

# HARRIET

38.

SCENE NEEDED:

They step through the doors into--

INT / EXT. SKYBAR - CONTINUOUS

The regular Friday night wrap party is underway. It's indoor/outdoor, tiki torches, glowing blue pool, CAST, CREW, GUESTS -

DAPHNE

All right, Stevie's in New York, but I'm in constant contact with him and everybody coordinating through Shelly at the network. You're the one everyone wants to talk to 'cause of the nature of the sketch that got cut--you know what I'm saying? They're gonna want to know if you thought it was offensive.

HARRIET

I'm not an expert on Christian people, Daphne.

DAPHNE

Well Stevie says you don't have anything to say to the press right now.

HARRIET

Stevie doesn't have to convince me of that.

HARRIET continues into the party, passing a WAITER who knows to ask--

WAITER

Kettle martini rocks?

HARRIET

Thank you very much.

WAITER

The boys are in the corner.

HARRIET

Thank you.

HARRIET sees CAL, the director from the Teaser, sitting by himself at the bar. She slips up behind him and gives him a friendly scratch on the back...

HARRIET (CONT'D)

Tight show tonight.

CAL laughs a little in spite of himself.

HARRIET (CONT'D)

What went on in the control room?

(CONTINUED)

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SCENE ONE

START  
- SCENE →

CONTINUED:

CAL

We got word the sketch was cut, next thing I knew Wes was up on stage, Standards blew into the room and I waited 53 seconds before I pulled the plug.

HARRIET

There had to be a lot of confusion, it's not like there are rules or procedures for this kind of thing.

CAL

No, there are strict rules and procedures for this kind of thing, I just didn't follow any of them. What's Matt saying?

HARRIET

What do you mean?

CAL

Have you talked to Matt?

HARRIET

Matt and I broke up.

CAL

Oh. I'm sorry. Not my night. Anyway, I've been told to sit tight and wait for word. Rock stars and cocktail waitresses--there are certainly worse places you can be told to wait.

HARRIET

Word on what?

CAL

I faced off with Standards during a live broadcast, Harry, there's gonna be a consequence.

HARRIET

We'll stick together.

CAL

I'm sorry about Matt. I'm a big fan of his and I like him a lot.

HARRIET

I'm a big fan of his and I hate his breathing guts.

CAL

There you go, then.

HARRIET

Yeah.

(CONTINUED)

2/4

D: (2)

CAL

I think the boys are waiting for you at your table.

HARRIET gives CAL a pat as she continues through the party and runs into RON OSWALD and RICKY BECK, the illegitimate sons we saw at the beginning, who were clearly seeking her out.

RON

Hey.

HARRIET

Ron. Ricky.

RON

It's a mob scene out there.

RICKY

It's a mob.

RON

Listen kiddo--You alright?

HARRIET

Yeah.

RON

You sure?

HARRIET

Yeah.

RON

You'd tell me if you weren't, right? You know you can talk to me.

RICKY

Both of us.

RON

Unbelievable situation. Never seen anything like it in 23 years in television.

HARRIET

Where were you when it happened?

RON

Down on the floor. I know we're next in command, but what are we supposed to do, shoot him with a dart gun?

HARRIET

Cal needed some back-up in the control room is all.

(CONTINUED)

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END: (3)

RICKY can sense that she's not quite with them.  
starts to walk away--

RON  
We're all gonna stick together on this  
Harriet.

HARRIET  
Yeah.

HARRIET moves on, she doesn't hear RICKY, under his breath,  
Bitch.

RICKY  
(quietly)  
Bitch.

CUT TO

**EXT A DIFFERENT PART OF THE PARTY - NIGHT**

TOM, PETER and SIMON STILES who we saw at the beginning and who, along with Harriet, are the three biggest stars of *Studio 54*, are sitting in a more private area of the party. A few other cast members and writers are there, along with some hangers-on and the gorgeous women who seem to be around SIMON wherever he goes. SIMON's a good looking black man and no occasional dosage of hip-hop attitude is gonna disguise the fact that he went to the Yale School of Drama.

TOM might be a couple of years younger than SIMON. He's winning with a nimble comic mind. It isn't that he's on all the time, it's just that when he's not crafting a joke in his head, he's not sure what he's supposed to be doing.

TOM and SIMON are united by their mutual respect, their dedication to their show and nothing else.

TOM  
An ad parody. Ephedra or Wellbutrin.

ALEX  
Wait, listen to this.

TOM  
Through a Vaseline lens we shoot skinny supermodels with attitude. Despite the fact that they're young, rich, beautiful, famous and don't work for a living, they're sad and they don't know why.  
(looks around for an example)  
Like that one over there. So we're seeing these gauzy shots and I don't know what the voice over is but the tag line is:  
"Ask your doctor if food is right for you."

(MORE)

(CONTINUED)

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# HARRIET

Scene Two

MARTHA

Yeah. But I don't think you're gonna have time 'cause my reporter's instinct says you're gonna agree to take over the show.

DANNY

I don't mean to insult you twice in the same minute but your reporter's instinct sucks.

DANNY heads for a black BMW--

DANNY (CONT'D)

(to the valet)  
Right here.

MARTHA

(calling)  
Danny.

DANNY

(calling back)  
Yeah.

MARTHA

(pointing to a different black BMW)  
That one.

DANNY

(calling back)  
Thank you.

DANNY gets in the car and screeches away from the hotel as fast as he can as we

CUT TO:

INT. SOUNDSTAGE CORRIDOR - NIGHT

HARRIET is coming the down the hall with two cups of coffee. The hall is lined with framed photos from 20 years of Studio 7. She stops at one and looks at the picture of herself with SIMON and TOM, laughing at rehearsal with MATT and DANNY. She regards the photo for a moment before she moves on into--

INT. SIMON'S DRESSING ROOM - CONTINUOUS

TOM's got his feet up on the table, smoking a cigarette and SIMON's lying down on the couch. They're waiting...and while they're waiting, TOM's doing some talking...

TOM

We're witnessing the rise of the hack. A sort of celebration of mediocrity.

START →  
SCENE

(CONTINUED)

1/4

W. J. D:

HARRIET  
(giving the coffee to TOM)  
Here.

TOM  
Thanks. You mind if I smoke?

HARRIET  
No.

TOM  
You can blame the blogs, but I blame The New York Times. They quote the blogs like they've found a source. CNN quotes the blogs. "Beverly, Editor-in-Chief of the BeverlyBlog, says the Fed should cut interests rates to counter the drop in consumer spending over the past fiscal--" who hell is Beverly? I don't believe in free speech, I think it should require a license. What happened to credentials? What happened to being impeccably credentialed, and when did elite stop being a good word?

SIMON  
They should be Ethiopian.

TOM  
Who?

SIMON  
In the Wellbutrin ad parody. Instead of skinny models, they should be Ethiopians.

TOM  
You want to do jokes about starving children?

SIMON  
It has more bite.

TOM  
Yeah, 'cause it's a joke about starving children.

SIMON  
No, it's a joke about Pfizer or Kaiser or whoever makes it and it's a joke about us. They need the minimal elements for survival and we have a pill for when you're not in a good mood.

TOM  
I just think you made the whole thing not funny in a hurry.

(CONTINUED)

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CONTINUED: (2)

HARRIET

What in the hell are you two talking about.

TOM

An ad parody shot like Ephedra or Wellbutrin. Gauzy images of glum supermodels.

HARRIET

Or Ethiopian children.

TOM

Yeah. The tag is "Ask your doctor if food is right for you."

HARRIET

(pause)  
Okay, well it's definitely not the Ethiopians.

SIMON

All right, the skinny models.

TOM

"Side effects may include energy, cohesive thought and hip bones you can't carve trophies with."

SIMON

Fine.

(to HARRIET)

Ricky and Ron are up in Wes's office right now with Jamie McDeere and Jack Rudolph. The smart money's saying they're the new Executive Producers.

TOM

(completing his point)  
The rise of the hack.

HARRIET

(pause)  
I'm gonna go see what's going on. People are running around like chickens out there. I think the best thing is not to listen to rumors and be calm.

She gets up to walk out and walks right into MATT who's just stepping into the doorway--

HARRIET (CONT'D)

(screaming from surprise)  
Aaggh!

(CONTINUED)

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10: (3)

MATT  
How you doin'?

