

THERAPIST (CONT'D)

The tension you're experiencing right now... Can you be open to the possibility that it's not about Lisbeth or Milan or what might or might not happen there?

KYLE

What else would it be about?

THERAPIST

It would be about what's happening right here. Between us.

She walks over and sits next to him, her voice smoky.

THERAPIST (CONT'D)

And what we both know has to happen next.

She slips her hand inside his shirt, runs it over his chest. Wait a second - WHAT KIND OF THERAPY IS THIS? Kyle pulls her closer, rips her shirt open... and OFF this--

Scene 1

INT. KYLE'S SCREENING ROOM - DAY

CLOSE ON a huge FLAT SCREEN. We're watching EMILY COOLIDGE in mid-audition. Dimples and cleavage, a dangerous combination.

EMILY COOLIDGE

...You will respond. And the Agency will be waiting. It's foolproof.

The image FREEZES.

TERENCE (O.S.)

She's terrific. I've always liked her.

REVERSE ON: TERENCE HOFFMAN (40, handsome, polished even in casual clothes) and his wife DEANN (40, well-preserved beauty with a hint of creative flair). They're watching.

DEANN

It wasn't a great read.

TERENCE

Is the read really everything? She's got confidence and approachability. That's rare.

DEANN

And large breasts, which are not. Let's watch the last one.

*
*
*
*
*
*
*

Terence clicks a REMOTE. Megan appears on screen, looking a bit nervous as she slates her name.

MEGAN
Megan Morrison.

TERENCE
I don't know who this is.

DEANN
She's on a TV show. I met her at an NRDC function a few months ago. She's very smart. East coast.

TERENCE
Because everybody from the east coast is smart.

CASTING GUY (V.O.)
Okay... If you could have anybody else's life, whose would it be?

MEGAN
Amelia Earhardt.

CASTING GUY (V.O.)
What is the most dangerous thing you've ever done?

MEGAN
Hitch-hiked from Boston to Virginia Beach.

CASTING GUY (V.O.)
What is your greatest fear?

MEGAN
Maximum security prison.

She laughs, spontaneously. The image freezes again.

TERENCE
Yeesh.

DEANN
Don't do that. She's charming.

TERENCE
She's calculated. Like she's holding something back.

DEANN

That's nuance, sweetie. Trust me.
I've lived and breathed this script
for two years. What you don't get
about her is what the part demands.

TERENCE

Okay, you're the producer. I'm just
the poor slob looking out for the
Institute and Kyle's needs. But
hey, anything for the movie.

KYLE (O.S.)

Who's this?

They turn to see Kyle enter, looking at Megan.

TERENCE

Someone I'd encourage you both to
pass on.

KYLE

(winks at DeAnn)
Small boobs?

DEANN

Terence doesn't like how she
answered the three imperatives.

TERENCE

She's slippery. There's no room for
that in your life anymore, bud.

Kyle looks at her for a beat, intrigued.

KYLE

How's her read?

DEANN

We haven't watched it.

KYLE

Dude, you haven't seen her do the
scene?

TERENCE

My issue is not with her talent.

KYLE

It's two minutes. It's not going to
kill me, is it?

Terence sighs, shakes his head. Presses play on the remote.
ONSCREEN, Megan finishes her laugh...

ALEXA
Cedar Rapids.

TERENCE
I think it's time we said goodbye
to all that.

He carefully peels the name tag off her boo--, er, chest.

TERENCE (CONT'D)
How do you feel?

ALEXA
(blushing)
Lighter. Thank you.

TERENCE
Inexperience is a gift.

Terence smiles, turns... and sees DeAnn waiting for him at
the top of the stairs.

DEANN
She'll go to bed tonight dreaming
of you.

TERENCE
And sign up for the advanced
workshop by the morning.

Scene 2

INT. INSTITUTE - ADMINISTRATION AREA - DAY

Less serene. Cubicles with people on phones, graphic artists
working on promotional material, etc. Various LARGE PHOTOS OF
KYLE WEST on the walls. As DeAnn and Terence walk in--

DEANN
Well, sorry to pull you away from
the hard work of recruiting, but I
just got off the phone with you-
know-who's lawyer.

