The following is a work of fiction, but any similarity to people living or dead is probably because it’s completely true.
INT. DEATH STAR - DETENTION SECURITY AREA - NIGHT

Two STORMTROOPERS escort a handcuffed CHEWBACCA into the gray detention area.

A tall, grim-looking OFFICER approaches the trio.

OFFICER
  Where are you taking this... thing?

STORMTOOPER
  Prisoner transfer from cell block 1138.

OFFICER
  I wasn't notified. I'll have to clear it.

The officer gestures to a GUARD clad in all black. The guard approaches Chewbacca.

Without anyone firing a weapon, SPARKS and SMOKE begin to abruptly shoot from the walls and consoles.

The guard turns around, breaking character.

GUARD
  Wait, I thought I was supposed to..

CHEWBACCA
  (with a human voice)
  Ah!

Chewbacca swings his arm wildly, knocking the guard on the back of the head, sending him tumbling to the ground.

LUCAS
  Okay, let’s cut there.

GEORGE LUCAS (32) with brown hair, a full beard and dark, tortoiseshell rimmed glasses stands and enters the action.

A dozen assorted crew members swarm the set, make adjustments, and restage the scene.

Chewbacca removes his costume head revealing PETER MAYHEW (32), the seven-foot-two British man portraying the Wookiee. Timid with a soft, monotone voice, Peter is nearly the polar opposite of the character he plays.

He reaches down and helps up the guard he knocked over.

PETER
  Very sorry about that.
GUARD
All in a day’s work.

PETER
I’m still having trouble seeing...
You know, with the mask on.... I’ll
try to be more careful next time.

Peter turns and looks directly at us, the audience.

PETER (CONT’D)
(directly to the camera)
One of the first things you learn
when you’re really tall, is that
you have to be careful, always. You
can’t take many risks or you’re
likely to end up crushing
something, or someone.

The camera follows Peter as he ambles over to the craft
services table.

PETER (CONT’D)
Of course none of you really care
about me, not yet anyway. You want
to hear about Star Wars. Well, the
good news is this movie is about
that movie. I’m going to tell you
everything, even the stuff they
don’t want me to.

Peter reaches the craft services table and pours some tea.

PETER (CONT’D)
The bad news is that this movie’s
also about me a bit too. And why
shouldn’t it be? I’m the one it’s
named after, or at least Chewbacca
is... Look don’t worry, I’m not
going to introduce you to my grade
school teacher or any rubbish like
that. It’s just--

He pauses and takes a sip of tea.

PETER (CONT’D)
Star Wars was the biggest risk I
ever took. It may seem obvious now,
but it certainly didn’t seem that
way at the time. Not to anyone. Not
even to you know who.

Lucas, completely unaware of Peter’s conversation with the
audience, interrupts him.
LUCAS
Alright Peter, we need you for the close up.

Peter stops looking at the camera and becomes a little less poised, now back to his awkward self.

PETER
Oh. Right. I was just, um... I’m sorry.

Peter puts the Chewbacca mask back on.

A CAMERA ASSISTANT, with shaggy hair, bell bottoms and giant yellow ear muffs, holds up a CLAP BOARD that reads:

“The Star Wars”
Slate 406 / Take 2
19th MAY ’76

He positions the board in front of Chewbacca’s face and claps it.

INT. 20TH CENTURY FOX STUDIOS - CONFERENCE ROOM - DAY

TITLE OVER:

Los Angeles, Two Years Earlier.

Lucas sits on one side of a gargantuan conference room table. Across from him several executives including ALAN LADD, JR (37) Fox’s VP of Creative Affairs.

Sitting silently next to Lucas is GARY KURTZ (35) Lucas’s producing partner who sports an Abe Lincoln beard.

EXECUTIVE #1
Can we back up for a second? The laser swords and the laser guns. Are those the same?

LUCAS
No, the laser gun is a normal, everyday laser gun. The laser sword is different. It’s the ancient weapon of the Jedi Benu.

EXECUTIVE #1
Got it. And Anakin Starkiller fights Jedi Benu.
LUCAS
No, Anakin Starkiller is a Jedi
Bendu. He and the other Bendu fight
the evil Sith Lords.

EXECUTIVE #2
Wait, Bendu’s not a person?

LUCAS
No.

Puzzled looks on the executives’ faces.

EXECUTIVE #2
So who is this Starkiller? Are we
thinking a Robert Redford type, a
Dustin Hoffman, a Charlie Grodin--

LUCAS
(exhausted by the
question)
It needs to be all unknowns. If
Robert Redford is in the movie, all
of the sudden it becomes a Robert
Redford movie. I want it to be a
space movie.

Alan Ladd lets out a deep sigh.

ALAN LADD
George. I have faith in you. That’s
why you’re here, but maybe this
isn’t the right project.

KURTZ
What you have to realize about
George is he’s got a real vision.
He’s very visual, that’s why this
will work. You guys have seen
Graffiti.

EXECUTIVE #1
That was great... but this isn’t
like that.

EXECUTIVE #2
Why not just do a sequel to
Graffiti?

LUCAS
I want to do something completely
new. This is the kind of movie I’ve
wanted to make since I was a kid.
KURTZ
That’s why kids are gonna love it.

EXECUTIVE #3
For this budget we could make ten kids movies.

LUCAS
Not this kind of movie. I want to take people to a new place. I remember watching the Flash Gordon serials when I was young and there is nothing like that any more.

EXECUTIVE #2
We should just get the rights to Flash Gordon.

LUCAS
No, this is better, because now it can be something different. I know it’s a risk, but all of Hollywood is a risk.

MR. STANFILL
When I was at Lehman Brothers, we had a policy.

Everyone turns to DENNIS STANFILL (50), a Tennessee Native, veteran of the Navy, and Fox’s Chairman of the Board.

MR. STANFILL (CONT’D)
We only made investments if we were completely confident in their returns.

Lucas and Kurtz look apprehensive. Alan tenses up.

MR. STANFILL (CONT’D)
Now, I’ll defer to you Alan, since this is your area of expertise, but it just seems to me that this is far from a sure thing.

KURTZ
(whispered)
Show them the stuff now.

LUCAS
I could explain the story again--

KURTZ
No, just show them.
Lucas fumbles with a leather briefcase.

LUCAS
(turning back to the executives)
I had an artist do some conceptuels to kind of give an idea what it could look like. I think these really--

Lucas displays beautiful, full color paintings that show elaborate images of Star Wars as we know it.

EXECUTIVE #1
Oh fuck.

The X-Wing TIE-Fighter battle inside the Death Star trenches. Darth Vader wielding a lightsabre. A hairy giant creature, with a bandolier across his chest and a gun in his hand. Chewbacca.

ALAN LADD
Those are really something.

Lucas looks at Kurtz optimistically.

KURTZ
Is that a yes?

Ladd glances at Stanfill who gives him an “I trust you, but it’s your ass on the line” look.

ALAN LADD
(cautiously)
It’s a yes.

INT. KINGS COLLEGE HOSPITAL - LONDON - DAY

TITLE OVER:
Kings College Hospital
London

Peter Mayhew pushes a cart into a hospital room and lowers his head to fit through the doorway. He wears black pants, a white medical jacket (sleeves rolled up), and a tie.

PETER
My name’s Peter.

In the hospital bed, GRAHAM (56), a working class Londoner with a cheery disposition is recovering from surgery.
Graham

My god, things must be bad, they’ve sent in a giant.

Peter is a little uncomfortable. He never knows how to react to that.

Peter

I’m here to change your bedpan.

Graham

That sounds like some fun.

Peter

No, it’s actually rather disgusting.

Peter gives a wry smile.

Graham

At least you’re a friendly giant.

Peter

I’m going to lift your legs.

Peter lifts up Graham’s legs and pulls out the bedpan. Graham looks away toward the ground. He sees Peter’s giant black shoes.

Graham

I’ve worked in the shoe department at Debenhams for twenty years and I’ve never seen a pair that big.

Peter

They actually... They actually wrote an article about them in the Examiner.

Graham

An article about your shoes?

Peter

No, an article about my feet.

Graham

Piss off!

Peter

(shyly)

It’s not much of an accomplishment. I was just born this way.

Peter grabs a fresh bedpan from the cart.
PETER (CONT’D)
I need to get back in there.

He lifts Graham’s legs again.

PETER (CONT’D)
I did get to be in a movie because of that article though.

