped on a cordless phone."

CHELSEA (V.O.)

Isn't that an old joke?

FRED

It wasn't in '89.

(then)

I'm getting paid for this, right?

69 INT. HARLEM APARTMENT - BEDROOM - MOMENTS LATER 69

Andre, on the phone, looks around the room.

ANDRE
(into phone)
Yeah, I'm here... Okay...

Andre goes to the back of a couch and reaches in...

ANDRE (CONT'D)
Hey, what's up Kansas City...

He removes a small BOTTLE OF BROWN LIQUOR. It's dusty.

ANDRE (CONT'D)
Yeah, I'm very excited about the
wedding.

He shakes the bottle.

ANDRE (CONT'D)
Thank you, thank you...

He holds the bottle up to the light.

ANDRE (CONT'D)
Go see my movie about the Haitian
revolution... It's got me, Nia
Long, Anthony Anderson, Octavia
Spencer... It's great. Support
the revolution!

He looks at the bottle.

ANDRE (CONT'D)
Great. Thanks.

Andre hangs up the phone. He heads to the door with the
bottle. He takes one last look, then tosses it in the
trash.

70 INT. HARLEM APARTMENT - DAY 70

Vanessa talks to the camera. We see Andre in the
background, in front of a TV, playing MADDEN against a
kid.

VANESSA
It just didn't work. I broke up
with him.

(CONTINUED)

CHELSEA (V.O.)

Do you ever think about how differently your life would be if you stayed together?

VANESSA

No. I'm happy where I'm at. I have a good husband, good kids and good job benefits. God is good.

CHELSEA (V.O.)

That's great, but you must think about it sometimes.

Big pause, then she deflates.

VANESSA

Every fucking day. I used to get mad at him for playing playstation. What kind of stupid shit was that? If I would have known he was going to be that successful, I would have built him a playstation. Crazy thing is, now I master that shit. I beat my kids at Street Fighter, Grand Theft Auto, Madden. I'm real good at Madden. I use the Packers.

Vanessa walks Andre and Chelsea to the stairwell.

VANESSA

Now, Andre, my numbers are the same. I know you're busy with the wedding and everything, but when you get back, call me anytime.

ANDRE

I promise. I'll call.

VANESSA

I'm serious. Call me. And if Randy picks up the phone, don't hang up. He knows what time it is. Come here, give me a hug.

They hug.

Andre and Chelsea walk down the stairs.

(CONTINUED)

CHELSEA

You know, if you got Vanessa a ring she'd never exchange it.

ANDRE

Probably not.

CHELSEA

So if she didn't break up with you, do you think you'd still be with her?

Pause. She gives him a look.

ANDRE

I don't know. Maybe.

CHELSEA

Stop it. I've seen the women you've been with. They all look the same. You guys all have the same wives and girlfriends: they dress the same, they wear their hair the same, they wear the same jewelry.

ANDRE

What are you talking about, "you guys?"

CHELSEA

You know, you famous guys get a little money and pick the same girl. Do they give these bitches out at the bank?

ANDRE

She broke up with me. And really, who the fuck is with their first love? If I was a security guard or worked at the post office we wouldn't even be having this conversation.

CHELSEA

It's different.

ANDRE

Why 'cause I'm Black?

CHELSEA

Yes, 'cause you're Black and you're successful and there aren't a lot of you.

(CONTINUED)

ANDRE

There's a ton of successful Black guys. Problem is, y'all only want the shiny ones. Everybody wants Denzel. Meanwhile, there's a brother making good money at FedEx named Renzel, but y'all don't want that nigga.

CHELSEA

Fuck you.

ANDRE

How come it's cool for everybody on earth to upgrade their life, but when a black man does it, he's a sell out? Black women don't have to hear this bullshit. I don't see Oprah with Roscoe from Mississippi. I don't see Beyonce with Calvin from the 5th ward. According to your logic, Cinderella should ignore the Prince and marry a fucking slave.

73 EXT. HARLEM PROJECTS - CONTINUOUS

73

They walk out of the building and to the waiting car.

CHELSEA

So if you and Erica don't work out, would you call Vanessa?

ANDRE

She's married.

CHELSEA

If she wasn't.

Big pause.

ANDRE

Probably not.

CHELSEA

Thank you.

74 EXT. HARLEM WHITE CASTLE - DAY

74

Andre and Chelsea walk to the car. Andre has a White Castle bag and is eating a burger.

(CONTINUED)

CHELSEA

Are you really going to eat that?

ANDRE

It's okay. I almost never eat fast food. Only like once every two days, like never. I love this shit. I'm like fry or die.

They share a laugh. They open the car door.

CHELSEA

Give me some fries.

ANDRE

I thought you didn't want any.

CHELSEA

Fry or die.

She takes some fries then takes a bottle of hot sauce out of her purse and puts it on the fries.

ANDRE

You always keep hot sauce in your bag?

CHELSEA

Yup. Wherever I go. I keep it in different rooms in my apartment like smoke detectors. Do you ever-

CARL (O.S.)

Hollywood!

Andre turns to see CARL (60s, tall, slim, weathered). He has the trunk of an old car open. Hanging off is a sheet with xeroxed DVD covers.

CHELSEA

Who's that? Another old friend?

ANDRE

Shit... that's my father...
(then)

Hey.

Chelsea and Andre walk over.

CARL

Hollywood in the house. I thought you'd be in LA by now getting ready for your wedding.

(CONTINUED)

ANDRE

I had to do some press here for my movie then I leave tonight.

CARL

You got a movie coming out? When?

ANDRE

Today.

CARL

I didn't know that. Is it funny?

ANDRE

Nope, not funny.

(then)

This is Chelsea. She's doing a story on me.

CARL

I knew there must have been a reason you were around here. You gonna tell that bullshit about how I left y'all again?

ANDRE

I never said you left us. I just said I didn't always know where you were.

CARL

Same thing, nigga. Same thing.

Andre doesn't want to fight.

ANDRE

You got any of my movies in there?

CARL

Yeah, I got a few. The funny ones go quick. But I can't give away your serious shit.

(then)

I got to go to the bathroom. Watch this shit 'til I get back.

ANDRE

Yeah sure. Hurry up. I gotta get somewhere.

Carl exits. Chelsea looks at Andre, he shrugs.

CHELSEA

Okay, that explains a lot. I like him.

(CONTINUED)

ANDRE

That doesn't explain shit.

CHELSEA

You ever think about getting your father a job or something?

ANDRE

Oh yeah. A few years ago I had him manage me.

CHELSEA

What happened?

ANDRE

He turned down Men in Black.

CHELSEA

Get outta here.

ANDRE

Said it was too gay.

A TEENAGER walks up.

DVD TEEN

What's up Dre? Let me get that Talladega Nights.

Andre looks and spots it. He pulls it out.

ANDRE

Here you go, Ray Ray. Shake 'n Bake.

He pays Andre.

DVD TEEN

Shake 'n Bake.

CHELSEA

So you see funny movies, but you don't want to make any?

ANDRE

Been there, done that.

CHELSEA

Well, you need to go back and do it again.

A MAN walks up.

(CONTINUED)

DVD MAN #2

Andre Allen. Yo, you got "The Help"?

CHELSEA

Let me check... Yeah. Got it right here.

She hands it to him.

DVD MAN #2

No, no, no the porno version.

CHELSEA

There's a porno version of "The Help?"

ANDRE

Of course there's a porno version of "The Help." I can't think of a better porno premise than "The Help." Minnie don't lick no ass.

Andre Finds it.

ANDRE (CONT'D)

Here you go.