TERENCE
Great.

They walk into--

INT. TERENCE'S OFFICE - DAY

Sleek and expansive, with a huge window looking out over a
grassy area, where a group of twenty or so PEOPLE meditate.

DEANN

They're worried Kyle's going to do something inappropriate in Milan. They're going to leak Lisbeth's version of the breakup if he does.

TERENCE

I can't believe we let that woman put our nuts in a sling.

DEANN

Lisbeth is paranoid. Nothing's going to happen in Milan.

TERENCE

You sure? Kyle's not in a good place. He took that TV actress to Mexico after an audition and a taco.

DEANN

So?

TERENCE

So he's acting out again! He doesn't know anything about her. And he forgets his choices reflect on us.

DeAnn gives Terence a soothing rub on the shoulders.

TERENCE (CONT'D)

Maybe he also forgets I can ruin his life with a phone call.

DEANN

Maybe he knows you won't.

Terence shakes his head, frustrated. Cause she's right.

DEANN (CONT'D)

Can I just say, for the record? I think Megan Morrison is great.

TERENCE

I thought Lisbeth was great. That's not the point. I don't want to clean up another train wreck.

DEANN

Well then... let's make sure this one stays on the rails.

Off them, sharing a look--

TERENCE

The hardest role of all.

Megan smiles and nods, rolling with it. But what the hell does that mean?

TERENCE (CONT'D)

Well, I'm a very big fan of yours.

(nods toward the study)

Shall we take care of business?

Megan looks at Kyle, nods and smiles, and we PRELAP:

Scene 3

DEANN (V.O.)

Talent gets you noticed, maybe.

INT. CAFE ON BEVERLY - DAY

DeAnn sits at table, talking to someone we cannot see.

DEANN

And looks, sure, for a moment. But the only thing that gets you a seat at the table in this town is force of personality.

VOICE (O.C.)

You mean like charisma?

DEANN

No. That's fairy dust. I'm talking about complete and utter confidence in who you are.

INT. KYLE'S STUDY - DAY

Megan sits at the desk, signing the contract, as Kyle and Terence share a look.

DEANN (V.O.)

When you have that... people are drawn to you.

EXT. KYLE'S HOUSE - DRIVEWAY - DAY

Kyle and Megan pull out in a mint 1968 Shelby Mustang convertible. A happy couple.

DEANN (V.O.)

They don't know why, but suddenly they need you. And they will turn their lives inside-out to be with you.

b|7

INT. TESLA - DAY

Terence drives, the contract on the passenger seat.

DEANN (V.O.)

But you have to work your ass off
to get there. You have to challenge
yourself, push the envelope.

INT. CAFE ON BEVERLY - DAY

DeAnn still talking--

DEANN

You have to be the one willing to
do things that scare everybody else
to death. That's the difference
between talent and success. You're
off to a great start. But you have
to keep doing it.

REVERSE ON: the person DeAnn is talking to. It's Annika,
Nic's ex-whatever. What??

ANNIKA

I plan to.

DEANN

Fantastic. So let's see what we can
do about getting you an agent.

Annika smiles, excited, and we PRELAP: The Jayhawks' "What
Led Me to This Town..."

INT. KYLE'S MUSTANG - MAGIC HOUR

It's on the car radio as Kyle and Megan drive down Robertson. *
The street is lit up, atmospheric... almost magical.

The car stops at a red light. Kyle turns to Megan with a
smile. She smiles back. Then he very carefully tucks a stray
hair behind her ear as the light turns green.

EXT. TBD FANCY RESTAURANT - MAGIC HOUR

A CROWD out front as Kyle pulls up. The VALET opens the *
passenger door, and Megan gets out. Then, as Kyle gets out of
the driver's side, there's an EXPLOSION of FLASHING LIGHTS...

...because the crowd out front is actually PAPARAZZI, more *
cameras snapping away than Megan has ever seen. For a moment *
she's like a deer in the headlights as she's assaulted by the *
flashes and the clicks and the shouting: