

"Really"
by
Kevin Mendonca

COLD OPEN

EXT. PARKING LOT - DAY

JAMES (good looking, scruffy, 27 year old guy) parks his car in the lot of a small office building. As James gets out, a much nicer car pulls up and parks next to his. The other car's door opens up and SLAMS into James's car.

JAMES

Hey!

James checks out his car and sees a sizable dent.

TASHNYA (a slutty 21 year old Russian girl) steps out of her car. She doesn't bother looking at what she's done; she's too busy texting.

TASHNYA

Oops. Tee hee.

Tashnya's cutesy schtick doesn't work on James.

JAMES

How do you wanna do this? I could get your insurance info or...

Tashnya looks up from her phone; she can't believe someone wants her to take responsibility for her actions.

TASHNYA

(thick Russian accent)
Um, do you know who I am?

JAMES

The girl who just dented my car.

Tashnya slams her door shut.

TASHNYA

No. Do you know who I am?

This time, Tashnya doesn't wait for an answer. She goes back to texting and walks off.

As she heads towards the office building, she steps in front of a car. The driver has to slam on his brakes to avoid hitting her. Tashnya smiles, waves at the driver, and then looks back at James.

TASHNYA (CONT'D)

He knows.

James watches as Tashnya goes inside the office building.

JAMES (V.O.)
Everyone knows girls like that.

INT. INTERVIEW

JAMES
Whether it was the snobby girl in
high school who was supposedly
popular but nobody really liked.

EXT. SILLVAIN OFFICES - DAY

James takes a picture of Tashnya's license plate with his
cell phone and heads towards the office building.

JAMES (V.O.)
Or the rich sorority girl who
bought the kind of friends that
couldn't wait to stab her in the
back.

James approaches the glass door. He sees that Tashnya is
about to walk back out of the office. When Tashnya sees
James, she stops and waits for him to get the door for her.

JAMES (V.O.)
Everyone knows that kind of girl...

James opens the door. Tashnya doesn't acknowledge his
existence.

TASHNYA
(into phone)
Let me get it. It's on my other
other phone.

JAMES (V.O.)
...and most people wish they could
strangle them.

James walks into the office.

INT. SILLVAIN OFFICES - DAY

JAMES (V.O.)
Me?

James enters the office building and walks past a wall that's covered with posters of reality shows: Life Live, Who Farted?, Celebrity Who Farted?

INT. INTERVIEW

JAMES

I helped make her famous.

INT. SILLVAIN OFFICES - DAY

James stops at a huge picture of Tashnya that's on the poster of her reality show, MAIL ORDER MONSTER. The byline is: "Here Comes the Bride. There Goes the Neighborhood".

James's moment of self-hatred is interrupted by a SCREECHING from outside.

TASHNYA (O.S.)

AAAAH!

James looks over and sees Tashnya's been hit by a car. He pulls out his cell phone.

In the background we see REBY (the hot 23 year old temp receptionist) trying to poke her head out from behind her gigantic desk.

JAMES

Don't worry. I'll call 911.

Reby disappears back into her work station. Once Reby is out of sight, James turns off his phone and heads upstairs.

INT. INTERVIEW

INTERVIEWER (O.S.)

Couldn't you get in trouble for just leaving her out there?

James scoffs at the notion.

JAMES

Like she knows who I am.

ACT 1**INT. LOG PIT - MORNING**

James enters the main room of the Sillvain Production office. He walks past a small workspace into which five desks have somehow been stuffed. The space is cramped but the workers in it (aka The Loggers) seem happy enough.

JAMES

Hey guys.

JENNY (21 year old, cute girl next door) is her usual perky self.

JENNY

Good morning.

ALEX (22 year old Mexican hipster) feigns disinterest.

ALEX

Ciao.

LAUREN (25 year old actress) plays with her hair as she looks in her compact mirror.

LAUREN

I did. Thanks for noticing.

Peter (a 20 year old jock) just looks up and nods.

James heads to his office.

JAMES (V.O.)

My job is called a story producer.

BECCA (O.S.)

(into phone)

Make it work with the interview
bite I gave you!

James hasn't even set a foot in his office and it already looks like it might be a long day.

INT. BECCA/JAMES OFFICE - MORNING

James steps into his office. His office mate BECCA (26, slightly overweight but cute) slams the phone down.

BECCA

I hate editors.