He hands him the DVD.

CHELSEA

Where's your Dad? How long is he going to be in the bathroom?

ANDRE

He didn't go to the bathroom.

CHELSEA

He didn't go to the bathroom? Where'd he go?

ANDRE

He went to get high.

CHELSEA

Oh.

Posters and Prop Ups of the movie "Revolt" are everywhere. The cast of the movie is taking pictures and doing interviews. Silk is in the background talking to OCTAVIA SPENCER (or another zaftig woman).

(CONTINUED)

75

CONTINUED:

75

Andre and the cast sign the posters, take pictures, etc. In front of the one sheet NIA LONG speaks to Andre under her breath as they take pictures.

NIA

Do you have to be right next to me? There are other people in the cast, you know.

ANDRE

Sorry it ended up this way. I'll move in a sec.

NIA

Married. You're getting married. You couldn't say anything?

ANDRE

You're still with James, right?

NIA

Cut the James shit. You could have called or texted so I didn't look stupid when he told me. What happened to "I'm not happy. She doesn't understand me"?

ANDRE

I meant to call. I just...

NIA

Cut the shit, Andre, the only thing you meant to do was fuck me.

PHOTOGRAPHER (V.O.)

I need you two to smile.

They smile.

76

EXT. MAYBACH/CITY STREETS - DAY

76

Over the image of the Maybach, as it drives through the city, a TEXT FROM CHELSEA is being sent. TEXT ON THE SCREEN: "When you get this message give me a call, okay? I want to spend a little bit of your birthday with you. Love you."

77

INT. MAYBACH - SAME TIME

77

Andre and Chelsea are in the backseat.

ANDRE

Who you been texting all day?

(CONTINUED)

CHELSEA

My boyfriend. I think this birthday's got him down.

ANDRE

How old is he turning again?

CHELSEA

Thirty.

ANDRE

That's a big one. Ever hear the Biggie line?

(raps)

"Hanging with the niggas don't pay the bills and being--

She joins in.

ANDRE/CHELSEA

"Broke at thirty gives a nigga the chills."

CHELSEA

Yes. He's been repeating that for the last six months.

ANDRE

Thirty. If you're smart, it gets you depressed. If you're broke at thirty you start to realize that you have a real shot at being a fucking bum. Not the Will Smith "Pursuit of Happyness" bum. A real stank, Dan Aykroyd "Trading Places" bum.

CHELSEA

So you think he's deep in thought right now about not becoming a bum?

ANDRE

If he's smart. If he's dumb, he won't think like that until he's forty, forty-five. By then he'll already be a bum. He's probably--

CRASH! The car gets hit from behind. They both fly forward.

DRIVER

Oh shit.

(CONTINUED)

CHELSEA

What the fuck?

SILK

Everybody okay? No broken bones?

DRIVER

I'm fine. Somebody rear-ended us.
You sure you're okay?

CHELSEA

I'm good. I think.

SILK

We have to get out of here.
Before they see you.

ANDRE

I know. Let's do it!

Silk, Andre and Chelsea jump out of the car. Andre and
Silk run. Chelsea has no choice but to follow.

78 EXT. TBD BRIGHT BUSTLING NYC - CONTINUOUS

78

Chelsea, Andre and Silk walk briskly through Times
Square.

CHELSEA

What the hell? We can't just
leave the scene of an accident.

ANDRE

I didn't have an accident. My
driver had an accident. But if
the guy who hit us finds out I was
in the car, he's gonna sue me.
You got it? It's famous tax. If
my mother kicks somebody in the
balls, I get sued for buying her
shoes.

SILK

I'll call for another car.

Silk pulls out his phone. A WOMAN talks on her cell.

CELL PHONE WOMAN

(into phone)

Oh my God, guess who's walking
down the street? It's Andre
Allen. He's right in front of me!

(then to Andre)

Andre, can I get your autograph?

(CONTINUED)

ANDRE

Sorry. I really can't stop right now.

CELL PHONE WOMAN

I hope your dick falls off!

They continue to walk.

CHELSEA

Do we really need him?

ANDRE

Silk?

CHELSEA

If you didn't have him, I bet you that woman wouldn't have noticed you.

ANDRE

There's a lot of crazy people out here. I bet John Lennon wished he had security that day or a fatter wife.

CHELSEA

What, you think you're John Lennon now? Tupac and Biggie had security. Lotta good it did them.

ANDRE

I can't just get rid of him. He's seen a lot.

Silk opens a STAR TRAILER door. We see TYRA BANKS with her legs up in the air while Andre eats her out.

TYRA

Hey!

SILK

Oh, sorry.

He quickly closes the door.

Silk opens a MEN'S ROOM door. We see RENÉE ZELLWEGER with her legs up in the air as Andre eats her out.

(CONTINUED)

80 CONTINUED:

80

RENÉE

Hey!

SILK

Oh, sorry.

He quickly closes the door.

81 EXT. STREET - FLASHBACK

81

Silk opens up another STAR TRAILER. We see WHOOPIE GOLDBERG with her legs up in the air as Andre eats her out.

WHOOPIE

What's up, Silk?!

SILK

Oh, sorry.

He quickly closes the door.

82 EXT. TBD BRIGHT BUSTLING NYC - BACK TO SCENE

82

CHELSEA

I didn't mean to fire him. Just let him go for the day. I'm sure there's other stuff you can have him do.

Silk hangs up the phone.

SILK

They're sending a new car, but it'll be about an hour. We should get a cab to XM to finish the West Coast satellite stuff.

ANDRE

Hey, man. You know what, I'm good. Just meet me at the bachelor party. I'll go to XM myself.

Chelsea walks away TEXTS into her phone: "Babe, I kinda just had an accident. Call me when you get this."

SILK

What do you mean "you're good?"

ANDRE

We're going to walk.

(CONTINUED)

SILK

Outside?

ANDRE

Yeah.

SILK

You sure about that? These streets are dangerous.

ANDRE

I'll be fine. Don't worry.

SILK

I thought we were going to hit some theaters.

ANDRE

We'll go later tonight.

SILK

You got a call in twenty minutes.

ANDRE

I can handle it. Just text me the info.

Silk looks dejected.

SILK

It's supposed to rain. You want an umbrella?

ANDRE

No. I'm okay.

SILK

Oh... okay. Text me if you need me. Be careful.

Then a HEAVY GIRL walks passes.

SILK (CONT'D)

Miss, you need an umbrella?

Andre and Chelsea walk away as Silk gets smaller.

CHELSEA

He's scared you're gonna need him.

ANDRE

No, he's scared I'm not going to need him.

JUMP CUT TO:

83 EXT. PARK - LATER 83

Andre and Chelsea are walking through a park. They see a group of girls jumping double dutch for money. Andre puts some money in their cup.

CUT TO:

84 EXT. PARK - A LITTLE LATER 84

Andre jumping double dutch with one of the girls.

CUT TO:

85 EXT. PARK - A LITTLE LATER 85

Andre and Chelsea jumping double dutch together.

CUT TO:

86 EXT. PARK - A LITTLE LATER 86

Andre takes a picture with the double dutch girls.

CUT TO:

87 EXT. PARK - A LITTLE LATER 87

Andre and Chelsea get ice cream from a MR. SOFTEE TRUCK. While all of this is taking place, Chelsea has her flip out interviewing Andre.

CUT TO:

88 EXT. PARK - A LITTLE LATER 88

Andre takes a picture with the MR. SOFTEE TRUCK DRIVER.

CUT TO:

89 INT. NYC SUBWAY - LATER 89

Andre and Chelsea are riding in a subway car.

CHELSEA
How long has it been?

ANDRE
Not at all.

90 EXT. THEATRE DISTRICT STREET - AWNING 1 - LATER 90

A BUS with an "ERICA LONG WEDDING" AD wipes the frame.

Andre and Chelsea are standing under an awning at the GERALD SCHOENFELD THEATRE as it rains.

ANDRE

It's staring you right in the face. Every "Planet of the Apes" has been about race. Every one.

CHELSEA

No, they're not. They're about the future and how the human race is out of control.

ANDRE

No. It's about the White man's fear of a Black planet. The darker apes are bigger and stronger. The lighter apes are smarter. Racist bullshit. Do you realize that the original "Planet of the Apes" came out April 3, 1968? And we all know what happened the next day.

CHELSEA

Dr. King was killed. What are you trying to say? James Earl Ray saw "Planet of the Apes" and decided to kill Martin Luther King?

ANDRE

What I'm saying is that it is not a coincidence that a movie about Niggas taking over the world comes out the day before the most powerful nigga-- excuse me, the most powerful Black man in the world is assassinated? I'm sorry, it's not.

CHELSEA

It's just a movie.

They rush in the rain to the next awning.

91 EXT. THEATRE DISTRICT STREET - AWNING 2 - CONTINUOUS 91

They now stand under the awning for the BERNARD B. JACOBS THEATRE and continue the conversation.

(CONTINUED)

ANDRE

It's never just a movie. It's never just a song. Everything means something.

CHELSEA

Everything doesn't mean something. Sometimes it's just a movie. Sometimes it's just a song. Sometimes it's just a joke. Remember them, jokes? Come on, the world's changing. We got a Black president. Wake up.

ANDRE

No you wake up. Nothing's really changed. Look at me, a Black man standing in the street, I still can't get a cab. Watch this shit.
(calls out)
Taxi!

A TAXI stops instantly.

ANDRE (CONT'D)

(to the taxi driver)
What the hell are you stopping for? You're fucking up my argument!

Andre and Chelsea walk by the bar as a WOMAN sings karaoke behind them. Chelsea spots a friend.

CHELSEA

I just want to tell him happy birthday and we can go..

(to her friend)

Angie, have you seen Brad around tonight?

ANGIE

I thought I saw him earlier. You gonna sing?

CHELSEA

I don't think so.

ANDRE

(sarcastic)
Hey, don't let me stop you, Adele.

(CONTINUED)

CHELSEA

Why are you so serious? What do you want to do, really? You don't want to be funny. I'm not sure you even want to get married.

ANDRE

I'm a guy. What do you want?

CHELSEA

And what's that supposed to mean?

ANDRE

I'm a guy. I didn't grow up dreaming about a wedding. There's no such thing as "Grooms Magazine." There's no show called "Groom-zillas." They don't call it a Groom-al registry. 'Cause it's not for us!

CHELSEA

Fuck us. I'm talking about you. Why are you doing it? Why are you getting married?

ANDRE

I'm getting married because I love her and I respect her and I've been with her for three years. I owe her a lot. She's been there for me.

CHELSEA

You "owe her"? You don't owe anybody.

The FIRE ALARM goes off. Everybody looks around.

CHELSEA (CONT'D)

Shit.

The HOTEL PATRONS spill out onto the rainy street. Quite a few hotel patrons left without getting fully dressed. Women in slips, men in T-shirts, a couple of people wrapped in nothing but a towel.

ANDRE

She helped get me clean. I was in rehab four times before I met her. It never lasted. It never took.

(MORE)

(CONTINUED)

	UNTITLED CHRIS ROCK MOVIE	5/2/13	71.
93	CONTINUED:		93
	ANDRE (CONT'D) One day Erica came home and found me drunk on the floor.		
94	INT. CONDO - DAY - FLASHBACK		94
	Shot of Andre laid out drunk on his kitchen floor as Erica enters.		
95	EXT. HOTEL - BACK TO SCENE		95
	CHELSEA What did she do? ANDRE She got out of there. She looked at me, she shook her head, and she just left. Gone. She changed her email, her phone, didn't come see me, no crying, no begging. She didn't hold my hand and take me to meetings. Just gone. No contact. It hit me hard and she didn't even use it on her show. She said--		
96	INT. ANDRE'S CONDO - DAY - FLASHBACK		96
	ERICA I'm not going to be your audience.		
97	EXT. HOTEL - BACK TO SCENE		97
	CHELSEA Audience? ANDRE Yes, audience. Audience to my bullshit. And I'll tell you this, when you don't have an audience, it makes it hard to put on a show. Andre is silent. Just then Chelsea sees-- CHELSEA Brad! Brad! We follow Chelsea to BRAD (White, Abercrombie and Fitch model) her boyfriend. She runs to him. They hug and kiss.		

(CONTINUED)

CHELSEA (CONT'D)

Baby, I was so worried. I've been trying to reach you all day. I thought you were depressed because of your birthday...

ANDRE

(under his breath)

So this is your boyfriend? White power!

BRAD

Ah, ah...I'm fine. I was working. I came over here to...

CHELSEA

I was hoping to see you, too. This is Andre Allen. Remember I told you...

ANDRE

Happy birthday.

BRAD

Thanks. I can't wait to see your new movie. I'm glad somebody is telling that story. When's it coming out?

ANDRE

Today.

(then)

Chelsea, it's cold. Maybe we should wait in that coffee shop.

CHELSEA

Just one second.

(to Brad)

What have you been doing all day?

At that moment a guy, RYAN, in a robe and shoes walks up. Andre steps away.

RYAN

They said we should be able to go back up in a couple of minutes.

Chelsea looks down and sees that Brad isn't wearing any shoes.

RYAN (CONT'D)

(to Chelsea)

Hi, I'm Ryan.

(CONTINUED)

CHELSEA

(to Ryan)
Hey, Ryan.
(to Brad)
You didn't say anything about...

BRAD

Yeah we were just hanging out, you know? Ryan's in town on business. I've mentioned him before, right? We went to Georgetown together.

CHELSEA

What the-- Seriously? No, no, no. Really, no. Come on.

A FIRE MARSHAL emerges, addresses the crowd.

FIRE MARSHAL

Okay, everybody, the building is clear. You can go back inside.

The crowd starts to file back in the hotel around Chelsea.

BRAD

We were just upstairs hanging out in Ryan's room. I was about to call you.

Chelsea turns and walks away. Andre chases after her.

JUMP CUT TO:

98 EXT. STREET, AWAY FROM HOTEL - MOMENTS LATER

98

ANDRE

Hey, hey. You alright?

CHELSEA

I need to call my sponsor.

Chelsea pulls out her phone.

ANDRE

Just because he didn't have shoes on, doesn't mean anything. Maybe they were walking on coals... Or making wine.

She hangs up the phone.

(CONTINUED)

CHELSEA
Machine.

JUMP CUT TO:

99 EXT. STREET - A LITTLE LATER

99

CHELSEA
Now I can say I've dated a gay
guy. I've been with every race--

ANDRE
Asian?

CHELSEA
Yes, Asian.

ANDRE
Asian-Asian?

CHELSEA
There's a billion Chinese. I
think it's proven that their dicks
work.

(then)
I've done married, I've had a
girlfriend, two girlfriends...

ANDRE
So you can be with two girls and
that's okay, but if he's with one
guy, he's gay.

CHELSEA
I don't make up the rules.
(thinks)
I should have known.

ANDRE
Ah-ha! See. I knew there was
something. Stuff like this
doesn't just come out of the blue.
What was it?

