PARTY DOWN

Episode #205
“Steve Guttenberg’s Birthday”

BLUE DRAFT - 10/12/09

CAST LIST

HENRY POLLARD ........................................ ADAM SCOTT
RON DONALD .............................................. KEN MARINO
CASEY KLEIN ........................................... LIZZY CAPLAN
KYLE BRADWAY .......................................... RYAN HANSEN
ROMAN DEBEERS ...................................... MARTIN STARR
LYDIA DUNFREE ......................................... MEGAN MULLALLY

STEVE GUTTENBERG ................................. STEVE GUTTENBERG
KENT .................................................... CHRISTOPHER MINTZ-PLASSE
COLETTE ................................................ SARAH HABEL
TRAVIS .................................................. BRAD WILLIAM HENKE
FULGENICIA GOMEZ ................................. LUPE ONTIVEROS
CARLOS ................................................ SCOTT ALLEN RINKER
PARTY DOWN

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“STEVE GUTTENBERG’S BIRTHDAY”

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EXT. GATE/DRIVEWAY

Henry stands outside the gate of a nice house, checking his clipboard. Behind him, Casey peers through the gate.

HENRY
How’s this different from the old New Ron?

RON stands with a white shirt on a hanger. Hair shorn to his old crewcut. The rest idle by the van. Henry dials his cell--

RON
This’s New New Ron. Locked in that coffin, Henry, I was mano a mano with some heavy shit. What is a life? Who am I--?

HENRY
And you were how high during this?

RON
Unimportant. Don’t do grass. Get high on life.

Henry listens on the phone. Casey approaches from the house.

CASEY
That cereal? You can smoke it--?

RON
No, existence. I was drifting in darkness and I heard a voice. “Only dead fish go with the flow--”

CASEY
Sarah Palin spoke to you--

RON
Or maybe God, or Jesus. But it hit home. So I went right out, cut my hair, signed up with AA, got a new backup shirt. Don’t drift through life. My take-away from being locked in a coffin while high.

He heads off to join Lydia, Kyle, and Roman, who wait across the driveway, gawking at him. Henry hangs up.

HENRY
My take-away, don’t get in a coffin while high. See anything?

(CONTINUED)
CASEY
No. Sure it’s the right address--?

The gate opens, as a porsche pulls up. STEVE GUTTENBERG, * expensive work-out gear, sits at the wheel. *

LYDIA
Ohmigod. Did you see Three Men and a Little Lady? That’s Ted Danson!

ROMAN
It’s Steve Guttenberg, actually.

LYDIA
I see why he changed it to Danson. It’s very Jewishy--

Henry approaches the car.

STEVE GUTTENBERG
Hi. What’s all this?

HENRY
Party Down catering? You booked us--

STEVE GUTTENBERG
Shit. *

Steve pulls into the driveway, exits the car.

STEVE GUTTENBERG (CONT’D)
My fiftieth was tonight, but my friends threw a surprise party Friday. I forgot to cancel you--

HENRY
It’s a two day cancellation policy--

STEVE GUTTENBERG
So, I eat the deposit. What about the food and stuff?

HENRY
Pretty much gets tossed--

STEVE GUTTENBERG
The waste. Feels wrong. Know what? It’s still my birthday. I’m not doing anything. Invite your friends, let’s party!

(beat)

Unless you have other plans--

(CONTINUED)
Kyle, Roman and Lydia pull out cell phones.
INT. LIVING ROOM

Tasteful cocktail music. The staff hang around, ties off, shirts unbuttoned. Roman huddles with KENT, a blobby 20- something geek. Kyle checks the house with COLETTE, a wispy-hot actress. Lydia and MRS. GOMEZ -- 40’s, Latina -- sip wine as Steve, now in flow-y, expensive casual wear, pours.

LYDIA
I can’t believe I’m really talking to you. My daughter’s an actress, so I’m going to pester you for secrets on making it as an actor.

STEVE GUTTENBERG
No secret. It’s like the joke. Guy gets into a cab and says, “you know how to get to Carnegie Hall?” and the driver says “Practice!”

Lydia laughs. Mrs. Gomez looks to Lydia blankly. Explaining--

LYDIA
The driver’s deaf!
(to Steve)
This is my friend Mrs. Gomez.

