

WEIRD CITY - TRAPPED IN THE SHOW

Written by

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ACT ONE

EXT. DOWNTOWN TRAIN YARDS - DAY

Two SCUM BAGS - GETE and CHUCK - lie hiding by some piles of steal beams.

GETE

You got the detonators?

CHUCK

Oh hell yeah.

Chuck pulls some detonators out of his bag.

GETE

Good. This train should be rolling in any minute now. We wait for the drivers and workers to leave and then -

CHUCK

Bang! Blow the door off that fucker...

GETE

And a whole big ass payload of chemicals is ours for the taking.

CHUCK

And then we use those chemicals to manufacture Ooglepleck.

GETE

The most powerful chemical drug available. Makes meth and bath salts seem like caffeine and artificial sweetener.

Chuck pulls out a gun.

CHUCK

Just hope we don't have to use this.

GETE

The gun? For sure. But we will use it if we have to.

CHUCK

We're criminals.

GETE

Yes we are.

Gete gets a funny look on his face.

CHUCK

We are criminals. We've done so many crimes. Oooh!

GETE

Chuck.

CHUCK

What is it Gete?

GETE

Why are we saying all of this to each other?

There is a GLITCH. We, the audience, see this as a moment of fuzz on the screen and a brief lag.

CHUCK

What?

Gete looks around, confused - almost as if he noticed the lag.

GETE

Why are we saying all of this to each other?

CHUCK

All what?

GETE

We're here waiting to rob the train car - we know who we are and why we're here. Why do we keep talking about it?

CHUCK

Talking about how we're criminals that are going to rob the train? For the chemicals to make Oogleplek? The drug that's worse than meth?

GETE

Yes! You're doing it right now!

CHUCK

Doing what, Gete? What the fuck you talking about?

GETE

Eh. Never mind. I don't know what I'm talking about.

CHUCK

You're probably still messed up from last night. Now help me wire these detonators.

GETE

Copy that.

Gete and Chuck start wiring the detonators.

GETE (CONT'D)

Chuck.

CHUCK

What Gete?

GETE

What happened last night?

CHUCK

Huh?

GETE

Last night. You said I'm still messed up from last night. From what last night?

CHUCK

Partying! Hookers! We're criminals man! We pull crimes and give so little a fuck we get totally fucked up the night before.

GETE

Yeah, I know. But - what specifically? What specifically did we do?

CHUCK

Oh man... stuff... I don't know.

GETE

What drug did we do?

CHUCK

Um... I don't remember okay? Probably Oogleplek! We love that shit. It gets you so fucked up.

GETE

Yeah, but you're guessing. I'm saying it's strange neither of us remember what happened last night.

CHUCK

Of course I remember! See - we were partying -

As a FADE TO begins, Gete looks around, as if he notices something is changing.

FADE TO:

INT. ODDLY LIT ROOM

A flashback to the night before. It is shot in vague light, with lots of close-ups on hands, and shots from behind - like a crime re-enactment on a Court TV show.

CHUCK (V.O.)

Oh man, Gete. I can see it now.

Shots from behind of two guys that look kind of like Gete and Chuck - they are their basic shapes but we never see their faces.

CHUCK (V.O.)

We were partying!

GETE (V.O.)

With who?

CHUCK (V.O.)

Ladies, man. Hot ladies.

From behind shadowy shots of hot chicks doing drugs and partying.

CHUCK (V.O.)

Lots of em.

More shadowy hot chicks appear.

GETE (V.O.)

Okay. But - what were their names?

CHUCK (V.O.)

Man, who cares? We're the kind of dudes that don't care what some chicks' names are. We just fuck em!

Shadowy shots of Gete and Chuck having sex with the hot women.

GETE (V.O.)
No, Chuck. I'm serious. Tell me
some of their names.

CHUCK (V.O.)
Fine. Okay. Yep. Uh... there was
Brandy.

Shadowy shot of one of the girls. She is now wearing a name tag that says "Brandy".

CHUCK (V.O.)
Brandi with an "i".

Same shot - now the name tag has an "i" instead of a "y".

GETE (V.O.)
Who else?

CHUCK (V.O.)
Tiffany.