CHELSEA
I can't tell you.

ANDRE
It'll make you feel better.

CHELSEA
I can't tell you.

(CONTINUED)

ANDRE

Come on. I've been spilling my guts out to you all day.

CHELSEA

Alright, but promise you won't tell anybody.

ANDRE

Nobody cares about you, but yes I promise. Come on, Teen Mom.

CHELSEA

Fine. Well, we had a normal sex life.

ANDRE

Define "normal."

CHELSEA

Nothing too crazy.

ANDRE

Define "nothing too crazy."

CHELSEA

Good, nice sex. I thought we were both happy. Anyway...

100 INT. BRAD'S BEDROOM - NIGHT (FLASHBACK)

100

Brad and Chelsea are having sex.

CHELSEA (V.O.)

Then one day out of the blue, Brad whispers in my ear:

Close on Brad's lips and Chelsea's ear.

BRAD

Baby, put your finger in my ass.

CHELSEA (V.O.)

Now I didn't really want to do it at first, but then I remembered what my grandmother used to say...

CUT TO:

101 EXT. - PARK - DAY (FLASHBACK)

101

An old woman is feeding pigeons.

(CONTINUED)

GRANDMOTHER
Whatever he wants you to do, you
better do it, or another bitch
will.

102 INT. BRAD'S BEDROOM - NIGHT (FLASHBACK) 102

CHELSEA (V.O.)
I did it and he liked it. In a
weird way I was happy to be doing
something he liked.

Chelsea gets behind him and Brad is in ecstasy.

CHELSEA (V.O.)
Everything was cool. But then he
started asking me to do it all the
time. Everywhere we went. He
wanted it at a party.

103 INT. PARTY - CLOSET - EVENING - FLASHBACK 103

Chelsea and Brad are in a closet at a party. Chelsea is
fingering him from behind.

BRAD
That's it. That's it.

CHELSEA (V.O.)
On a plane.

104 INT. AIRPLANE BATHROOM - DAY - FLASHBACK 104

Chelsea and Brad are in the bathroom. Chelsea is
fingering him from behind.

BRAD
Two fingers. Two fingers. One
more.

CHELSEA (V.O.)
Pretty soon that's all he wanted.

105 INT. RESTAURANT - EVENING - FLASHBACK 105

Chelsea and Brad are eating with another COUPLE.

CHELSEA (V.O.)
So, one night we're at dinner with
some friends...

(CONTINUED)

CHELSEA

Yeah, I'd like to buy a place soon. I've been looking in the Times every weekend. Everything is still so expensive. I thought the market was down.

BRAD

Babe, with your credit? You couldn't get a loan if Bill Gates co-signed for you.

Brad and the couple LAUGH. Chelsea doesn't.

CHELSEA (V.O.)

I was really embarrassed. He didn't have to say that in front of our friends.

106 INT. BRAD'S BEDROOM - NIGHT - FLASHBACK

106

Chelsea, still upset, is in her bra and panties in bed. Brad is undressing.

CHELSEA (V.O.)

Anyway, we get home and he wants to have sex.

Brad gets into bed, naked. He looks at Chelsea, smiles seductively. Then turns over and has his back to her.

CHELSEA (V.O.)

So he's naked and bent over. I'm really, really mad. So I looked at the lube.

ANGLE ON: the lube.

CHELSEA (V.O.)

Then I looked at his ass just stuck up in the air.

ANGLE ON: his ass under the covers.

CHELSEA (V.O.)

And I thought about what he did.

107 INT. RESTAURANT - FLASHBACK

107

Close on Brad.

(CONTINUED)

BRAD

With your credit you couldn't get
a loan if Bill Gates co-signed.

Everyone starts LAUGHING in slow motion.

BRAD (CONT'D)

If Bill Gates co-signed. If Bill
Gates co-signed. If Bill Gates co-
signed.

108 INT. BRAD'S BEDROOM - NIGHT

108

CHELSEA (V.O.)

I don't know, something just
snapped. I reached into my purse,
and pulled out a tampon. Then I
pulled out my hot sauce. Then I
poured the hot sauce on the
tampon.

We see Chelsea reach into her bag as Brad waits, ass in
the air.

ANDRE (V.O.)

Oh no. Don't say it.

CHELSEA (V.O.)

And I--

ANDRE (V.O.)

Don't say it--

CHELSEA (V.O.)

And I stuck it up his ass.

She does.

ANDRE (V.O.)

Ahhhh, ahhhh!

Ryan SCREAMS.

BRAD

Ahhhh! Ahhhh! What's in there?
What's in there? Get it out. Get
it out! Get it out of my ass.
Ahhh. Ahhh.

As Brad yells we see him bucking like a baby pig. We try
our best to tastefully show the string coming out of his
ass.

109 EXT. STREET/COFFEE SHOP - NIGHT

109

Back to Andre and Chelsea who have just stopped in front of a coffee shop. The rain has stopped. Andre is kind of laughing.

CHELSEA

It's not funny.

ANDRE

Yes it is. You're mean. Now I feel kind of sorry for him. Poor guy with a burning ass.

CHELSEA

Sorry for him? He cheated. I'm the victim here.

ANDRE

Stop it. He gave you signs and you ignored them and now I'm supposed to treat you like a victim? Come on.

CHELSEA

Ignored the signs? Look who's talking.

ANDRE

Just shut the fuck up.

CHELSEA

No, you shut the fuck up.

They kiss passionately.

SMASH CUT TO:

110 INT. COFFEE SHOP BATHROOM - MOMENTS LATER

110

They are both wet from the rain as Andre pushes Chelsea against the wall kissing her, hard. Really hard. As they kiss, the MUSIC gets LOUDER. As the music gets louder, we see them go at it more. Then we see a series of quick cuts and close ups. We see Chelsea's hand go down Andre's pants, and we see Andre's hand to the same to Chelsea. Then the camera gives them some space, as we catch a great second base make out session. Just then, they stop, but don't separate.

CHELSEA

We shouldn't do this.

(CONTINUED)

ANDRE
Yeah. We better stop.

CHELSEA
You know, I didn't mean to.

ANDRE
Wow...

CHELSEA
I know.

ANDRE
Are you...

CHELSEA
Yes, I'm...

ANDRE
I think we better get out of here.

CHELSEA
Yeah. We should go.

Pause.

ANDRE
You gotta get your hands out of my pants.

CHELSEA
You gotta get your hands out of my pants.

ANDRE
Okay.

CHELSEA
Okay...

Pause.

CHELSEA (CONT'D)
You first.

ANDRE
No, you first.

CHELSEA
Okay.

ANDRE
Okay... Alright. Same time.

(CONTINUED)

CHELSEA

Yeah, same time. On one, two,
three...

They both remove their hand from each other's pants and
begin to fix themselves up.

ANDRE

Let's get out of here.

CHELSEA

No, no wait. We can't just leave
together, somebody might see.

ANDRE

Hey. Remember, nothing happened,
right?

CHELSEA

Please. Just because we didn't
fuck, doesn't mean we didn't fuck
around. You go out first and I'll
walk out in about five minutes.

ANDRE

Okay. I'm going to go now then.

CHELSEA

Okay, and get me a coffee or
something.

Andre checks his phone.

ANDRE

Oh, shit, my phone's dead. I got
to call London.

CHELSEA

Here, take my phone.

She hands it to him.

CHELSEA (CONT'D)

Don't worry. I don't need any
drama.

ANDRE

Me neither.

CHELSEA

Mocha frappuccino.

ANDRE

Right.

111 INT. COFFEE SHOP - MOMENTS LATER

111

Andre shakes it off, then dials her phone.

ANDRE

Hi...yeah. Can the car pick us up? We're at a coffee shop around Union Square. Ten minutes? Great... and I'm on a different phone. Have the London people call me on this number.

He hangs up the phone. Andre notices a GIRL in a tight shirt that says "SHIT." Andre shakes his head.

After a moment he decides to look through the phone. We see the phone screen ON THE SCREEN.

We see a few artistic photos that she's taken and shots of her daughter. He clicks ON NOTES ICON.

NOTES FILE: "How to Make Him Propose" by Katya Simmons. Andre LAUGHS.

NOTES FILE: "Women of the Syrian Revolution" by Chelsea Brown.

NOTES FILE: "Spring Patterns that Make Him Horny" by Rose Lee. He LAUGHS again.

SFX: BING

An email ALERT pops up from "Editor@Vice.com."

ANGLE ON: Andre, thinks about it, then opens it.

CLOSE ON: The phone, AS TEXT PLAYS OUT ON SCREEN.
"Chelsea, your Nick Davis article on Michael Bay is great. Just a few notes. Can we get a quick turnaround? Want to post asap."

ANGLE ON: Andre's face as he takes this in. Chelsea is **NICK DAVIS!!**

We see Chelsea exit the bathroom. She acts like she's seeing Andre for the first time.

CHELSEA

Hey aren't you Andre Allen? My aunt really loves your...

He hands her the phone.

ANDRE

You're a horrible actress.

(CONTINUED)

CHELSEA

Come on. I was just trying...
what's wrong?

ANDRE

Nothing. Your boss is looking for
you.

CHELSEA

Okay... You alright? We're almost
done, I just have to write a
couple of things about your party
then... is something up?

ANDRE

Nothing's up. Everything is
cool... Nick.

CHELSEA

What?

ANDRE

You're Nick Davis!

CHELSEA

Let me explain.

ANDRE

You're Nick Davis!

CHELSEA

It's not what you think--

Andre exits. Chelsea's runs after him.

112 EXT. STREET/COFFEE SHOP - CONTINUOUS

112

Chelsea chases Andre.

ANDRE

Then what is it, Nick?

CHELSEA

Did you go through my phone?!

ANDRE

I wasn't going through your phone
to go through your phone. I was
going through your phone to look
for naked pictures.

CHELSEA

That's going through my phone!

(CONTINUED)

ANDRE

That's not the point. You're Nick Davis. You trashed me for years, then you hang around me like you're my friend.

(then)

Oh shit. I kissed Nick Davis.
Ahh!

PEOPLE look at them.

CHELSEA

Look, I'm sorry. I wanted to tell you, but I didn't know how.

ANDRE

Didn't know how? You knew how to say everything else.

He starts to walk.

She grabs his arm, he shakes her off.

CHELSEA

Can I talk just a little bit? I gotta--

ANDRE

I don't want to talk to you. Go...
Go.

Andre pulls out the review from his back pocket.

ANDRE (CONT'D)

(reads)

Andre Allen once again sets out to prove there's no God. Because if there was, he'd surely get rid of horrible things like AIDS and Andre Allen movies.

(then)

You compared me to AIDS! I'm not AIDS! I've never killed a white blood cell in my life!

CHELSEA

Okay, maybe I went too far.

ANDRE

Ya think? It's just a movie. It's not AIDS.

(then, reads)

O.J. was brought to justice. Bin Laden was brought to justice.

(MORE)

(CONTINUED)

112 CONTINUED: (2)

112

ANDRE (CONT'D)

How much longer will Andre Allen get away with his crimes against humanity?

(then)

Crimes against humanity? You compared me to Bin Laden! Like it was my shitty movie that took down the towers! Is that why they make everybody take off their shoes and open their bag on a plane? To make sure they don't have one of my bad movies on them? You think it's so easy being funny... Let's see you be funny. You wanna know why I won't do any comedy or stand up? Cause it's fucking hard. It's really, really hard. You either kill or you die, and I don't want to die anymore.

CHELSEA

I'm so sorry.

ANDRE

Yeah, me too.

CHELSEA

Wait, Andre--

ANDRE

Get the fuck away from me.

113 INT. MAYBACH - NIGHT

113

Andre is in the back of the car alone, upset. The phone RINGS. We see "ERICA" on the display, AS THE TEXT PLAYS OUT ON SCREEN.

ANDRE

(into phone)

Hello? Hello?

Erica's phone accidentally called Andre.

ANDRE (CONT'D)

(into phone)

Your phone is on. Honey, your phone! It's on.

114 INT. HIGH END HAIR SALON - EVENING

114

Benny watches as Erica gets her weave done.

(CONTINUED)

BENNY

The tracking for the wedding is insane. There's no more ads to buy. You sure you can't talk him into doing a couple more ceremonies? A New York? Maybe a Paris?

ERICA

I don't think so, but I'm sure I'll be able to talk him into some honeymoon stuff. Don't worry, I'll get him on board.

BENNY

Well, you got to do it quick. We're running out of time. How's his movie doing?

115 INT. MULTIPLEX - NIGHT

115

Andre is escorted by TWO SECURITY GUARDS and the THEATRE MANAGER (30s) as they walk past a BIG LINE to get into a movie.

ANDRE

What's the line for?

THEATRE MANAGER

"Boo."

ANDRE

What's "Boo"?

THEATRE MANAGER

It's the new Tyler Perry movie. Madea's trapped in a haunted house. It's doing great.

ANDRE

Good for him. What about me?

THEATRE MANAGER

The matinees were soft for everybody but "Boo." But it's picking up. Do you want to sneak in the back or hide in the balcony?

ANDRE

Let's do the back.

116 INT. MULTIPLEX - THEATRE - NIGHT 116

CLOSE ON the screen. We see Andre dressed as Dutty Boukman on the battlefield stabbing British soldiers with a machete.

PAN from the screen to the audience. There are only about ten people in the theatre.

ANGLE ON: Andre wearing sunglasses stands with the Theatre Manager and Security Guards in the back.

ANDRE

How's it doing on the other screens?

THEATRE MANAGER

This is the only screen it's playing on. You want to see "Boo"?

117 INT. MAYBACH - NIGHT 117

Andre sits in the back of the car as it drives past a HUGE WEDDING AD on the side of a building. Andre stares really hard at a container of hand sanitizer.

ANDRE

Stop here.

The car stops. Andre gets out.

118 INT. CONVENIENCE STORE - NIGHT 118

MUSIC CUE: "Is it a Crime" by Sade.

Andre walks down an assorted aisle, until he gets to the alcohol aisle. He starts admiring the liquor bottles. He keeps looking and looking until-- He stops in front of a RUM PYRAMID display. As he stares at it, we hear Sade sing:

SADE

(sings)

This may come / this may come as a
surprise / But I miss you...

As the music plays, Andre picks up the bottle of rum and opens it. He smells it. Then looks at it like it's the Hope Diamond. Andre decides to buy it, but then realizes he has no money on him.

(CONTINUED)

ANDRE

Shit, my wallet.

He puts it back and moves away. We stay with the bottle for a few seconds then Andre comes back into the frame, grabs the bottle, opens it and starts drinking. He then is overcome with guilt and spits it out.

Unfortunately for him, the store OWNER has been watching his every move on the in-store surveillance cameras. He picks up the phone.

OWNER

Hello, police...

JUMP CUT TO:

119 INT. CONVENIENCE STORE - MOMENTS LATER

119

Andre tries to hide the bottle and leave when he hears:

OWNER

Don't move.