STEVE GUTTENBERG
Please, first names, it’s a party.

LYDIA
(to Mrs. Gomez)
What’s your first name, dear?

MRS. GOMEZ
Fulgenicia.

LYDIA
Oh, that’s lovely.

STEVE GUTTENBERG
You guys appear to be very close.

LYDIA
I’m new in town. Still meeting new friends. She lives across the hall.

MRS. GOMEZ
Boys from Brazil. So scary, all those little Hitlers.

(CONTINUED)
AT THE ENTERTAINMENT CENTER, Casey stands at a shelf filled with DVD’s. Henry approaches.

CASEY
Nice set-up. Must make you think quitting acting was a wrong move--

HENRY
Did I mention my place has a view of a Taco Bell?

CASEY
This place has Herbie Reloaded on DVD and BluRay. Point, Guttenberg.

RON, still in his tie, approaches with a tray of appetizers.

RON
Shrimp? Shrimp?

HENRY
How’s it feel, New Ron?

RON
New New Ron. Getting my chops back. Gonna be a good night. Can’t wait to see that feedback card!

Ron heads off. Casey looks at Henry, who shrugs.

HENRY
He wanted to work the party anyway. Who am I to say no?
(then, taking DVD)
Oh, my god--

CASEY
What’s that?

HENRY
Sundown Strip. Indie I did years ago. I had one scene as a junkie trying to sell a stolen TV. God--

He puts it back. Kyle approaches, glancing back at Colette--

KYLE
Hey, you guys know German? What’s “Ein Rand?” Like, “A Rand--?”

(CONTINUED)
CASEY
A writer. Ayn Rand, wrote about how awesome awesome people are-- (re: Colette)
Who’s the waif?

KYLE
Colette. From my scene study class.
She’s cool. Really deep--

CASEY
Just like you.

KYLE
Yeah. I really want to bang her--

Steve approaches, wine bottle in hand. Smiling and pouring.

STEVE GUTtenberg
A man of fine taste. Try this. Pert ‘93 Barolo. Great with cheese--

He sees something. RON, peering into a fish tank of water.

STEVE GUTtenberg (CONT’D)
Oh, don’t touch! That’s art.

RON
This is art?

STEVE GUTtenberg
Joseph Kootz. That’s pure iceberg water. Costs ten grand a year just to fly in new ice from Greenland.
(back to gang)
God, this takes me back. I catered, back in the day. Actors, I presume?

KYLE
(nodding at Henry)
Yeah. Well, he was, but--

STEVE GUTtenberg
Didn’t work out? Well, you know what? Those days, working gigs, making squat, just a bunch of struggling actors goofing around? Best time of my life.

HENRY
Better than when you were one of the biggest stars in America?
CASEY
Better than now?

STEVE GUTTENBERG
Okay, maybe not the best--

ACROSS THE ROOM, Roman scans script coverage with Kent.

KENT
--see, he totally went off on it. Said it was just “technobabble”--

ROMAN
Only words that aren’t technobabble to a producer are coke and whore--

Steve approaches, making the rounds.

STEVE GUTTENBERG
So, you guys actors, too?

KENT
Do we look that stupid?

ROMAN
We’re writers. This’s my partner--

KENT
Kent Gerbels. Not like the Nazi propaganda minster. Like the rodent. But with an “e.”

STEVE GUTTENBERG
(beat, then moves on)
So, what you got there?

ROMAN
This producer was into our idea, but his feedback on the script--
(Steve leans to read)
Um, okay, go ahead and read--

STEVE GUTTENBERG
“Inert and without humanity…”

ROMAN
It’s like they focused on the words, and missed the whole point--

STEVE GUTTENBERG
Let me ask you something. You ever had anything produced?

(CONTINUED)
Yeah, lots. I work catering to keep in touch with the common man.

STEVE GUTTENBERG
So you’ve never heard your words spoken aloud?

INT. KITCHEN

Ron paws through a utensil drawer. Finds a pair of tongs. Considers them. Rejects them. Enter Henry--

HENRY
Hey, Ron. Is there more cheese--?