Shadowy woman with a "Tiffany" name tag.

CHUCK (V.O.)
With a "y" where the "i" should be
and a "i" where the "y" should be.

Same shot but now with the "i" and "y" on the name tag reversed - "Tyffani".

CHUCK (V.O.)
She was the hottest one of all.

GETE (V.O.)
That's enough!

SMACH CUT BACK
TO:

EXT. TRAIN YARDS

Gete is shaking Chuck.

GETE
Enough Chuck!

CHUCK

Stop it Gete! Be careful man!
Shaking me when I have powerful
explosives in my hands! Dumb ass!

GETE

I'm sorry.

CHUCK

Okay? Did I tell you enough about
last night?

GETE

I guess.

CHUCK

Well, you saw all of it as I
described it right? In your mind's
eye?

GETE

I mean... yes.. But it was all
shadowy and un-specific.

CHUCK

Well, I'm sorry if my memory
doesn't have the budget to shoot a
killer party scene!

GETE

What? What did you just say?

CHUCK

I said... I don't know. I said your
memory sucks.

GETE

You said your memory didn't have
the budget!

CHUCK

Shut the fuck up Gete! Help me wire
the god damn explosives!

GETE

I'm telling you Chuck! Something
ain't right!

CHUCK

I told you to shut the fuck up
Gete!

Chuck slaps Gete in the face. His hand doesn't quite hit his
face - but there is a slapping sound.

GETE

Ahh!

Gete recoils. Then puts his hand to his face.

GETE (CONT'D)

See - that didn't hurt at all.

CHUCK

You calling me a pussy?

GETE

No. You didn't even make contact.

CHUCK

Of course I did. You heard the sound.

GETE

That sound came from somewhere else.

Chuck grabs Gete by his lapels and slaps him back and forth across the face - it is the same as the last slap, not really making contact, but with the sound effect.

CHUCK

Get!

Slap.

CHUCK (CONT'D)

Your!

Slap.

Chuck starts to notice that the slaps aren't hitting.

CHUCK (CONT'D)

Shit!

Slap.

CHUCK (CONT'D)

Together!

Slap.

CHUCK (CONT'D)

Gete!

This time Chuck doesn't slap him. But we hear the SFX of a slap anyway.

CHUCK (CONT'D)
What the fuck?!

GETE
See?! You see what I'm talking
about?!

CHUCK
Man, that is crazy.

GETE
I'm about to do something crazier.

CHUCK
What?

Gete points to the edge of frame.

GETE
I'm gonna walk over there.

CHUCK
Where?

GETE
Past where it feels like we
shouldn't walk.

CHUCK
Why would you ever walk over there?

GETE
I have a feeling I know what's
going on.

CHUCK
Come on Gete. Don't do anything
crazy like that. Here, help me wire
the explosives.

GETE
Look at your hands!

Shot of Chuck's hands wiring the explosives. He just moves his hands around with a bunch of cords, not really doing anything specific.

GETE (CONT'D)
You're just moving your hands
around with some cords in them!
You're not doing anything! You
don't even know how to do it!

CHUCK
Shut up! I know how to wire
explosives!

Gete knocks the wires out of Chuck's hands.

CHUCK (CONT'D)
That's it!

Chuck throws a punch at Gete. Gete dodges and punches back, Chuck dodges. They "fight" each other. Lots of sound effects, but none of the blows actually land.

Finally they both fall down exhausted.

GETE
I'm doing it. I'm walking over
there.

Gete gets up and walks to the edge of frame.

GETE (CONT'D)
I'm scared.

CHUCK
Gete.

GETE
I feel a chill. I feel like I
shouldn't walk over here.

CHUCK
Gete. Don't do it.

Gete swallows and then goes for it. The camera follows him as he walks a little ways - and off the set of the train yard.

Suddenly he is in front of a brick wall... in a TV studio.

GETE
Ahhhhh! Where am I?!

CHUCK
Gete what's happening?!

GETE
I'm in some sort of weird room that
the train station is in.

Chuck walks over to him.

CHUCK
Ahhhhh! Where the fuck are we?

They arrive at a table. The table has craft services on it. Some coffee, donuts, etc.

GETE
What the fuck?