INT. INTERVIEW

JAMES

Becca does what I do. We work with all of the footage; find the heart, the love stories, the fights, and then try to turn it into 30 minute rough cut.

INT. JAMES/BECCA OFFICE - MORNING

Becca is fuming. James puts his bag down on his desk.

JAMES

What's the problem today?

BECCA

My editor wants a frankenbite. He knows I hate to do that.

INT. INTERVIEW

BECCA

A frankenbite is when you take what someone says in an interview and rejigger it so it says what you want. For instance...

INT. INTERVIEW

It's James' interview from earlier but cut up.

JAMES

I/love/Becca/with/all/my/heart.

INT. INTERVIEW

Becca sits in the interview and smiles at James's affections for her.

INT. JAMES/BECCA OFFICE - MORNING

James plops down on his desk. He's been through this before.

JAMES

Becca, you know that's our job.

BECCA

I just don't feel comfortable
putting words in people's mouths.

JAMES

Weren't you the one who recommended
adding slurping sounds to a shot of
a closed bedroom door--

BECCA

(smiling)

--That was a statement about how
Jana sucked, figuratively.

JAMES

So that wasn't wrong?

BECCA

No. That was a methaphor.

JAMES

It seems like a slippery slope.

BECCA

I only use my powers for good.

James just give Becca a little look. Becca seems like she
might be relenting when her phone rings. She picks it up.

BECCA (CONT'D)

(into phone)

Fine!

Becca SLAMS the phone back down.

INT. DEZ'S OFFICE - MORNING

Desmond aka "Dez" (30 years old, newly promoted exec) looks
as if he has been working all night. He is a mess and his
desk takes after him. All sorts of papers, printouts, and
magazines are strewn about.

Making matters worse is the person standing in the doorway.
It's Harold, the snooty know-it-all assistant to the company
owner Paul Sillvain.

HAROLD

Hey Desmond. Just wanted to remind
you about your pitch meeting at the
end of the week.

DESMOND

I'm obviously aware of it.

HAROLD

Mr. Sillvain is expecting a number of good ideas for new shows.

DESMOND

Thank you Harold.

HAROLD

It's up to you to take this company into the 21st century.

DESMOND

It's already 21st Century.

HAROLD

Well, who can tell? All your shows are so five years ago.

The haughty Harold saunters away.

DESMOND

(yelling after her)

That would still be the 21st cent...

Desmond doesn't even bother finishing his sentence. No need to waste another breath on Harold.

Desmond picks up his phone and dials a number.

DESMOND (CONT'D)

Paulie, would you watch a show about blind figure skaters called "Icy but I can't see"?

INT. EDIT BAY - DAY

An AVID editing system sits idly in the edit bay.

PAULIE (O.S.)

Oh man, I'm kind of too busy to talk right now.

PAN OVER the desk that is filled with script pages and music CD's.

DESMOND (ON PHONE)

You don't have any time for me to run some ideas for new shows past you? I'm dying over here.

PAN OVER to the opposite side of the room where, sitting in a plush chair and doing the newspaper crossword puzzle, is PAULIE.

PAULIE
If my meeting with Mr. Sillvain
goes well, I might have time.

Paulie hands up the phone.

PAULIE (V.O.) (CONT'D)
My job is a lot more involved than
it looks.

INT. INTERVIEW

PAULIE
I take the rough cuts that James or
Becca give me and make them look
like an actual TV show.

INT. EDIT BAY - DAY

Paulie works on the crossword puzzle.

MUSIC starts playing in the background.

PAULIE
Sometimes it takes a lot of work.

Cut to a different angle of Paulie working at the puzzle.

PAULIE (CONT'D)
Other times, I just have to add
music...

Cut to a different angle of Paulie.

PAULIE (CONT'D)
...and throw in some gratuitous
edits to make things seem like...

Cut to a different angle of Paulie working on his crossword.

PAULIE (CONT'D)
...they're actually worth watching.

Add in a couple of close-ups of the crossword puzzle (with DRUM CUES to accent each cut) and then a shot of Paulie leaning back in his chair.

INT. INTERVIEW

Paulie shrugs his shoulders.

PAULIE
Beats workin'.

INT. KITCHEN - DAY

Becca trudges into the kitchen.

JENNY
Hey Becca! Want a donut. One left!

BECCA
No thanks. I'm trying to lose weight.

JENNY
You're dieting? Did ya join a gym?

LAUREN
(confidently)
Bulimic.