Andre turns around and sees the Owner holding a baseball bat.

ANDRE

Excuse me?

OWNER

You owe me for that bottle.

ANDRE

What are you talking about?

The Owner slams down the bat.

OWNER

I'm talking about the bottle you just drank, motherfucker.

ANDRE

I'm sorry. I was wrong. I don't have my wallet. I'm not supposed to drink anyway. I'm really sorry.

OWNER

Pay me for the bottle. Pay me now!

ANDRE

Come on. I said I'm sorry. I'll pay you back.

(CONTINUED)

OWNER

Bullshit. You guys from the projects think you can come and steal from me.

ANDRE

Projects? Projects? Why I got to be from the projects?! You know where the fuck I live, mutherfucker? Do you have any idea where I live? Do you have any idea where the fuck I live?!

Andre throws the bottle at the display. Glass shatters everywhere. **IN A SERIES OF JUMP CUTS**, Andre continues to throw bottles at different displays while screaming at the top of his lungs.

The POLICE ARRIVE and grab Andre.

ANDRE (CONT'D)

Do you know where I live?--

MUSIC STOPS.

JUMP CUT TO:

120 INT. CONVENIENCE STORE - LATER 120

Andre is getting choked and punched by the Police.

121 INT. POLICE CAR - LATER 121

Andre is in the back of the police car. He looks at the camera A LA EDDIE MURPHY in "Trading Places."

122 INT. POLICE STATION - HOLDING AREA - LATER 122

There are TWO CELLS right next to each other. One is packed with about TWENTY MEN. There are johns, male prostitutes, junkies, drunks, homeless, a few shirtless guys, etc. Most of them are watching TV through the bars.

In the other cell Andre stands alone, behind bars, despondent.

123 INT. NETWORK CONFERENCE ROOM/INT. JAIL CELL - PAYPHONE 123
- NIGHT

Erica, Benny and various NETWORK EXECUTIVES are mulling around. Erica is on the speakerphone. On the bank of TVs we see Andre's arrest is big news: CNN, ABC, FOX, etc.

ERICA

I can't believe you! How could you? Right before the wedding? It's everywhere. CNN, Fox, TMZ, Media Takeout! I can't take the drinking.

INTERCUT with Andre using the payphone in his cell.

ANDRE

I'm sorry. I got weak. As soon as I get out of here I'm going to find a meeting, then I'm going to come right to you.

ERICA

No, you're not. You're going to your bachelor party first.

ANDRE

It's too late. I'll miss the plane. I don't want to go. I've been in here two hours. I gotta see my sponsor.

ERICA

You don't want to go?

ANDRE

No, I don't. Erica, I'm an alcoholic. I'm a fucking drunk. I don't need to party.

ERICA

I need you to do it for the show.

ANDRE

Fuck the show. I don't want to.

ERICA

So what? I need you to do this for me. You owe me.

ANDRE

No I don't! I thank you. I appreciate you. But I don't owe you.

(CONTINUED)

Big pause.

ERICA

Andre, what do I do every time I see you after we've been apart for more than a day?

ANDRE

(sotto)

Uhh, we have sex.

ERICA

Not just sex. Every time we're separated for work the moment I see you, as soon as you walk through the door, I get down on my knees and suck your dick. Every time! Do you think I wanted to suck you off every time you came back? Of course not. But I did it for us. I did it because sooner or later I knew I'd need you to do something you might not want to do for me.

ANDRE

Don't act like having sex with me is some kind of noble deed. It's not like I'm Man Precious. Shouldn't you do things for people because you want to? Because it makes you feel good? Because it makes them feel good? Not because of what it'll get you? You know the people in your life that really care for you don't keep score.

ERICA

(softer)

Babe, I know the wedding is over the top and I know the show drives you crazy. But you got to understand, I don't have a talent like you. I wish I could act or sing or dance, anything. All I've got is me. This is what I have to do. I've wanted this my whole life and now I got it. I'm finally famous.

ANDRE

Do you even hear yourself? You're addicted to the shit.

(MORE)

(CONTINUED)

ANDRE (CONT'D)

You got a bigger problem than me.
I think we need to talk.

ERICA

(to herself)

Oh, no.

At that moment, Erica and everyone in the room realizes that Andre is contemplating calling off the wedding.

Benny covers the mic.

BENNY

(sotto to Erica)

Don't say another word. You're losing him.

(then)

Andre. Hey Dre.

ANDRE

Not now, Benny. Not now.

BENNY

I'm not here to bust your balls man, I'm here to help. Now I know you think you just had a relapse and now you're going to come and see your baby and it's all going to work out. That's eventually going to happen, but what you did kinda embarrassed the network and you also kinda sent out a message to the public that your wedding isn't on solid ground, man. We don't want people to think you aren't getting married. And if they thought that then, we'd all be out of millions of dollars. This isn't just your wedding, it's my wedding, it's Europe's wedding, it's South America's wedding, and any other territory this event is being televised. So here's what I did for you, I got you released, I pushed back your party, don't worry all your guests will still be there. I got you a network jet. It's waiting for you at Kennedy. You're going to go to that party, you're going to smile for the cameras, you're going to love it and then you're going to get on the jet, and tomorrow we're all going to get married.

(MORE)

(CONTINUED)

BENNY (CONT'D)

Then I'll make sure your
"incident" is written in the press
as a part of the show. I'll tell
everyone the alcohol was fake.
How's that?

ANDRE

What about my ankle bracelet?

BENNY

Don't worry, we thought this might
happen.

Benny holds up a ANKLE BRACELET.

ERICA

I switched it about a year ago.
You were wearing your friend
Mike's bracelet. Yours is in a
closet. When you drank, he
violated...

(then)

Don't worry, we got him a good
lawyer.

BENNY

No stone, Dre. No stone.

(then)

But if you don't show up to your
party, or do something like cancel
your wedding, I'll make sure that
your incident becomes a parole
violation and you'll spend the
next three years in jail. I'm
trying to help you, Andre.

124 INT. ANDRE'S CONDO - NIGHT

124

The elevator doors open into Andre's condo. Andre
enters, disheveled and a little bruised. He turns on the
lights.

Andre turns on the TV with the sound low.

TV NEWS ANNOUNCER (V.O.)

Comedian Andre Allen has a wild
night out. Details at eleven.

He then walks through the living room and heads to the
back.

STEVE (O.S.)

Hey, it's your sponsor, Steve. I
just got your message.

(MORE)

(CONTINUED)

124 CONTINUED:

124

STEVE (O.S.) (CONT'D)

When you get this call me. By the way, can I score two more tickets to your wedding? Call me.

SILK (O.S.)

Yo what's up?! It's Silk. I told you it's dangerous out there. I'm gonna meet you in front of the club. Don't forget the red shirt.

Andre re-enters with the RED SHIRT on a hanger. He clicks the TV and notices Erica's show is playing. He turns up the SOUND.

125 INT. "LIVING LONG" LIVING ROOM - DAY

125

Erica sits in an extravagantly decorated room talking straight into the camera.

ERICA

I bought the perfect wedding dress. But what's the perfect wedding dress without the perfect wedding shoes? Well guess what, my specially designed Christian Louboutins are finally here.

126 INT. ANDRE'S CONDO - CONTINUOUS

126

Andre shakes his head as he turns the TV off.

He looks around at the pictures of his older stand-up days. He sees how happy he looks.

127 EXT. BLACK STRIP CLUB

127

BILLY BUSH and the ACCESS HOLLYWOOD CREW surround Andre. Billy interviews Andre as people head inside.