CHUCK
What is it?

GETE
A table. A little table. With coffee and donuts and shit.

CHUCK
Sounds good.

Chuck walks over. He and Gete eat some donuts.

GETE
Can we just take these?

CHUCK
I feel like they're for us.

Gete gapes. A bite of donut falls out of his mouth.

GETE
Look.

Gete points to a billboard. It has an advertisement for a show on it.

"The Gete and Chuck Show - Series Finale!"

With a picture of Gete and Chuck.

CHUCK
Holy shit. Gete, it's us.

GETE
We're on a TV show.

CHUCK
And it's the...

GETE
Series finale.

CHUCK
Series.

GETE
Finale.

We begin to fade out, for the real commercial break. As the screen fades -

 CHUCK
Gete?

 GETE
What the hell?

 CHUCK
What's happening?!

Fading more.

 GETE
Ahhhh! It's getting all dark!

 CHUCK
We're disappearing!

Almost totally faded.

 GETE
Nooooooooo!

 CHUCK
Helllllp!

END OF ACT ONE.

CHUCK

Maybe if we figure out what kind of show we're on... we can figure out how to keep it going.

GETE

Well, we swear constantly so it must be cable.

CHUCK

Fucking A. Good.

GETE

Why is that good?

CHUCK

Just artistically. It doesn't help our situation.

GETE

Okay it's -

Another LAG happens. Like what happens when watching streaming content on your computer. The Lag Pinwheel Spinny Thing goes over the screen.

GETE (CONT'D)

Okay it's -

More LAG.

GETE (CONT'D)

Okay it's -

Finally the Lag ends.

GETE (CONT'D)

What was that?

CHUCK

I don't know. We were like frozen for a minute. And what was that pinwheel thingee?

GETE

It was a lag.

CHUCK

Oh my god...

GETE

We're on an internet show.

CHUCK

And every time we become more aware...

GETE

It lags?

CHUCK

This can't be true, Gete. Let's think about it. What happened earlier this week?

GETE

Well...

As Gete and Chuck describe what happened we see a super imposed map of Weird City over them. It has the red line showing their path ala Indian Jones movies.

CHUCK

Okay. I woke up this morning.

The red line starts at a point in Weird City.

*As the red line moves around the city we see various locations from other episodes - ie. a Safeball Field, Rayna's house, etc.

GETE

Uh.. What the fuck?

CHUCK

I went to meet Palph at the store room and get the explosives.

It moves to a warehouse district.

GETE

What the fuck is this thing over our faces?

CHUCK

I don't know! Then I came and met you.

The red line moves to another area where Gete's home is.

GETE

It's a map showing where you went. For the audience!

CHUCK

Holy shit. Like in Indiana Jones.

GETE

Exactly. Try this - say something that didn't happen.

CHUCK

Okay. Then I went to the candy store.

The red line goes to a building marked "candy store".

GETE

So, you didn't do that this morning?

CHUCK

Well, in reality I didn't do anything if what you're saying is true.

GETE

Right. Because we only exist in 30 minute increments.

CHUCK

Or possibly hour increments. Probably. This seems like a drama.

GETE

Oh come on I think it's been pretty funny.

CHUCK

Eh.

GETE

We don't have time for an existential conversation! We have to figure out how to survive past the end of this show we're in. Now, if you said you went to the - get this out of here!

Gete waves his arms around and the map goes away.

GETE (CONT'D)

If you said you went to the candy store, but you didn't, yet the map showed it... that means we have some control over our past.

CHUCK

And by extension... our future!

Chuck pulls some candy out of his pockets.

CHUCK (CONT'D)
Look.

GETE
Candy.

CHUCK
From the candy store.

GETE
That wasn't in there before?

CHUCK
I don't think so. But I don't
remember.

Gete waves his arms and the map comes back.

GETE
Okay.

The red line shows us where Gete went earlier.

GETE (CONT'D)
I woke up this morning. Got some
coffee.

The red lines goes to a coffee shop.

GETE (CONT'D)
Then...

Gete points to his oily dirty clothes.

GETE (CONT'D)
I went to the tux shop, bought a
tux, and left with it on.

They look down. Gete is now wearing a tux.