BECCA
(defeated)
I'm hoping to lose weight.

JENNY
Is this because you're hoping to land a certain office mate of yours?

BECCA
Shush!

MILES (35 year old, arrogant yet idiotic exec) and Tashnya enter the kitchen.

MILES
Was it any of the people here?

A battered and bruised Tashnya looks up for a second but then goes back to texting on her mangled phone.

TASHNYA
Nyet. I told you, it was a man in blue shirt. He had little hairs on face like peasant woman.

BECCA
Oh, are you looking for--

Miles cuts Becca off. His attention is 100% on Tashnya.

MILES

--Don't worry. When we find out who
left you out there and I promise
we'll fire him immediately.

Becca's jaw drops. Could James's job be in danger?

ACT 2**INT. BECCA/JAMES OFFICE - MORNING**

Becca sprints to her office. She sees that James isn't there. She turns to the log pit.

BECCA

Have you guys seen James?

Peter shakes his head.

ALEX

I think he went to his meeting with Mr. Sillvain.

Becca is relieved.

BECCA

He should be safe in there.

INT. EXEC'S OFFICE - DAY

Paulie and James sit at the table. At the head of the table sits PAUL SILLVAIN (late 40's, owner off the company). Harold comes in and bring Sillvain a piece of chocolate.

HAROLD

Would you like something to drink Mr. Sillvain?

SILLVAIN

No thank you Harold.

PAULIE

Could I get a water?

HAROLD

(scoffs)
What do I look like?

JAMES

A retarded Muppet.

Harold sneers at James and marches off. Sillvain leans back and reads his Yacht Weekly Magazine.

SILLVAIN

We'll just wait for Miles so we can start the meeting.

JAMES (V.O.)
 Paul Sillvain came to Hollywood to
 make documentaries that would
 expose the truth about America.

EXT. SCHOOL - DUSK

A younger, edgier Paul Sillvain stands outside of a school. He's holding a shotgun. Standing behind him is a class of little kids, many of whom are injured in some way (eye patches, a few others have broken arms, etc).

SILLVAIN
 That's why the only reason people
 should bear arms...

THE KIDS
 (in unison)
 ...is if they're aiming at GOD!

Sillvain aims the shotgun at the camera and pulls the trigger.

CUT TO BLACK

JAMES
 But then he realized that focusing
 on the brain dead 20 year olds and
 c-list celebrities paid better.

INT. INTERVIEW

INTERVIEWER (O.S.)
 Don't you feel like you're phoning
 it in?

Sillvain seems confused by the question.

SILLVAIN
 What? No.

He shakes his head.

SILLVAIN (CONT'D)
 My assistant handles the phones.

INT. EXEC'S OFFICE - DAY

Miles walks in.

MILES

Sorry I'm late. Had a bit of a crisis.

Miles sits at the opposite end of the table from Sillvain.

SILLVAIN

OK, let's start the meeting.

Sillvain leans back in his chair and starts reading his magazine again.

MILES

So...

Paulie and James turn around to face Miles.

MILES (CONT'D)

I'm thinking that this episode of "Life Live" needs to be more explosive.

JAMES

OK. There's more to the argument between Mary Jo Bob and Alcatraz. We could put more of that in.

PAULIE

And I can pick up the pace of the edit, maybe change the music.

MILES

I like it. But I was thinking more along the lines of actual explosions.

Paulie and James can't believe what they just heard.

MILES (CONT'D)

See, I FINALLY saw The Dark Knight last night. Wow.

PAULIE (V.O.)

There are two things that make these meetings awkward.

INT. INTERVIEW

PAULIE

The first is Miles's penchant for wanting to make our show look like whatever movie he just saw.

INT. EXEC'S OFFICE - FLASHBACK

Miles is a bit unshaven and is wearing a suit with a flannel shirt underneath it.

MILES

Listen, telling the story backwards worked in Memento, why not in a game show?

INT. EXEC'S OFFICE - FLASHBACK

Miles has his name cut into the side of his hair and is wearing Cross Colours clothing under his suit.

MILES

I know they were just arguing over where to eat but you're telling me there was ZERO kung fu involved? Am I the only one here who's seen Kill Bill?

INT. EXEC'S OFFICE - FLASHBACK

Miles is in a black suit and has goth makeup on.

MILES

People loved 28 Days Later and Dawn of the Dead. I think the public is expecting the new cast to include one zombie, at least. Embrace change, people.