BILLY

Hello I'm Billy Bush and I'm on the Red Carpet of the Bachelor Party of the year with the one and only, Andre Allen.

ANDRE

What's up Billy? You coming in?

(CONTINUED)

BILLY

In a minute. I just want to know
how it feels to know that you only
have a few more hours as a single
man...

128 INT. BLACK STRIP CLUB - CONTINUOUS

128

Andre and Silk enter.

SILK

I have strict orders to have you
in the car in an hour and a half.
How's the movie doing?

ANDRE

Pretty good. Is my family here?
Any comics come?

SILK

Yes, everybody's here. This is
gonna be a weird Bachelor Party.

ANDRE

Why do you say that?

The camera pans over and we see a sexy STRIPPER with a
BEAR HEAD on, working a pole. We also see a couple of
other girls with HAMMY BOOTY SHORTS on.

129 INT. BLACK STRIP CLUB - VIP BOOTH - NIGHT

129

Andre in a booth with ADAM SANDLER and LOUIS C.K. They
are looking at STRIPPERS, some with BEAR HEADS on and
some without.

ANDRE

You ever been here before?

LOUIS C.K.

No. First time. You gotta watch
these girls, they'll pick your
pocket. I'm not being racist, I'm
being HO-ist.

ANDRE

(to Sandler)
What about you?

ADAM

This one? Nope, never been here.

A GORGEOUS BLACK STRIPPER (JASMINE) walks by.

(CONTINUED)

JASMINE

Hi, Adam.

ADAM

Hey, Jasmine.

(then)

I think we go to the same temple.

LOUIE C.K.

Better watch her.

JUMP CUT TO:

130 INT. BLACK STRIP CLUB - VIP BOOTH - LATER

130

ADAM

Hey, whatever you do, do not get a mistress.

LOUIS C.K.

Hey, he's right. No mistresses. You try to be a good guy, avoid hos, but, you know, every quarterback gets sacked sometime.

ADAM

Even Brady goes down.

ANDRE

I changed my cell, changed my office number, changed my email. I'm all in. I can leave my phone anywhere.

ADAM

Hey, it just happens. Don't beat yourself up for it if it does.

LOUIS C.K.

And if she catches you, don't confess.

ADAM

Never.

LOUIS C.K.

I don't care if she finds a pussy in your pocket. Never confess.

ADAM

My wife once found two pussies in my glove compartment.

(MORE)

(CONTINUED)

130 CONTINUED:

130

ADAM (CONT'D)

It took me five hours to convince her that two pussies is a standard option on a Mercedes.

They all laugh.

ADAM (CONT'D)

Never confess. Ever. It just happens, but make sure it only happens once. Or before you know it, you're going to two houses, you got two sets of kids. And let me tell you, it's not the two women that will kill you. It's the two dinners.

JUMP CUT TO:

131 INT. BLACK STRIP CLUB - VIP BOOTH - LATER

131

A Waitress hands Louis C.K. a drink. Louis looks at Andre as he drinks.

LOUIS C.K.

You okay?

ANDRE

Yeah, yeah. I'm fine.

LOUIS C.K.

If you want to talk, I'm right here. If you want to go to a meeting, I'm there. But I might have to leave early and grab a drink. AA meetings freak me out.

ANDRE

Funny. I'm fine. It was all for the show.

LOUIS C.K.

Don't let this wedding shit drive you crazy. I wasn't excited about my wedding. Some guys are, but most guys just do it.

ADAM

There's no such thing as "Grooms Magazine." The thing you get excited about is the girl.

LOUIS C.K.

Yes, the girl.

(CONTINUED)

ANDRE

And I am excited about the girl.
And that girl, and that girl, and
that girl, when does it stop?

LOUIS C.K./ADAM

Never!

CUT TO:

132 INT. BLACK STRIP CLUB - LATER

132

We begin our strip club montage that looks like a Hype
Williams video. Lots of slow motion.

BEGIN MONTAGE:

MUSIC CUE: STRIP CLUB RAP MUSIC

A GIRL does impressive pole dancing.

Bruce Bruce is getting a lap dance from a girl with a
BEAR HEAD.

Louis C.K. getting a lap dance, checks his pockets.

Andre cuts the cake.

Andre is getting a lap dance from Vanessa.

Adam makes it rain on two BLACK STRIPPERS.

Silk smiles as a FAT STRIPPER gives him a lap dance.

Andre notices people enjoying their drinks.

133 INT. BLACK STRIP CLUB - LATER

133

The party is winding down. Andre and Silk are in a
booth.

SILK

I'm going to check if the car's
outside, so we can get to the
airport.

ANDRE

I'm good. I was thinking about
maybe getting a dance from her
before we go.

They look over and see a GORGEOUS BLACK GIRL working the
pole.

(CONTINUED)

SILK

You don't have time for that.
I'll be right back.

He exits. Andre looks at the stripper and starts to walk towards her. When he hears:

CHELSEA (O.S.)

Excuse me, do you want to dance?

ANDRE

No, I can't. I'm--

Andre turns and sees Chelsea (she has changed again).

CHELSEA

Just give me a second.

ANDRE

I got nothing to say to you.

(calls out)

Everyone, do not talk to this woman. She's a journalist. She's not to be trusted.

CHELSEA

It wasn't me. It was a character.

ANDRE

Oh, a character? What are you, Black Streep? Just a character. It's a character you write, right? Right?

CHELSEA

Yes, I write it.

ANDRE

So, was everything a lie? Were you in character the whole time? Is any of this real? Your boyfriend, your Cinderella bullshit?

CHELSEA

Listen, I really was assigned this story at the last minute. The guy that was supposed to do it got sick. I didn't plan this, okay? I should have said no.

(then)

I get it.

(MORE)

(CONTINUED)

CHELSEA (CONT'D)

It was wrong, it was a little creepy, and I know you're not going to believe this but I did it because I liked you. And the fan in me just wanted to see if I could talk you into being funny again. There's a lot of people I trash 'cause the work is bad or 'cause I don't like them.

ANDRE

'Cause you don't like them?

CHELSEA

I'm a person. There's some people I just don't like, so sue me. I don't care what John Cusack does, he's getting a bad review. But some people, I like them so much, I'm a little harder on them. I want to see them do better. I'm hard, because I want to see them do more. That's how I always felt about you.

(then)

I got you something.

Chelsea hands him a gift. Andre takes the flip camera out of the bag.

ANDRE

Your Flip?

Andre softens.

CHELSEA

I thought you could use it if you decide to get on stage again.

We hear a commotion at another part of the club. The camera swings over and we see JERRY SEINFELD holding a stripper's arm as he screams at the BOUNCER.

BOUNCER

I told you, you can't touch the girls.

JERRY

Fuck you, where's my wallet?!
Where's it at?! I know she took it!

(CONTINUED)

STRIPPER

Fuck you! I didn't take your
wallet! I don't have any clothes,
where do you think I put it?

JERRY

Do I have to say it?

ANDRE

I didn't even know he was here.

We hear a COMMOTION off camera. Andre starts to go help
his friend. But Silk holds him back.

SILK

You have to get out of here.
Right now.

ANDRE

Alright. Let's go.

CHELSEA

If you're leaving, can I get a
ride with you?

Pause.

ANDRE

Sure. I guess so. Come on.
(to Silk)
Tell Louie and Sandler I'll call
them later.

Silk, Andre and Chelsea head to the front of the club.
Andre grabs a gift bag.

ANDRE (CONT'D)

Don't forget your gift bag.

Andre and Chelsea are in the car. We see the red shirt
hanging.

CHELSEA

Nice shirt.

ANDRE

Thanks.

CHELSEA

By the way, I could tell it was
real alcohol you drank.

ANDRE
How could you tell?

CHELSEA
'Cause you're not that good an actor.

ANDRE
Nice one, Nick.

CHELSEA
You know what I mean. Are you okay?

ANDRE
Yeah, I'm okay. Going to hit a meeting as soon as I land.

CHELSEA
Good... are we cool?

ANDRE
Yeah, we're cool. I guess.

CHELSEA
Good.

ANDRE
You in a rush?

CHELSEA
No.

ANDRE
(to the driver)
I gotta make a little stop.

HOST (V.O.)
Ladies and Gentlemen we have a special guest tonight.

135 INT. COMEDY CLUB - NIGHT

135

Chelsea holds the camera up, recording.

HOST
Give it up for Andre Allen!

Thunderous applause. PEOPLE are going crazy. Chelsea leans against the back wall, smiling.

ANGLE ON: Andre on stage. He's a little nervous, but good.

(CONTINUED)

(STAND UP TO COME.)

The crowd CHEERS. Chelsea smiles.

136 INT. MAYBACH - NIGHT 136

Chelsea and Andre are in the back of the car.

CHELSEA

That was cool.

ANDRE

Yeah. It's time to get back out there.

CHELSEA

Where's this coming from? What made you change your mind?

137 INT. POLICE STATION - HOLDING AREA - FLASHBACK 137

Andre is in his cell alone and the cell next to him is packed with guys. (A few call Andre Hammy.)

ANDRE (V.O.)

I thought I had finally hit bottom. I had ruined my wedding, my movie, and my life. The guys in the next cell were watching a movie, but I didn't care. I just hung my head. That's when I heard this weird animal sound.

We hear "GRRRRR."

CHELSEA (V.O.)

What was it?

ANDRE (V.O.)

It was a growl. At first I thought it was a dog. But I'm like, what's a dog doing in a cell? So I slowly turned around and who do I see?

Andre turns around and sees the rapper DMX.

ANDRE

(to DMX)

Wow. DMX, what's up, man? What are you doing here?

(CONTINUED)

DMX

What am I doing here? It's jail.
I'm X. I'm in here all the time,
Nigga. The real question is what
are you doing here?

ANDRE (V.O.)

It hit me hard. When DMX asks you
what you're doing in jail, you
have to think to yourself, "what
am I doing in jail?" Then he
said:

DMX

Yo, Dre, you got some friends in
the music biz.

ANDRE

I know a couple of people.

DMX

That's good. I'm trying to let
people know I've had time to
reflect and change. I want to stay
in the music biz. But I'm done
with rap. I don't like the
message it promotes. So from now
on I'm gonna--

ANDRE (V.O.)

And at that moment, DMX started to-
-

DMX

(sings)
Smile though your heart is aching
/ smile even though it's breaking
/ when there are clouds in the sky
/ you'll get by (BARKS)...

He continues singing.

CHELSEA (V.O.)

DMX singing made you get back on
stage?

ANDRE (V.O.)

Yeah kinda. I mean while he was
singing all I could think was,
rap, nigga, rap. Do you. Do what
you do. Be DMX.

(then)

Watching DMX not be DMX made me
realize how people felt about me
being so serious.

(CONTINUED)

Andre looks past DMX to see what everybody is watching.

INSERT SCENES FROM "DUMB AND DUMBER": Jim Carrey tap dancing in the orange tuxedo.

Jim Carrey lighting the fart on fire during the Christmas scene.

ANDRE (V.O.)
As X sang, I drifted over to see
what everybody was watching. I
knew the movie, but I hadn't seen
it for a while... And before I
knew it.

INSERT SCENES: Jim Carrey kissing Lauren Holly.

And of course, Jeff Daniels on the toilet.

ANDRE
I was laughing. I was laughing
like I hadn't laughed in a long
time.

CLOSE ON Andre laughing his head off. We pull back and see the guys in the other cell laughing, too.

ANDRE (V.O.) (CONT'D)
I thought I was going to piss my
pants. Then I thought about how
bad some of these guys lives were.
They were in jail and so was I.
At that moment they didn't care
and I didn't care, 'cause I was
laughing and they were laughing.
Everybody was laughing.

138 INT. MAYBACH - BACK TO SCENE 138

The car stops. Chelsea looks out the window.

139 EXT. CHELSEA'S APARTMENT BUILDING/STREET - NIGHT 139

Andre opens the door for Chelsea. She exits the car with her gift bag. They stand close.

ANDRE
Here we are. You got everything.

CHELSEA
I think so, I got my phone, I'm
good.

(MORE)

(CONTINUED)

CHELSEA (CONT'D)

You take care out there in L.A.
I'll try to watch the wedding.

ANDRE

Yeah, me too.

They LAUGH.

ANDRE (CONT'D)

I really have to get to the
airport.

CHELSEA

And put on that red shirt.

ANDRE

And put on that red shirt.

They look at each other for a moment.

CHELSEA

Listen, they're showing some of my
photos at a gallery in L.A. in
October. I'll send you an invite
for the opening, bring your new
wife.

ANDRE

Yeah? Maybe we'll come.

They look at each other for a moment.

ANDRE (CONT'D)

You know I can't go, right?

CHELSEA

I know.

(then)

It was nice to meet you, Andre
Allen.

ANDRE

It was nice to meet you, Chelsea
Brown.

They bump fists.

CHELSEA

Fry or die.

ANDRE

Fry or die.

Andre watches until she gets in the door. Then he gets
in the car and it drives off.

140 INT. MAYBACH - SAME TIME

140

MUSIC: "NIGGAS IN PARIS INSTRUMENTAL" by Jay-Z and Kanye West.

Andre looks out the window.

SILK

I don't know how you left that one. She's a little skinny for my taste, but if I was you I'd be in that apartment right now.

ANDRE

Hey man, you can't have them all.

SILK

Yeah, but you can try.

He notices the gift bag to his side. He picks it up and goes through it. He takes out a bottle of Grey Goose.

ANDRE

You want this? You never know.

SILK

Oh, I know. I know. My girl Melinda loves Grey Goose. What else you got?

Andre pulls out a candle. Smells it.

ANDRE

How about a vanilla scented candle?

SILK

My girl Jessica loves her some vanilla. Keep it coming.

Andre pulls out a bag of mixed nuts.

ANDRE

Gourmet nuts?

SILK

Oh, those are for me. I know there's more.

He hands them to Silk. Then Andre pulls out a coupon for a men's facial.

ANDRE

And here's a coupon for a--

(CONTINUED)

Andre sees something else in the bag, we can't see it.
Andre smiles.

SFX: CELL PHONE RINGS.

Andre looks at the phone. "ERICA" plays out on the screen. Andre looks at the bag. He looks back at the phone. He looks at the bag.

As he looks in the bag we see a slight smile come across his face.

As we wonder why he's smiling, the heavy bass of Niggas in Paris kicks in. It's not the instrumental anymore.

We see Andre contemplate we hear Jay and Kanye rap.

JAY-Z
You are now watching the throne /
don't let me get in my zone /
don't let me get in my zone /
don't let me get in my zone...

ANDRE
(calls to the driver)
How far are we from the airport?

DRIVER
About twenty minutes.

KANYE
Don't let me get in my zone / I'm
definitely in my zone, zone, zone,
zone, zone...

Now we see Andre is holding CHELSEA'S SHOE. Andre gives it some more thought, then says...

ANDRE
Yo' Silk.

FADE OUT:

THE END

*