CHUCK
Holy shit! I want a tux too! I also
went to the tux shop!

Chuck's red line also goes to the Tux Shop.

CHUCK (CONT'D)
With tails!

They look down. Chuck now wears a tux with tails.

CHUCK (CONT'D)
And a top hat.

They look up. Chuck's got a top hat on.

GETE

Okay! Enough with the outfit!

Chuck doesn't say anything but obviously is thinking something. A monocle appears on his face.

CHUCK

I'm done.

GETE

You know what this means? We can control it! We can control our lives!

They jump up and down in celebration.

CHUCK

Yes! We have free will!

GETE

We got free will! We got free will!

Gete does a weird dance.

GETE (CONT'D)

I can do this weird dance if I want! I have free will!

Chuck does a somersault.

CHUCK

I can do a somersault if I want! I have free will!

GETE

Fuck yes! Free will! We have free will!

Suddenly they stop celebrating and stand very still. Chuck's voice changes a little.

CHUCK

No we don't.

GETE

What? Wait, why not?

CHUCK

Because I say we don't.

GETE

Chuck, why would you say that?

CHUCK
It's not Chuck saying it. It's me.

GETE
Who?

CHUCK
Charlie Sanders. The creator of the show. The one writing this.

GETE
Is it a coincidence that the character you're speaking through is named Chuck?

CHUCK
Well, it's as fine a name as any other.

GETE
No, no, no. You thought you were gonna play this character.

CHUCK
Well, am I?

GETE
We don't know yet. You're writing it right now, casting etcetera will take place later.

CHUCK
If Youtube Red makes the show.

GETE
Hope they do.

CHUCK
Me too.

GETE
Dustin.

CHUCK
Susanne.

GETE
John.

CHUCK
Make the show.

GETE
It will be a fucking Emmy machine.

CHUCK

Really want to get an Emmy. The first time you get nominated you're like "Hey, I'm just glad to be here." The second time you're like "Okay now I want to win." And then immediately you're like "Fuck seriously? The Daily Show again?"

*ALT "Who's playing Chuck" beat -

GETE

No, no, no. You thought you were gonna play the character.

CHUCK

And obviously I'm not, since this is Aaron Paul talking.

*Or whoever we cast in it.

GETE

So, if you are the writer, speaking through Chuck - where are you right now?

CHUCK

In an airplane over the Pacific Ocean on my way to Bangkok.

GETE

Fuck. Seriously?

CHUCK

Yeah, my brother lives there. He teaches ESL. Working on the script on the plane.

GETE

Huh.

CHUCK

But now I'm somewhere different.

GETE

Why?

CHUCK

Doing the rewrite.

GETE

Where are you now?

CHUCK
At my desk in my office in LA.

GETE
What are you wearing?

CHUCK
Basketball shorts and a T-Shirt.

GETE
There's a stain on the shirt isn't there?

CHUCK
Yeah.

GETE
From what?

CHUCK
From a cheese steak.

GETE
Ouch. You just got up huh?

CHUCK
Yeah.

GETE
What time is it?

CHUCK
1pm.

GETE
Got drunk last night?

CHUCK
Yeah...

GETE
Oof.

CHUCK
Smoked weed too.

GETE
Man. How old are you?

CHUCK
36.

GETE
Come on dude.

CHUCK
Yeah I know.

GETE
Seriously.

CHUCK
I had a rough childhood.

GETE
That doesn't justify it. And stop
using this episode as therapy.

CHUCK
Don't fucking judge me Gete! You're
a fucking criminal!

GETE
So are you?

CHUCK
No, this character is a criminal.

GETE
I'm lost.

CHUCK
Yeah...

GETE
Anyway. So that's where you are
right now.

CHUCK
Yeah, but our nows are different.
My now is me writing this, your now
is when it's shooting, and then
there will be a whole different now
when the audience is watching it
which is... now.

GETE
Now.

CHUCK
Here's another now.

GETE
And now.

CHUCK
Now again.

GETE

Stop it!

Gete grabs Chuck and slaps him around.

GETE (CONT'D)

Snap out of it! Come back! Chuck!

Chuck goes back to being the character Chuck.