RON
I’ll do it. That’s my job. Things are good. Don’t worry.

HENRY
I’m not worried.
(beat)
Should I be?

RON
(pouring glass of wine)
No. As I just said. I am back and everything is going well.

HENRY
I thought you were back in AA.

RON
Oh. Right. I am--

Ron dumps the wine, as Casey enters, impish look on her face.

HENRY
‘Cause if this is weird for you--

CASEY
Henry. You’ve been summoned--

RON
Go. Really, I’m fine.

Henry exits. A beat, then Ron picks up the phone. Dials--
RON (CONT’D)
Travis? It’s Ron, from AA. I’m at a party in Sherman Oaks, and I could really use your help. So, soon as you finish the job? Great--

INT. CONVERSATION PIT
Everyone assembles. Kent and Roman hover, uncertain, as Steve walks around with a handful of pages. Giddy.

STEVE GUTTENBERG
In the theater, where I come from, writing and acting are intertwined. First play I did, off-Broadway thing called “Screw You?” Totally rewritten in rehearsals. Since we have time, wine, expert thespians at the ready, and it’s my birthday, we’re going to read a scene from your comrades’ script and see if we can give ‘em some insight--

Roman looks deeply uncomfortable as Steve starts handing out pages to everyone. Henry gives Casey a look. “Really?”

ROMAN
Mr. Guttenberg, I don’t think--

STEVE GUTTENBERG
That’s fear talking, Roman--
(passing out pages)
Henry, you are our Captain DuKlark.
Casey, you are Slave Girl--

CASEY
Of course--

STEVE GUTTENBERG
Kyle, you are Krond. Colette, my dear, you are BORP-7.

CASEY
Ooo, can I be the robot--?

KENT
It’s not a “robot,” it’s a bio-cybernetic organism--

LYDIA
What do we do?

(CONTINUED)
STEVE GUTTENBERG
You will be the audience, without whom, none of this has a point.

Lydia, pleased, sits with Mrs. Gomez.

ROMAN
Okay, look, Mr. Guttenberg, I don’t think this’s going to help any--
Steve pauses. Faces Roman like a stern but loving father.

STEVE GUTTENBERG
Roman, I know. It’s scary. You feel vulnerable. But if you want to be a true writer, you must commit to your work. You don’t share it with the world, you’re only a writer in your head. “Making art is an act of courage.” You know who said that?

ROMAN
No.

KYLE
(knowingly, to Colette)
Morrison--

CASEY
You?

STEVE GUTTENBERG
Yes! “No Risk, No Reward.” Let’s be brave. Okay. Cast prepares--

Cast prepares. Lydia and Mrs. Gomez sit back to watch.

COLETTE
Does BORP-7 have feelings--?

ROMAN
It’s a robot--

STEVE GUTTENBERG

He gestures to Henry, who reads in deadpan voice--

HENRY
Reading on deuterium levels.

COLETTE
Seven oh five point two, captain.

KYLE
Your ship will never withstand the quantum flux between a binary star--
(breaking character)
What does that mean--?

KENT
A star pair rotating at near-light--

(CONTINUED)
STEVE GUTTENBERG
Not important, keep the flow, go--

HENRY
It will in a Godel spacetime field--

KYLE
Without negative energy synthesis?

HENRY
We reverse the tachyon cannon, generate an Alubierre Warp. Quantum tunnel through the Cauchy horizon--

KYLE
--and form a naked singularity--

CASEY
DuKlark...

HENRY
What’re you doing on the bridge? You should be in a surgi-tube.

CASEY
I was scared. I heard explosions--

HENRY
If the coordinates you stole from your boyfriend aren’t accurate, you’ll hear more. Because this ship will be totally atomized--

CASEY
Boyfriend? He’s a slave trader. I was nothing to him but merchandise.

KYLE
Fine merchandise, eh, DuKlark?

HENRY
The best.

CASEY
If we don’t make it--

HENRY
I don’t use the word “don’t.”

STEVE GUTTENBERG
He pushes her away roughly--
CASEY  
I just wanted to thank you for  
saving my people. “Dies?”

STEVE GUTTENBERG  
Yes, right, so Slave Girl dies...

