

SCRIPT TITLE

Written by

Name of First Writer

Based on, If Any

Address  
Phone Number

1

EXT. TOWN OF MYRTLE GARDENS - MAIN STREET - DAY

1

The Camera sweeps through the quaint, yet vibrant Main Street of Myrtle Gardens, FL. The gentle breeze blowing through the tree lined streets. Shoppers walk and neighbors laugh with each other. There is a friendly bustle that only can be found in a town where everyone knows everyone.

The camera stops on what was once the crown jewel of the town. The Embassy Theatre. We see the exterior of the theater, a faint memory of the glory it once held. The camera zooms in to the marquee "Happy Retirement ADRIAN BAKER." It pans down to a plaque that reads "EMBASSY THEATRE. WHERE MOVIE STARS ARE MADE" There, a photo of our hero, KATE WARNER, hangs.

FADES TO:

2

INT. KATE'S HOME HOLLYWOOD, CA - DAY

2

The same photo in KATE'S home office. The camera zooms out to see the room is sunny, bright, and stylish, just like KATE, 30's, beauty, brains, and talent all wrapped up with kindness and warmth, but a light within her that is dimming a little more each day. She sits on her settee with a script, laptop open, and phone by her side.

KATE'S phone buzzes. She picks it up without looking as she is reading furiously.

KATE

(answers the phone)

I really want to say yes, but this ending, this whole screenplay, just isn't right.

LILY

Well, knowing you, you already know what you're looking for.

LILY MONET, 30, KATE'S childhood best friend is on the other line.

KATE

Oh my god! Lily! I'm sorry. I thought you were Jacob.

LILY

Your tall, successful, and handsome movie exec? You know, I do get that *all* the time.

KATE laughs.

KATE

I mean, I did make you rehearse lines with me for countless plays.

LILY

I've probably been your leading man more than anyone else. But, what are best friends for if not total humiliation?

KATE

That's what I've always said.

LILY

So...I have some news.

KATE

Is it that Jimmy finally asked you out?

LILY

What? No! Why is that *always* the first thing you guess?

KATE

Because someday I'll be right.

LILY

Anyway, I wasn't sure if the Myrtle Gardens gossip made it to Hollywood, but Adrian is retiring.

KATE freezes. She gives the phone call her full and undivided attention, putting everything down.

KATE

Yeah, Mom mentioned that.

LILY

So, the town is throwing him a big send off.

KATE

Is he leaving town?

LILY

No, but you know this place, any chance to throw a party.

KATE

You mean any chance for my Mom to throw a party?

LILY  
Of course I do. Anyway, it's *this* weekend, and I *know* Adrian would love for you to be there.

KATE  
Like...in 2 days this weekend?

LILY  
Mmmhmmmm.

KATE  
Of *course* I want to be there. I would never want to miss that.

KATE opens her calendar. She still uses a paper planner. She likes to have something physical in her hands.

KATE (CONT'D)  
I don't have anything scheduled, and it might give me some time to find a *good* script in peace. Everything I have read so far has been so blah. And I need it to be just right. (beat)

LILY  
You sound weird. Is there something else?

KATE  
Honestly?

LILY  
I wouldn't ask otherwise.

KATE takes a weighted breath.

KATE  
I know this is the most ridiculous thing in the world coming from me, but (beat) I...I'm Not sure I'm really happy.

LILY  
Oh.

KATE  
Ridiculous, right?

LILY  
No, not ridiculous. I just wasn't expecting it. I thought things were going well.

KATE  
That's what my PR team wants the world to believe.

LILY  
But Kate, I'm not the world. You can talk to me.

KATE  
I know. It's just easier not to face it sometimes. And just dive into what's next.

LILY  
Is it Jacob?

KATE  
(beat) Yes, and.

LILY lets out a brief laugh at this familiar improv joke.  
KATE always used humor to defend her feelings.

LILY  
Well, there's nowhere more peaceful than Myrtle Gardens to gain a little perspective. Away from prying eyes and paparazzi.

KATE  
There is so much truth in that statement. (she sighs) Jacob and I are having dinner tonight. So maybe there'll be a little more clarity in just a few hours.

LILY  
Maybe.

KATE  
I'll call you tomorrow and let you know?

LILY  
Sounds like a plan.

KATE  
Talk soon.

LILY  
Love you.

KATE hangs up the phone goes back to her script. Just as she picks it up, her phone buzzes. She looks at it. A text from JACOB. She reads "*Virgo Rising. 7 pm.*"

KATE texts back: "*See you then.*" She pauses before writing, "*Love you.*" She waits. No response.

CUT TO:

3

INT. EMBASSY THEATRE - DAY

3

The camera pans from the back of the theatre to reveal a shell of a set on the stage for the upcoming tribute to ADRIAN. The ghost light is on the stage. The camera moves through the space. The outline of someone at the director's table can be seen. This is NICK KRUGER, 30's handsome, smart, the best friend everyone wants. He is surrounded by scripts, fabric samples, gels, but he is only focused on the computer. The screen is full of graphs, numbers, and budgets.

ADRIAN BAKER, 60's, fabulous and eccentric, waltzes in the theatre full of flair and pizzazz that only he possesses.

ADRIAN

(playfully) *THIS* does not look like a rehearsal for my send off extravaganza.

NICK

That's because *THIS*...

NICK gestures at his desk.

NICK (CONT'D) (CONT'D)

...is what will hopefully keep this place running after you've extravagantly retired. Emphasis on hopefully.

ADRIAN

If anyone can bring this beautiful girl back to her former glory, it is you Nicholas.

NICK

Right now, I just have to focus on keeping the doors open.

ADRIAN

I'm so sorry for leaving you with this burden.

NICK stops what he is doing and looks at ADRIAN

NICK

It's not a burden. It's a legacy.  
And I am honored to be entrusted  
with it. This is just a little  
speed bump along the way, that's  
all.

ADRIAN

You are a sweet young man. Utterly  
full of shit, but sweet  
nonetheless. I'll leave you to it.

NICK

Adrian, can you meet me tomorrow  
at Town Hall for the hearing about  
the theatre funding? I think  
having you there may help sway the  
council.

ADRIAN

Darling, having me around always  
sways them in my direction.

ADRIAN winks at NICK and saunters off as NICK shakes his head  
and gets back to work.

FADE OUT

4

INT. VIRGO RISING RESTAURANT - NIGHT

4

The camera finds the candle on the table and pans up to see  
KATE waiting alone at the table. The patrons at the  
surrounding tables are noticing who she is. She tries to hide  
her face. JACOB MILLS, 40's, very handsome, rich, a little  
stuffy and narcissistic, enters.

JACOB

Kate!

KATE looks up. The patrons at surrounding tables get out  
their phones to take pictures and video of KATE. She tries to  
disappear even more.

KATE

Jacob. Hi.

They embrace, awkwardly. She tries to kiss him, but he turns  
his cheek to her.

KATE (CONT'D)

Um, can we maybe go somewhere a little more private.

JACOB

You're a celebrity, Kate. It comes with the territory, you know that.

KATE

And you know I am beyond flattered, I just like to be as private as possible.

JACOB

Well, seeing you out and about will help with the box office of your newest venture,

A WAITER - TYSON comes to the table prepped to take their order.

JACOB (CONT'D)

(quietly) and honestly it's going to need all the help it can get.

KATE freezes. TYSON looks at her stunned.

KATE

Excuse me?

JACOB

I asked have you decided what you are going to order?

KATE

No you didn't.

TYSON

The hell you did.

\*

KATE looks at the waiter- TYSON, who mouths "sorry" and scurries away.

KATE (CONT'D)

What did you say?

JACOB

You've never led a project before. The studio is not confident in your ability to do so.

KATE takes a beat a studies him.

KATE

You mean you aren't confident in my ability.



JACOB

That's not what I said...

KATE

You're the studio, Jacob. You're supposed to be my advocate. And not once have you stood up for me in a meeting, in a pitch.

She looks at him for a long moment.

KATE (CONT'D)

You don't think I can do this.

JACOB doesn't answer.

KATE (CONT'D)

Answer me.

KATE'S voice is rising. Phones are recording. JACOB ignores her.

JACOB

Have you signed off on the script yet? Vince is riding my ass about it, and I need to get it to him. If you want this chance at all, can you at least do that?

KATE gets up from the table and throws her napkin down. As she turns, she runs into another woman, tall, thin, blonde, 20's. This is CALLIE MCGOVERN. She worked on KATE'S last movie.

KATE

Callie?!

JACOB

Callie?

TYSON

Miss Warner, I tried to stop her.  
I'm so sorry.

JACOB

What are you doing here?

KATE

What are you doing here?

\*

KATE looks at JACOB. JACOB tries to take CALLIE off to the side, but KATE catches him.

KATE (CONT'D)

Oh no, what you have to say, I think you can say in front of everyone.

KATE looks around to the patrons filming.

KATE (CONT'D)  
 Afterall. I *am* a celebrity. I  
 should be accustomed to my life  
 being public. (to the patrons)  
 You're all filming, right? I want  
 to make sure I don't misremember  
 anything.

The Patrons all nod and murmur yes. The waiter - TYSON has  
 taken out his phone.

TYSON  
 Hell yes girl.

JACOB and CALLIE look white as ghosts. CALLIE tries to speak,  
 but nothing comes out.

TYSON (CONT'D)  
 Project! From your diaphragm.

KATE stares at CALLIE'S obviously pregnant belly.

TYSON (CONT'D)  
 You know what, never mind.

TYSON stands behinds KATE to give her support of some sort.  
 KATE looks at JACOB for a long moment. Then she simply nods  
 her head, grabs her bag and starts out. The crowd parts for  
 her and then come together again to protect her from JACOB.  
 JACOB calls after her.

JACOB  
 Kate. Please. I can explain.

The crowds will not let him pass. Her fans are pissed.

JACOB (CONT'D)  
 Please.

The crowd parts again. KATE appears. Calm. Composed. She  
 steps forward.

KATE  
 You won't have to worry about your  
 boss being on your ass any longer.  
 You will no longer be on this  
 project. Considering you have never  
 had faith in it or me since the  
 beginning, I suspect it will be no  
 great loss.

She turns to go.

KATE (CONT'D)  
And, thank you.

JACOB  
For what?

KATE  
Not you. (to CALLIE) You.

CALLIE looks confused.

KATE (CONT'D)  
Good luck. You'll need it.

KATE spins on her heels and is out. TYSON makes a sassy snap to button her exit.

5 EXT. VIRGO RISING HOLLYWOOD, CA - NIGHT

5

KATE walks out and takes a huge breath. She walks to the Valet and gives them her ticket. As she waits, she picks up her phone and dials.

KATE  
(on phone - voicemail) Mom? Get my  
room ready, I'm coming home.

She hangs up the call and immediately begins a text.

KATE TO LILY(VIA TEXT)  
*Hey Lil. I won't be calling  
tomorrow, but I WILL be seeing  
you. TTYL.*

KATE puts her phone in her bag and nods. Yes. This is all going to be okay. Her car pulls up. The valet opens the door for her and she gets in.

She dials a number on her Bluetooth. VINCE SHRINER. He picks up after two rings.

VINCE (V.O.)  
Kate. It's late for you. Everything  
alright?

KATE  
Actually, no. But it will be.

Top down, music on, a freedom she has not felt lately, she begins driving in a new direction.

FADE TO:

INT. KATE'S HOLLYWOOD APARTMENT - LATER

KATE goes to her bedroom. She grabs a box from the highest shelf in her closet. Inside are some of her most treasured memories. Ticket stubs, newspaper clippings, memorabilia, all from The Embassy Theatre. She smiles.

She stops on a program from a One-Act play. She looks at the names on the front cover. Directed by KATE WARNER. Written by NICK KRUGER. A picture falls out. She and NICK, her best friend since she was 16, laughing. She remembers.

She picks up her phone and looks up NICK'S number. She contemplates. She dials. Hangs up. Shakes her head and puts the program back in the box.

CUT TO:

6

INT EMBASSY THEATRE - MOMENTS LATER

6

NICK is in the theatre working. His phone lights up for a second. He picks it up too late. He sees the name, KATIE WARNER and the caller ID picture, the same picture KATE was just looking at. He thinks about calling back, but doesn't.

NICK  
(to himself) Butt dial.

NICK takes a picture of KATE, worn and weathered from years of love, from his director's binder and sits it by the light for inspiration. He continues to work.