INT. INTERVIEW

PAULIE

The other problem is James's complete inability to hide his hatred of Miles.

INT. EXEC'S OFFICE - DAY

James throws up his hands in disgust and then slams them down on the table.

JAMES

Are you friggin' kidding me?!

Miles is surprised by the outburst. Even Sillvain looks up from his magazine for a moment.

Paulie scrambles to cover up James's anger.

PAULIE

Seriously! Who didn't love The Dark Knight? Tour de force.

(beat)

Made a ton of money too.

Sillvain nods appreciatively and goes back to reading his magazine.

MILES

Exactly and I have to think we have some footage of explosions.

JAMES

I'm pretty sure if a hospital had blown up near the cast, we would have noticed.

MILES

Maybe we could buy some footage.

Sillvain doesn't look up from his magazine but interjects.

SILLVAIN

I don't know about that.

MILES

Or find some free public access footage of explosions.

SILLVAIN

Lovely.

JAMES

We could also throw in a bank robbery and alter the kids' voices so--

(in husky batman voice)

--they all talk like this.

PAULIE

I think we're doing enough, James.

Miles nods.

MILES

Though that isn't a bad idea.

Sillvain puts down his magazine.

SILLVAIN

Well, sounds like that's about it.

Sillvain hits a button on his desk and the door opens. He motions for everyone to leave.

INT. EXEC HALLWAY - DAY

Paulie and James walk out of the meeting. They are absolutely annoyed. Miles heads to Harold's desk.

MILES

Oh and Harold, thanks for lending
me the Dark Knight DVD last night.

Miles pats the desk and walks off. James and Paulie turn around and stare at Harold in disbelief. Harold smiles back.

HAROLD

Why so serious?

James steps forward and is about to say something but before he can...

MILES

Tashnya! Have you found the culprit
yet?

Tashnya is about to walk around the corner and spot James. Saving the day is Becca who comes from out of nowhere and pushes James into an office.

INT. DESMOND'S OFFICE - DAY

James falls to the floor of Desmond's office. Desmond looks up and seems happy that James has dropped by.

DESMOND

He She Moo Shoo.

James has no idea what Dez is babbling about.

DESMOND (CONT'D)

Would you watch an Asian Tranny
cooking show called He She Moo
Shoo?

INT. EXEC HALLWAY - DAY

Tashnya looks around but doesn't see anyone. She pokes her head into Desmond's office.

TASHNYA

Nyet.

She walks off. Miles follows after her. Becca breathes a sigh of relief.

PAULIE

Do I even want to know what that was about?

Becca shakes her head. She heads into Desmond's office. Paulie is right behind her.

INT. DESMOND'S OFFICE - DAY

Desmond looks up at Paulie and Becca.

DESMOND

Yikes!

BECCA

Tell me about it.

DESMOND

No. If you heard about a show called "Yikes!", would you tune in?

BECCA

What's it about?

DESMOND

I don't know. I'm just kinda partial to the title.

Paulie looks over at Becca. They can't believe Desmond is serious.

PAULIE

Yikes.

DESMOND

It's catchy, right?

JAMES (O.S.)

Is she gone?

BECCA

Da.

James comes out from behind the door.

PAULIE

C'mon, we gotta get to work.

JAMES

Whatever.

Reby pokes her head into the office.

REBY
Hey Desmond.

James perks up once Reby walks into the room.

DESMOND
How's it going Reby? Today's your
last day, right?

REBY
Yeah. Just making one last round of
lunch orders.

DESMOND
I'm all set thanks.

James jumps at the chance to chat with Reby.

JAMES
Could I order from you? We have a
lot of work to do and don't really
have time to grab lunch ourselves.

REBY
My pleasure.

JAMES
Let's go to my office.

James exits the room with Reby.

Becca grimaces.

DESMOND
How about a show called "Hopelessly
in love with a douchebag?"

Paulie laughs and exits. Becca shoots a dirty look at
Desmond. She tries to think of a comeback but can't. She
heads for the door.

BECCA
(under her breath)
He's not a douchebag.

ACT 3**EXT. SILLVAIN OFFICES - AFTERNOON**

B-Roll transition to later in the day.

INT. LOG PIT - AFTERNOON

Paulie sticks his head out of his edit bay. He spots Miles.

PAULIE

Hey, Miles. You want to watch this?

Miles heads towards the door. Inside, Paulie sits by his Avid while James sits on the couch.