CHUCK

Ahhh! What happened? Where was I?

GETE

You were nowhere. The creator of the show took over your body.

CHUCK

But wouldn't he always be controlling both of us all the time?

GETE

Yes, I am.

CHUCK

What?

GETE

We gotta get out of this show.

CHUCK

Right. Here comes the act break.

The fade out begins. They scream in fear, but less committed.

GETE

Ahhh.

CHUCK

Nooo.

GETE

We've been through this before.

More fade.

CHUCK

Not as scary the second time around.

END OF ACT TWO.

ACT THREE

EXT. TRAIN YARDS

We fade back in on Chuck and Gete dispassionately screaming.

GETE

Ahhh.

CHUCK

Nooo.

GETE

So, how we gonna get out of this show?

CHUCK

We're not. Gete. There is no getting out of the show. The show is all there is.

GETE

But that can't be true. I just spoke to the creator and he was in a plane and sitting at a desk in this other world.

CHUCK

So there might be another world outside ours, but we'll never get there.

GETE

Actually I think we are there now, as this is happening.

CHUCK

Wait. Maybe if we stop...

Chuck suddenly stops having an accent or character voice. He speaks normally.

CHUCK (CONT'D)

Talking like the characters.

Gete pulls his fake mustache off.

GETE

And looking like the characters.

CHUCK
Then we'll stop being the
characters.

GETE
And we'll stop being here.

They look to the left. Still train yards with the studio
beyond.

Right. Train yards. Studio.

Behind them. Train yards. A wall.

Forward into camera - a reverse shot of what they see. It is
a TV show set. Cameras. Director chairs. The craft service
table.

CHUCK
Holy shit.

GETE
That's it. The set. The set of the
show we're on.

They walk onto the set.

CHUCK
This is the camera.

GETE
These are those weird high folding
chairs people sit in on set.

CHUCK
Why are they always those chairs?

GETE
Don't know.

CHUCK
All the makings of a TV set. But
Gete...

GETE
What?

CHUCK
There are no people.

GETE
Jesus. No one's steering the ship.
We're all alone. I feel cold.

CHUCK
Wait! People.

Chuck and Gete walk over to an area of the set where a bunch of odd looking people sit in folding chairs under a tent. On the tent is a printed sign saying "Extras Holding".

The people read magazines and sit around eating snacks.

Gete speaks to them.

GETE
Hello.

They look at him but don't respond.

CHUCK
Hello. Can you help us?

No response.

GETE
Why don't they talk?

CHUCK
Extra money. Pay bump.

GETE
Please! Speak to us!

One of them stands up and speaks.

EXTRA
I will speak to you -

A gun shot rings out. The extra drops dead.

GETE
What the fuck?!

Gete turns around. Chuck has shot the Extra with the gun he showed at the beginning of the episode.

CHUCK
I shot him.

GETE
Why?

CHUCK
I don't know. I just felt I should use the gun I showed you earlier.

GETE

I had totally forgotten about it.

CHUCK

Exactly.

GETE

We're lost somewhere between free will and determinism.

CHUCK

Stop using them big words!

GETE

No, Chuck. You know what these words mean. Because you're not Chuck. You're an actor. And if you are saying these words, you read them at some earlier point, in a script. And understood them. Chuck - who are you?

CHUCK

I'm Chuck.

Gete grabs Chuck and slaps him. This time for real.

CHUCK (CONT'D)

I'm an actor.

Slap.

CHUCK (CONT'D)

I'm Chuck.

Slap.

CHUCK (CONT'D)

I'm an actor.

Slap.

CHUCK (CONT'D)

I'm Chuck and an actor!

Gete releases him. Chuck screams as another lag hits.

CHUCK (CONT'D)

Ahhhhhhhh!

The lag ends.

CHUCK (CONT'D)

I saw it. My kids. My house in Toluca Lake. My wife. She's hot. I don't know exactly who I am, but I need to get back to them.

GETE

And I must have a family. I must have a life to get back to.

CHUCK

But how?

GETE

We've already walked onto the set. Maybe we don't need to worry about us, as in our characters, dying - maybe we want this show to end.

CHUCK

Because then we'll wake up and be ourselves the actors again.