HENRY  
Seven, check her readings.

COLETTE  
Life functions terminated.  
(then--)  
Cauchy horizon passed at deuterium  
level seven point oh oh one.

KYLE  
A statistical anomaly. What you  
call luck.

HENRY  
Is it?  

A pause. Henry looks to see if there’s more. There isn’t.

STEVE GUTTENBERG  
And...scene!

INT. LIVING ROOM -- LATER  

RON circulates, distracted, as the guests mingle, drink, eat--  

LYDIA  
I thought it was just great! I love  
nautical stories--

ROMAN  
Do we need to discuss it? I got a  
lot out of just hearing--

STEVE GUTTENBERG  
Courage, young writer. This is the  
crucible! It’s like previews--

COLETTE  
My character seemed to lack depth.

ROMAN  
Yes. Because it’s a robot--

HENRY  
And DuKlark’s kind of a dick.

(CONTINUED)
CASEY
Yeah, slave girl saves his ass and he just makes crass jokes with his nemesis while she just drops dead?

ROMAN
Crass? He called her the best--

HENRY
True. You are the best space whore--

Casey heads off to the DVD shelves. Kyle tries profundity.

KYLE
I wanted it to be more, like, deep--

COLETTE
I thought it was interesting how neither of the alpha males could see past the gender construct of femaleness to her real humanity. They can only relate to each other--

KYLE
Yeah, they were, like...gay.

KENT
I thought of them as Jungian shadow figures--

COLETTE
I just started Jung. Have you read Man and his Symbols?

KYLE
I just ordered it. I can’t wait--

Kyle sees Casey scanning the DVD shelf. He slips over, under cover of grabbing an appetizer. Sotto, to Casey--

KYLE (CONT’D)
Hey, gimme some smart shit to say--

ROMAN, meanwhile, stews as Mrs. Gomez shrugs.

MRS GOMEZ
--I just didn’t feel it.

(CONTINUED)
ROMAN
Feel what? It’s not Pat the Bunny--

STEVE GUTTENBERG
I think that’s it. What’s missing.
The human element. Heart--

ROMAN
It’s hard sci fi--

STEVE GUTTENBERG
Are science fiction and heart
mutually exclusive? One word
answer. Cocoon--

ROMAN
So, add old people--

STEVE GUTTENBERG
Feelings. Heart. Go on, go give it
a pass, and we’ll try it again--

ROMAN
Do that again? I felt like I was
being hunted for sport.

STEVE GUTTENBERG
Courage. No risk, no reward.
(calling out to room)
Okay, everyone. Drink, relax, hit
the jacuzzi, we’ll reconvene in
half an hour for another reading!

He sees Lydia topping her not-empty glass with red wine.

STEVE GUTTENBERG (CONT’D)
No, no, don’t mix those--

LYDIA
I’m not. This one’s red--

HENRY comes up to Casey, as she walks away from the shelf.

HENRY
“What’d you do this weekend? Hung
out in Steve Guttenberg’s jacuzzi.”
How badly do you want to say that--

CASEY
Raincheck--

(CONTINUED)
She heads off, revealing she’s taken the “Sundown Strip” DVD. Passes Kent and Colette as Roman approaches.

**KENT**
--the singularity. The theory that machines will become conscious--

**COLETTE**
Like computers with souls. Have you read Eckhart Tolle?

**ROMAN**
Kent, we gonna rewrite, or what?

Kent heads off with Roman as Kyle returns.

**KYLE**
You know, it made me think of “This Said Zarathisis”. By Neezshe.

Exiting, Casey laughs in triumph. We hear a DOORBELL--

**COLETTE**
You mean, Nieztche?

**KYLE**
Pronounced Neezsh. It’s German.

AT THE DOOR Steve ushers in TRAVIS. Hardboiled, in worn work pants and a TY-DEE PLUMBING shirt.

**STEVE GUTTENBERG**
Hi. Steve--

**TRAVIS**
Travis. Ron around?

Ron comes hurrying up. Smiling like everything’s fine.

**RON**
Travis. Hi--

**STEVE GUTTENBERG**
Grab a glass, I’ve got an impish little Viognier here--

Travis looks alarmed, and Ron pulls across the room.

(CONTINUED)
RON
Thanks for coming, man--

TRAVIS
No sweat. Gone off the wagon a few times myself. Probably not a great idea, hanging around all this wine--
(glances at random bottle)
This’s some nice shit. Good thing you called, temptation to just have a taste must be driving you crazy--

RON
I was more a beer man. What I need help with is this.

He pauses before the Joseph Kootz. Travis stares, confused.

RON (CONT’D)
I dropped a shrimp in there, and it got sucked into some kind of filter pump thing and I can’t--

TRAVIS
So, you’re not drinking--?

RON
This is a work of art. A Kootz. If the host finds out I got a shrimp stuck in his Kootz--Please, Travis--

Off Travis, staring at Ron--

AT THE SIDEBOARD, Lydia, Mrs. Gomez and Steve wine taste--

STEVE GUTTENBERG
See? They’re totally different--

LYDIA
They both taste, just...red.

MRS. GOMEZ
One’s like rocks, one’s like dirt.

LYDIA
(tasting again)
Okay, yes, maybe I taste dirt--

STEVE GUTTENBERG
That one’s the rocks. Look, you’re sure your daughter’s gonna be a star--

(CONTINUED)
LYDIA
Oh, yes, you should see her--
STEVE GUTTENBERG
These are things you need to know.
Success is a lifestyle you prepare
for. In the tabloids every day,
some schmuck hits it big, goes to
pieces 'cause they aren't ready for
success. You're going to make
millions. What're you going to do?

LYDIA
Millions? I don't know. Throw a big
party, and get some shoes, and
Escapade loves horses, we could
probably get, like, a hundred--?

Henry approaches to refill his glass--

LYDIA (CONT'D)
Henry, what would you do with
millions of dollars?

HENRY
I don't know...fleet of blimps?

STEVE GUTTENBERG
See, okay, that's why you've got to
educate yourself. First thing I
did? Wine tasting class. Learned to
live well. Fine wine, clothes, art--
(grabbing them)
Come on, come with me--

INT. SCREENING ROOM
A nice office space. At the TV, Casey pops the DVD into the
player, grabs the remote and starts fast forwarding.

INT. ART ROOM
A room devoted to his art collection. Steve walks Henry,
Lydia and Mrs. Gomez through the room, offering insights.
STEVE GUTTENBERG
Started collecting art twenty years ago. It’s not only an investment, it’s also a window into life.

LYDIA
If you’re an art expert, maybe--

STEVE GUTTENBERG
No, you just need to let yourself see and reflect and think.
(off a painting)
A Millet study. What do you see?

LYDIA
A man in a field--

STEVE GUTTENBERG
But look at the man. Exhausted from work. An interesting dichotomy.
(off next painting)
Gerd Schlimt, German expressionism. I put it here to contrast these very different views of nature.

LYDIA
One is nice, and one is weird.

STEVE GUTTENBERG
Exactly!
(Lydia reacts, pleased)
There’s more than one way of seeing. My little Frank Stella--

LYDIA
See, this is where I’m just, “it looks like a bunch of squiggles.”

STEVE GUTTENBERG
That’s what it is.

Henry has gotten ahead. Stares at something, kinda baffled.

MRS. GOMEZ
It’s like a picture of a feeling.

STEVE GUTTENBERG
Exactly--

LYDIA
Good, Fulgenicia. You’re gonna do so great with your millions--

(CONTINUED)
MRS. GOMEZ
My millions? I work at the airport.

LYDIA
You could find it. In a bag. I think I’m getting it.

STEVE GUTTENBERG
(see's Henry staring)
Great, isn’t it. Ian Spankler. British. Got it for three hundred right before he took off.

They pause at a large photorealistic canvas, which depicts a nude, grimacing body builder, erect, penis thrust into the back of a porcupine. The quills have drawn blood. A beat.

LYDIA
Three hundred dollars?

STEVE GUTTENBERG
Three hundred thousand.

Another beat as they stand considering it. Lydia is stumped.

MRS. GOMEZ
He wants to have sex with the porcupine, but it’s poking him.

STEVE GUTTENBERG
Yes.

Off them pondering the painting...