Miles stop before entering the room.

MILES

Any luck, Tashnya?

James leaps behind the coach to hide. Tashnya and Harold walk over.

TASHNYA

Nyet yet.

MILES

Well, why don't you watch this and give me your take?

INT. EDIT BAY - DAY

Miles and Tashnya sit on the couch. Harold stands off to the side.

MILES

Let's see it.

(to Tashnya)

They often need my help to make these shows better.

Paulie plays what they have for Miles.

ON SCREEN: Mary Jo Bob (a Memphis belle if there ever was one) and Alcatraz (a militant white rasta) argue as they walk down the street.

MARY JOE BOB (ON SCREEN)

But they were my cracker jacks!

EXT. STREET - DAY

The camera shakes as it hustles alongside Alcatraz and Mary Joe Bob, who are striding down the street.

ALCATRAZ

Excuse me?! It's Caucasian jacks.
Racist!

INSERT two obviously faked cutaways of the Alcatraz and Mary Jo Bob looking off to the left.

CUT TO footage of the Hindenburg exploding.

CUT BACK TO the kids walking down the street.

MARY JOE BOB

Enough, OK?

ALCATRAZ

Sell-out.

MARY JOE BOB

Shut up.

INT. INTERVIEW

Mary Joe Bob sits in front of a random color-swirl background.

MARY JOE BOB

I hate when Alcatraz talks to me
like that. But he's SO CUTE!

INT. STREET - DAY

ALCATRAZ

Obama dgot no love for your hayseed
ass!

MARY JOE BOB

(giggling)
Oh stop it!

INT. EDIT BAY - DAY

Paulie pauses the Avid. Miles stares at the screen.

PAULIE

You see how it's a little weird.
You'd think they'd react a bit to
seeing an explosion like that.

Miles nods in agreement.

MILES

Maybe we can't do it.

Paulie is relieved that the idea is dead.

HAROLD

Well, you could just put them in
the interviews.

Paulie can't believe their ears.

MILES

I'm listening.

HAROLD

Instead of a random background
behind Mary Joe Bob's interview
bite, put in the explosion. That
way they are in the show but not an
actual part of the story.

Miles looks towards Paulie.

MILES

I want to see that before you leave
tonight.

Miles and Tashnya walk off.

HAROLD

And that's why one of us is going
somewhere in this company.

Harold walks off.

PAULIE

What's really annoying is that he's
totally right.

JAMES

Seriously. Somebody has to take
that idiot out before he gets
promoted.

James gets up from behind the couch.

The phone rings. Paulie puts it on speaker.

PAULIE
 (annoyed)
 What?

DESMOND (ON PHONE)
 Picture a show about an all-woman
 archery team called "Lesbo and
 Arrow".

JAMES
 How about a show called, "Why am I
 doing this stupid job?"

PAULIE
 It's a living.

JAMES
 Feels more like a long suicide.

DESMOND (ON PHONE)
 You know, that's probably exactly
 what I should do.

Desmond hangs up. James and Paulie listen to the dial tone.

PAULIE
 He has been stressed.

JAMES
 You don't think...

James and Paulie sprint out of the edit bay. They rush past
 Becca, who follows them to see what's the matter.

INT. EXEC HALLWAY - AFTERNOON

James and Paulie turn around the corner and head to Desmond's
 office.

JAMES
 Dez, no!

PAULIE
 Don't do it!

Desmond looks over, stunned at the intrusion.

James and Paulie look in the office and see that Paulie is
 pitching something to Miles.

DESMOND
 As I was saying, it's like "It's a
 Wonderful Life" but TO THE EXTREME!
 (MORE)

DESMOND (CONT'D)

I can hear it already.

(TV announcer voice)

The stakes can't get any higher
than six feet deep.

Miles eats it up.

MILES

This is good.

James and Paulie realize they misinterpreted Desmond's comment. They step away from the office. They turn to leave but are stunned to see, standing at the end of the hallway, Tashnya.

TASHNYA

YOU!

Tashnya strides towards James. Becca runs alongside her.

BECCA

Maybe you should think about this
before you--

TASHNYA

--There's nothing to think about.
In Ukraine, we shoot first and
later shoot the person who asks
questions.

Becca scrambles to think of something that could dissuade Tashnya from calling out James.

BECCA

So you don't want to know who nixed
you from the cast of All-Star
Reality Battle '09?

Tashnya stops in her tracks.

TASHNYA

What? That was him too?

BECCA

No. It was him!

Becca points to Harold.

BECCA (CONT'D)

It was up to you and James from
Life Live: Cleveland. And he
supported James.

Tashnya moves towards Harold.

BECCA (CONT'D)
He's the one that left you out.

Tashnya walks up to Harold's desk and starts screaming at him.

TASHNYA
How could you do that to me?!

Becca runs over to Desmond's office.

BECCA
(to Miles)
You should see this.

Miles steps out to see what's going on.

Tashnya is now screaming at Harold.

TASHNYA
How could you leave me out? Treat
me worse than a dog?! What did I do
to you to deserve shabby
treatment?!

BECCA
I think we knows who left her out
after the accident.

James smiles. He can't believe Becca was able to save him.

TASHNYA
God, I was so close. It was either
him or me!

Becca slides over to Tashnya. She turns her so she's facing Miles.

BECCA
I think you mean to say, "It IS
either him or me."

TASHNYA
(confused)
It is either him or me?

BECCA
Well, in that case!

Becca moves over towards Miles.

BECCA (CONT'D)

We can't lose a possible spin-off star like Tashnya over a glorified receptionist.

Miles nods his head.

HAROLD

But, I didn't--

TASHNYA

--That show would have--

Becca quickly spins Miles around and directs him back into Desmond's office so that he can't hear what Tashnya's really talking about.

BECCA

--You don't need to see anymore of that. Just call HR from here and get back to your meeting.

Becca smiles and shuts the door of the office.

EVERYONE (O.C.)

Hip Hip Hooray!

INT. LOG PIT - AFTERNOON

The loggers, Dez, Paulie, Becca, and James are all gathered in the log pit celebrating the end of the Harold Era at the company.

People toast their coffees, Cokes, waters, whatever they have.

JAMES

I can't believe you pulled that off.

BECCA

I told you I use my powers for good.

JAMES

I can't thank you enough. I don't know what I could do to repay you.

James hugs Becca.

BECCA

Oh, this is a good start.

James pulls back from the hug.

JAMES

Uh oh.

BECCA

I was kidding. Don't read anything into that. We're friends.

Becca stops spewing words when she sees that James isn't even looking at her. There's someone behind her.

Becca turns around and sees Harold walking towards the log pit. He's carrying a box of his belongings.

HAROLD

A going away party for me? You shouldn't have.

PAULIE

We didn't.

JAMES

It's a gone away party.

BECCA

Guess we started a little early.

Harold grimaces and storms out. After he leaves, there's a moment of silence.

EVERYONE

Hip hip HOORAY!

The party starts again. Reby ENTERS the log pit area. Becca notices that James attention goes 100% to the hot temp.

JAMES

Hey, you want to join us?

BECCA

(feigning sorrow)
Oh that's right. It's your last day too?

REBY

I know.
(perks up)
But then a position opened up.

BECCA

Oh no.

REBY

Now I'm Mr. Sillvain's assistant.

JAMES

Congrats! Let me show you to your desk.

James and Reby walk off, smiling and laughing. Becca can't believe it.

BECCA

What have I done?

Paulie leans over her shoulder.

DESMOND

Looks like even the best plans to get laid often go awry.

EPILOGUE**INT. EXEC'S OFFICE - DAYS LATER**

James, Paulie, and Miles are all sitting at a big conference table, leaning over a speaker phone. Paul Sillvain is sitting at the end of the table playing with his new cellphone.

MILES

So what about the explosions?

Miles sits up, awaiting an onrush of compliments.

TV EXEC (ON PHONE)

We have to get rid of 'em.

MILES

(stunned)

I'm sorry?!

Proud as peacock, James leans back in his chair.

TV EXEC (ON PHONE)

Oh, don't be sorry. It was a great idea. Just too soon.

James sits up, unable to believe what he is hearing.

JAMES

Wait, so you liked the explosions?

TV EXEC (ON PHONE)

LOVED 'em. That's the kind of cutting edge TV we're looking for. Not that we'd ever air it but you know what I mean.

MILES

Oh I do. I do. I wish everyone in the industry did.

INT. INTERVIEW

James is beside himself. The green screen background is a pristine mountain view with a little shack in the foreground.

JAMES

What is he... I can't... Are they SERIOUS...

James shakes a little bit as he glares at the camera.

The little shack in the background EXPLODES.

CUT TO:

MAIN TITLE CARD: Really

THE END