SIMON  
Matty.

TOM  
Matt.

MATT  
What did you guys do that made that man  
go that crazy?

SIMON  
Just the same stuff we used to do to you.

HARRIET  
Can I speak to you for a moment please?

SHELLY, the P.R. lady we met in the first act, has been  
expecting MATT.

SHELLY  
They want me to put you in the green  
room.

HARRIET  
This'll just take a second.

SIMON  
Hey congratulations.

TOM  
Yeah.

HARRIET  
(to TOM and SIMON)  
Do the two of you have to be nice to  
everybody?  
(to MATT)  
Come with me.

HARRIET leads MATT down the corridor and through two steel  
doors onto--

INT. STAGE - CONTINUOUS

They're standing under the bleachers in one of the  
vomitoriums.

HARRIET  
Two things. What are you doing here and  
could you please stop telling people we  
broke up because of the Star Spangled  
Banner.

(CONTINUED)

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# HARRIET

65.

CONTINUED:

SUZANNE  
I know. I'm Suzanne, I'm a PA.

MATT  
How many of the cast, crew and writing staff would you say are in the building right now?

SUZANNE  
Probably almost all of them. Are you coming to save us?

All MATT can do at the moment is just kind of hear the question and laugh a second to himself at the impossibility of it...

MATT  
Would you page everyone to the stage please.

SUZANNE  
Yes sir.

MATT continues down the hall and KNOCKS on the dressing room door marked HARRIET HAYES.

HARRIET (OS)  
Come in.

MATT opens the door to--

INT. HARRIET'S DRESSING ROOM - CONTINUOUS

MATT  
Danny and I are taking over the show. I'm your boss now, so we're gonna have to continue this fight in a couple of years.

HARRIET  
Or we could just end it now.

MATT  
That would be fine too.

HARRIET  
We didn't break up because of the Dodger game.

MATT  
No.

HARRIET  
When you were promoting the movie I was holding your hand every step of the way. When I had a CD to promote in 52 markets in 15 days, you disappeared.

SCENE THREE

START  
SCENE  
HERE



1/3

(CONTINUED)

CONTINUED:

MATT  
I didn't disappear.

HARRIET  
You got cold and you got mean.

MATT  
Right after you went on *The 700 Club*, is that timing lost on you?

HARRIET  
It was an album of spiritual music, those are the people who buy spiritual music!

MATT  
I don't care if it was an album of the three wise men covering the Doobie Brothers, you put on a dress and sang for a bigot.

HARRIET  
I sang for his audience, not every one of whom is necessarily the grotesque stereotype you'd like them to be. Most of these people have nothing except their faith, and that moves me.

MATT  
Throw in the Halloween costumes and you got yourself a Klan rally.

WHACK!--

HARRIET smacks MATT across the face...

HARRIET  
(pause)  
I'm sorry.

MATT  
Fortunately I'm on about 8000 milligrams of painkillers right now.

HARRIET  
And I'm sorry if my going on Pat Robertson offended you and if I had to do it again I wouldn't. But the sketch that got cut? I stood by that sketch all week, and I've stood by it all night and I'll stand by it in front of the press, and you know what the sketch was called? "Crazy Christians".

MATT  
The 700 Club isn't a comedy show.

2/3

(CONTINUED)

CONTINUED: (2)

HARRIET  
There's no way to get this idiotic  
argument behind us?

MATT  
No. But score for us on Friday nights and  
we won't have a problem. I'm looking  
forward to working with you.

And MATT takes a few steps and walks through the double-steel  
doors onto--

INT. SOUNDSTAGE - CONTINUOUS

DANNY is sitting alone on the stage as MATT walks in.

MATT  
We're doing it.

DANNY  
Matt, you can get another director, you  
can get someone good.

MATT  
I don't want someone else, I want you.

DANNY  
(beat)  
The joke was "I don't want someone good,  
I want you."

MATT  
I know where the joke was. What happened?  
(beat)  
What happened?

DANNY  
Nothing happened. It just happened.

MATT  
Once?

DANNY  
Yeah.

MATT  
You talked to your sponsor?

DANNY  
Yeah.

MATT  
You're back at meetings?

DANNY  
Yeah.

/// STOP SCENE

3/3