INT. SCREENING ROOM

Casey sits watching the DVD on a TV set. Rapt. Impressed. We can hear Henry’s voice, acting the scene.

HENRY
...what is this, Nazi Germany? All I was doing was trying to sell my own television set--
(sound of handcuffs)
Careful, I have sensitive wrists.

KENT (O.S.)
--if Borp-7 was, like, wrestling with some kind of proto-soul--

Roman and Kent walk in. Kent juggles noted pages and laptop.

(CONTINUED)
ROMAN
She’s a robot!
(seeing TV)
Is that Henry? What is that?

CASEY
Nothing. I’ll get out of your way.

Casey ejects the DVD and bolts from the room.

KENT
She’s Bio-Cybernetic. With Nanotech circuits that can evolve--

ROMAN
You’re saying that because you’re hot for Colette, which is just sad--

KENT
Because they’re right. When Slave Girl dies, it should be moving--

Kent opens his laptop, arranges his notes.

ROMAN
Know what’d be moving? A panda and a kitten on the Titanic get cancer. Let’s put that in--

KENT
Come on. We’ll just try it. No risk, no reward, or whatever--

ROMAN
Okay, fine, try it. Just don’t sprain your fingers selling out--

INT. KITCHEN

Ron hovers anxiously over Travis as he examines a pump mechanism he’s pulled off the water tank.

RON
Can you fix it?

TRAVIS
Diaguchi intake feeding some kind of chip-driven jap filter system, and I can’t even see the shrimp--
(frustrated)
I can try, but it’s real tricky--
(see bottle on counter)
(MORE)

(CONTINUED)
Jesus, man, this guy’s pouring an ‘89 St. Emilion. Shit--

Steve pops his head in, and Ron moves to block his view of the pump on the counter. Steve waves pages.

STEVE GUTTENBERG
New pages! Ron, more wine!
(exiting, calling out)
New pages! Where are my players!

Ron grabs a tray of appetizers and the St. Emilion. Travis grabs the bottle. Slides him another one. Ron takes it.

RON
I really appreciate it, Travis--


TRAVIS
Hey, Carlo. It’s Travis, from AA--

The “Cast” and audience assemble around the conversation pit. Steve is handing out pages. Ron hovers.

STEVE GUTTENBERG
Okay, let’s get it on its feet. Up, it’s theater, it’s interaction. Put some life into these words--

Casey heads over to join Henry as Steve hands out the pages--

STEVE GUTTENBERG (CONT’D)
Okay. Krond. Captain DuKlark, here you are, Slave girl, Borp-7--

Casey gives Henry a sly smile. Takes her pages from Steve.

CASEY
What would you say if I said I was going to act you into next week?

HENRY
I’d say, fine, I’m retired.

CASEY
And if I called you a huge pussy?

(CONTINUED)
HENRY
I’d say I can still act you under
the table with one feeling tied
behind my back.

Casey grins. They prepare. Lydia and Mrs. Gomez sip wine.

LYDIA
I’m tasting...sticks? And rope--?

STEVE GUTTENBERG
Okay, okay, places, preparations,
“Interior, Bridge.” Action.

The actors all now “act.” Casey and Henry, to the hilt.

COLETTE
Captain. I’m worried--

STEVE GUTTENBERG
Oh, that’s good, right off, with
the feelings. Go--

Kent smiles, while Roman rolls his eyes--

HENRY
About our deuterium levels? Me too.

COLETTE
About you, sir.

HENRY
Since when was worrying part of
your programing? Coordinates set?

KYLE
Thread a binary star? You’ll kill
us all, DuKlark. Or is that what
you want, since she died?

HENRY
Maybe it is. Maybe I’ve--
(turning surprised)
You...I thought you were dead.

CASEY
I had to know if the coordinates
worked. That you were safe--

HENRY
If they work, you’ve saved us all.
Now get back in the surgi-tube--

(CONTINUED)
KYLE
Her face’s ruined, she’s of no use--
Henry angrily slaps Kyle.

HENRY
Is that all she is to you? A face?

KYLE
(breaking character)
Dude, what the fuck--?

HENRY
Sorry, it’s acting--

KYLE
Oh, cool. Okay, I’m back in--

COLETTE
Sir, chance of survival is point--

HENRY
She risked all. So can we. Engage--

* A MAN IN SHIRT AND TIE -- CARLOS -- eases into the room.

CARLOS
Sorry, door was open. Is Travis--?

Steve waves him to the kitchen. Carlos hustles through--

STEVE GUTTENBERG
So Borp-7 fires the tachyon cannon, there’s a space warp thing, and...

COLETTE
We’re clear.

CASEY
Thank you for saving my people.

She “dies.” Henry picks her up in his arms.

HENRY
No! No, no, no--

COLETTE
Sir, her life readings--

HENRY
What do you know about life?

Henry kisses Casey’s “lifeless” body.
COLETTE
I’m learning, sir.

Henry drops Casey, puts his head in his hands--

HENRY
We saved the galaxy--

--he looks up, tears run down his face. A long beat--

STEVE GUTTENBERG
And...scene!

INT. LIVING ROOM

Everyone clusters around Kent and Roman. Steve is thrilled.

LYDIA
It was a thrill ride! And it was so sad when the slave girl dies--

MRS. GOMEZ
He loved her.

STEVE GUTTENBERG
Humanity. Heart. Drama. God, great, this is what I love about theater! See? You put yourself out there, braved the response, and voila!

Roman stews, while Kent smiles--

COLETTE
I liked the line, “I’m learning.” It’s like she’s learning to learn--

KYLE
Yeah, it made me think of Ayn Rand--

KENT
You seen his art collection? He’s got a Spankler--

KYLE
(laughing)
Oh, shit, where the dude’s fucking a porcupine--

KENT
It’s intense, isn’t it?

(CONTINUED)
COLETTE
I love Spankler--
They head off. Kyle watches her go, baffled. Turns to Roman.

**KYLE**
It’s a dude fucking a porcupine.

**INT. KITCHEN**

Ron enters to see Carlos with Travis, who is tipsy--

**TRAVIS**
This St. Emilion with this St. Andre and the almonds, it’s just--

**CARLOS**
Man, it’s a bad environment. What’re you doing here--?

**RON**
He’s my sponsor, he’s helping me. Who are you?

**CARLOS**
Carlos. I’m AA, too, I’m here to help Travis.

**RON**
Oh. Didn’t you fix the pump?

**TRAVIS**
I got the shrimp out, but I’m too wasted to reattach the intake--

**RON**
So they sent you to attach it--?

**CARLOS**
You called your sponsor here to fix a fishtank?

**RON**
It’s art. A Kootz--

**CARLOS**
Do you understand what AA is actually for?

**RON**
I thought I did.

Carlos just stares at Ron. WTF?
Henry sits in the tub, in boxers, swilling wine. Casey steps out of her pants.

HENRY
He’s got quite an art collection. I should’ve been a movie star.

CASEY
This won’t be awkward? Underwear?

HENRY
Nothing I haven’t seen before.

(CONTINUED)
She slips into the hot tub.

CASEY
I saw your scene. From that movie.

HENRY
You did? Oh, man--

CASEY
It was great. Why didn’t you ever tell me you were actually good.
(Henry shrugs)
Do you miss it? Acting?

HENRY
Being constantly rejected? No--

CASEY
I mean doing what you’re good at.

HENRY
I think I’m a good team leader.

CASEY
Yeah, but “No risk, no reward--?”

HENRY
I have a saying. “No risk, no risk.” After all that bullshit, going back and starting over--

CASEY
Ron did. Wow, I used Ron as a life example. *

Tipsy laughs. A moment...and then she kisses him. A beat, then Henry pulls back--

HENRY
No, we can’t do this.

CASEY
I know, you’re seeing someone--

HENRY
And so are you--

(CONTINUED)
CASEY
Paul and I kinda drifted apart a few weeks ago, actually--

HENRY
Still...Maybe this got a little lost in the shuffle, but you did kind of, you know, “break my heart” and that still kinda—is there--

CASEY
I’m sorry--
(silent)
Well. Now it’s awkward.  

A beat, then Steve walks up.

STEVE GUTTENBERG
Hot tub, yes! Mind if I join?

CASEY
Okay, but actually...I have to go.

She gets out. Steve pulls off his shirt. As Casey grabs her clothes and exits, Steve drops his pants. Steve goes commando. Naked, he walks to the tub, slides in.

STEVE GUTTENBERG
This is great, huh?

HENRY
Yeah.

STEVE GUTTENBERG
You should try without underwear. The jets feel great on your balls.

HENRY
Um, I should probably--

STEVE GUTTENBERG
Man, you guys had great chemistry.

Henry nods as MRS. GOMEZ and LYDIA walk up.

LYDIA
Ooh. Are there suits we can borrow?

STEVE GUTTENBERG
Who needs suits? No risk, no reward!

(CONTINUED)
Henry looks aghast, as Lydia and Mrs. Gomez start stripping.

INT. LIVING ROOM

Travis checks the label on a bottle, while Carlos puts the pump on the tank. Ron watches. Carlos grabs the bottle.

RON
So, in the future, if I have issues like this, who should I call?

Carlos just glares at Ron. ON THE SOFA, Kyle and Roman slump.

KYLE
I liked the first draft. Krond and DuKlark, that’s the story. They’re, like, Jungian shadow figures--

ROMAN
I know. That’s why you should never show your stuff. People are stupid.

CASEY, looking rattled, stomps through the room. She pauses at the sideboard, scribbles on Henry’s clipboard--

KYLE
You leaving?

-- she just nods, terse, and she exits.

EXT. HOT TUB

HENRY, miserable, sits between a nude Kent and a Nude Mrs. Gomez. Also here: Colette, Lydia and Steve. Lydia reclines.

LYDIA
Okay, Steve, hot tub, you don’t have to teach me. I get this!
(to Mrs. Gomez)
When we’re rich we’ll each get one.

STEVE GUTTENBERG
The rewrite was great, wasn’t it?

COLETTE
What I think would be cool is if the whole thing were more about, like, this robot, growing a soul?

KENT
That’s a cool idea. Maybe we could get together, talk about it--

(CONTINUED)
Kent, un-noticed, deflates.

LYDIA
And you were terrific Henry. I can’t believe you gave it up.

STEVE GUTTENBERG
I know, all that talent. You know, Henry, it’s my experience that nine times out of ten, if you got the talent, you break through.

HENRY
What about that one guy?

Steve just drains his wine. Then claps his hands.

STEVE GUTTENBERG
Who wants Mochi?

END TITLES

EXT. DRIVEWAY

Ron and Henry load the van. Henry seems distracted--

RON
I think Steve Guttenberg had a great time. Great night, huh?

HENRY
(looking around)
Yeah. You see my clipboard?

Ron finds the clipboard. Sees something on the top. Reads--

RON
“Sorry. You really were good?”

Henry takes it. Knowing what it is--

HENRY
Oh. For you, from Travis. Sorry you got kicked out of AA.

(Continued)
RON
No, I realized I don’t actually need it. I mean, those guys have real drinking problems. I can’t wait to see that feedback card.

HENRY
There wasn’t an actual function. We don’t get one--
(off Ron’s reaction)
--or, as a guest, I could do one.

RON
You don’t---Well, what would you put? If you did one?

HENRY
All excellents.

AT THE DOOR, Roman and Kent exit. Lydia, Mrs. Gomez and Kyle follow, ad-libbing goodbyes with Steve.

KENT
You’re right. The first draft was better. It was great--

ROMAN
You knowingly fucked it up to impress Colette? Well, if someone that hot talked to me, I’d do it.

STEVE GUTTENBERG
Thanks, guys. It was great hanging!

LYDIA
Thanks for the advice! I feel so ready to be rich!

MRS. GOMEZ
I should get to my shift at the airport--

LYDIA
Right. Don’t forget to keep an eye out for a bag of money--

Kyle exits last. Then Colette...who pauses inside with Steve.

COLETTE
See you in class, Kyle.
STEVE GUTTENBERG
And don't forget. "No risk--"
He loops an arm around Colette’s waist, and closes the door.

ROMAN
No reward.

A beat, as they all stare at the closed door.

KYLE
I fucking hate Steve Guttenberg.

THE END