GETE

We have to finish the episode.

They each grab a donut off the craft service table.

CHUCK

For luck.

They "cheers" donuts and take a bite.

Gete and Chuck run off the set and back into the show.

GETE

It was scary out there.

CHUCK

I don't know if it's scarier out there or in here.

GETE

All I know is we're running out of time.

A train car pulls in and stops.

CHUCK

That's it. That's the train car.

GETE

What if we don't blow off the door? I mean, do we want to blow it off?

(MORE)

GETE (CONT'D)

Because that ends the episode. And we think we'll wake up and be actors.

CHUCK

I feel like I should blow it off.

Chuck reaches for the explosive switch.

GETE

Don't Chuck. We can not do this.

CHUCK

We have free will.

They both are reaching for the switch and trying to hold themselves back at the same time.

GETE

Fight. Fight.

CHUCK

I'm trying. I'm not going to hit the switch. I have free will.

Finally they resist. They both fall back onto the ground.

GETE

We did it.

CHUCK

We have free will.

Then - angle on the train car door. It blows off of it's own accord.

GETE

No!

Gete and Chuck are hurled to the ground by the explosion. As they lie dying -

CHUCK

The door got blown off anyway...

GETE

It was always going to be blown off. It never mattered if we hit the switch or not...

Credits for "The Gete and Chuck Show" roll.

FADE TO BLACK.

In darkness, we hear the applause of an audience.

SMASH CUT BACK:

INT. STUDIO/TRAIN YARDS

The actors playing Gete and Chuck get up.

GETE

Great working with you.

Chuck is English.

CHUCK

Brilliant. Absolutely brilliant.

GETE

Oh my God. It worked.

CHUCK

You're right! You're right! By jove
we're free!

GETE

We can go back to our lives.

CHUCK

Back to our wives.

Chuck and Gete walk to the studio doors. They won't open.

GETE

They... Won't open.

CHUCK

Let's try these doors.

Chuck tries another set of doors. They open - revealing a brick wall.

GETE

We gotta get out of here! We gotta
get out of here!

Gete and Chuck pound on the walls and tear up the studio,
desperately looking for a way out.

CHUCK

God save the queen! Get us out of
here!

Chuck grabs the sign for "The Gete and Chuck Show" and pulls it off the wall. Behind it is a sign for the show "Weird City".

CHUCK (CONT'D)

What in the name of the Queen?

Gete and Chuck stop freaking out - accepting their fate.

GETE

We were in a show within a show.
This is the show.

CHUCK

A show within a show. So we are
Gete and Chuck?

GETE

I guess so.

CHUCK

Whoa.

GETE

Jesus. This is it. The entirety of
the universe is this TV set. We
were never actors.

Chuck drops the English accent and goes back to his own voice.

CHUCK

I'm not English.

GETE

I didn't think so. All that stuff
about the Queen was kind of
generic.

CHUCK

Yeah...

End of show music starts playing. Maybe "Is That All Their Is?" Or maybe something rock and roll and fun to contrast.

CHUCK (CONT'D)

Oh fuck. That's the end of the show
music. The end of the show that the
show was within!

GETE

Fuck, fuck, fuck, fuck!

The first credit rises from the bottom of the screen. It's letters cut upward through Chuck like a razor.

CHUCK

Ahhhhh!

Chuck gets cut in half and falls to the ground dead.

GETE

No! Chuck!

Gete dodges the deadly credits. He climbs up to the screen and directly addresses the audience.

GETE (CONT'D)

Please. Viewers. Don't let me die.
Call Youtube Red. Email Youtube
Red. Tell them to keep Gete alive!
Tell them to keep Gete alive!
Please! Hashtag Keep Gete alive.

On the bottom of the screen the hashtag #keepgetealive appears.

GETE (CONT'D)

No! Don't let me die! Please!

The show begins the final fade out.

GETE (CONT'D)

No! Please! Email Youtube Red!
Tell them not to let the show
end! Please!

As the final fade out nears completion.

GETE (CONT'D)

Noooooo!

FADE TO BLACK.

The credits roll to completion.

A black screen except for the hashtag #keepgetealive.

It disappears too.

Darkness and silence.

END OF EPISODE.