GRAHAM
That’s fantastic!

PETER
It was okay. I played a Minotaur. One of those Sinbad movies... never came out though.

GRAHAM
That’s life for you.

PETER
Could be worse.

GRAHAM
At least you’ve got the bedpans.

Peter gives a another smile and pushes out his cart.

INT. HARRISON FORD’S HOUSE - GARAGE - DAY

Ford’s modest house on Woodrow Wilson Drive is less than impressive. It’s a fixer upper that he’s never gotten around to fixing.

Inside the garage, HARRISON FORD (33), in a plaid shirt and jeans, hammers the second leg into a chair.

Enter MARY (31), Ford’s wife, with Ford’s six-year-old son WILLARD trailing behind.

MARY
Hey honey, Fred’s here.

HARRISON
Tell him there’s a new house rule. No Hollywood assholes within fifty yards of the premises.

Enter FRED ROOS (41), a slim casting director with a fat face.
Can’t imagine that’s much of a problem for you these days.

Harrison laughs and extends his hand. It’s clear that he and Fred have history. Mary exits with Willard.

HARRISON
How have you been Fred? Let me guess, you’re kicking Pacino out and you want me for the next Godfather movie.

FRED
Good one. No, I think everyone agrees it’s best if we leave it at two... I’m here about a new project. I’m casting something for George.

HARRISON
Oh yeah, he wants to bring me in?

FRED
Well no, he actually specifically told me not to.

HARRISON
Jesus Christ, Roos.

Harrison walks over to his tool box and retrieves more nails.

FRED
It was a compliment. He said no big stars like Harrison.

HARRISON
(scoffing)
Big star? I’m a fucking carpenter.

Harrison lightly taps a nail into place.

FRED
I know, but you know how George is. He thinks everyone has memorized every frame of Graffiti like he has.

HARRISON
So what the hell are you doing here?
FRED
I think if we’re clever, he can be convinced.

HARRISON
Forget it. If he doesn’t want me, I don’t want him. I’m getting too old to be begging for my supper. I’ll just make another fucking cabinet.

Harrison turns the chair on its side to look at it.

FRED
This is your problem. Your attitude. You never go all in on anything.

HARRISON
I don’t need a lecture.

FRED
You’re right, your life’s perfect. I don’t know why I even bothered.

Harrison looks up at him.

HARRISON
Alright... What did you have in mind?

FRED
I assume you can install a door.

Harrison nods.

FRED (CONT’D)
Well, what if you were fixing one when George came into the office.

HARRISON
That’s the plan?

FRED
That’s it.

HARRISON
You really think I’m that desperate?

CUT TO:
INT. AMERICAN ZOETROPE OFFICES - DAY

Harrison strips the paint off of a door frame with a scraper revealing screws underneath.

He lowers safety glasses off his forehead, plugs in a reciprocating saw, and gets the blade in position.

    LUCAS
    Excuse me.

Harrison steps out of the way. Lucas walks right by, not even noticing him.

Harrison shakes his head.

    HARRISON
    (under his breath)
    Nice to see you too George.

He engages the saw and begins aggressively cutting out the screws that hold on the door frame.

Lucas turns around and slowly walks back.

    LUCAS
    Harry?

Harrison stops the saw.

    HARRISON
    George. I didn’t even notice you.

    LUCAS
    I’m not usually here. Francis was nice enough to let us use his offices to cast this space movie I’m doing.

    HARRISON
    Oh great.

    LUCAS
    (realizing)
    What are you doing here?

    HARRISON
    I’m fixing a door.

    LUCAS
    Right. Yeah.
HARRISON
Well George. It’s been nice
catching up, but I have to get back
to work.

Harrison lowers the safety goggles again and picks up the saw.

Lucas takes a step back and squints his eyes.

Harrison lowers the saw.

HARRISON (CONT’D)
What are you lookin’ at?

Lucas shakes his head.

LUCAS
Nothing. I’ll see you around.

INT. AMERICAN ZOETROPE OFFICES – CASTING STAGE – DAY

Lucas sits in a high backed wooden chair across from RICHARD DREYFUSS (28). Next to Lucas are several casting assistants.

A small camera and overhead microphone record the performance.

Dreyfuss speaks in his distinct nasal voice.

DREYFUSS
I'm Han Solo, Captain of this vessel. Who's in charge then?

LUCAS
I'm Ben Kenobi. Luke Starkiller here is leading our expedition.

DREYFUSS
Organa Major is a rebel system. There--

Dreyfuss pauses. Cacophonous hammering is heard in the background.

DREYFUSS (CONT’D)
Sorry.

LUCAS
Just start again.
DREYFUSS
Organa Major is a rebel system. There will be quite a few starfleet patrols between here and there--

More loud hammering. Dreyfuss stops again. He prepares to go, but is interrupted by another harsh BANG.

DREYFUSS (CONT’D)
Jesus Christ George. Is there something we can do about that noise? I’m trying to give a goddamn audition here and some cocksucker’s banging a fucking hammer in the hall.

INT. AMERICAN ZOETROPE OFFICES - MOMENTS LATER

Lucas is back standing in the doorway.

LUCAS
(to Harrison)
Maybe you could come back and work at night or when we go on lunch.

Dreyfuss comes down the hall toward them.

DREYFUSS
Oh my god, it’s really him. This is too much.

HARRISON
What’s Dreyfuss doing here?

DREYFUSS
I’m here to audition to be a carpenter, maybe you can teach me how to hold a hammer.

HARRISON
I thought you didn’t want anyone from Graffiti in this movie?

LUCAS
I don’t. I’m just seeing him as a favor. Wait, who told you that?

DREYFUSS
Whaaatt? A favor? I was in motherfucking Jaws! I don’t need this. Fuck you George.
HARRISON
Watch your mouth kid.

Several people have poked their head out to watch this argument.

DREYFUSS
Go fuck yourself.

Dreyfuss storms out.

There is an awkward silence.

HARRISON
Don't everyone thank me at once.

People chuckle and get back to work.

Lucas hangs in the doorway.

LUCAS
You know, I could really use an actor to read with people in the room.

Harrison grins.

HARRISON
Yeah okay, let’s try that.

INT. ROW HOUSE – LONDON – EVENING

A dimly lit working class home. This is the home of Peter’s parents: CHRISTOPHER (55) a retired policeman who’s kept the attitude but now drives a cab and CLAIRE (54) a homemaker who’s wearing an apron.

Peter sits at a large dinner table across from CHRIS JR, Peter’s normal sized older brother, and Chris’s pregnant wife, BETH (34).

Like Chris Jr., the rest of Peter’s family is normal height. They chatter back and forth with high energy as Peter sits quietly eating beet salad.

CHRIS JR
We have a name if it’s a boy, but not one for a girl.

CLAIRE
Well then you’re bound to have a girl.
CHRISTOPHER
Nonsense. There’s a long series of boys in my side of the family.

BETH
I was thinking maybe Frida for a girl. You know, like Frida Lyngstad.

PETER
(very quietly)
I have an audition to be in another movie.

CHRIS JR
Who’s Frida Lyngstad?

BETH
You know, Frida. From Abba.

CHRIS JR
Oh Christ. I fucking hate Abba.

PETER
I was wondering if someone could give me a ride to it?

CLAIRE
Sorry, you need a ride for what?

PETER
The audition.... It’s a big American movie this time. They’re filming here in England because it’s cheaper I think.

CHRISTOPHER
Not this again.

Christopher gets up from the table to refill his drink.

PETER
There are two parts they need large people for... One is a tall evil robot and the other one is a sort of dog man... I’m not sure which one they want me for.

CHRIS JR
Pete, it’s just not practical. You’d be jeopardizing your job at the hospital and if you lost it, you’re not likely to find another in this economy.
PETER
I suppose.

CHRIS JR
Besides they don’t want you because you can act. It’s just like the last time. They only want you because you’re a...

Chris Jr. stops himself but it’s too late.

PETER
Because I’m a freak?

CHRIS JR
That’s not what I meant.

PETER
It’s okay. I know that’s the only reason they asked. I just.... Never mind.

The family continues eating dinner in silence. Peter looks a little disheartened by the discussion.

BETH
(leaning over to Peter)
I started pregnancy leave this week. I can drive you to the audition.

Peter perks up.

INT. LOS ANGELES HOUSE PARTY - NIGHT

Harrison Ford enters a house party with RON HOWARD.

HARRISON
Why’d I come to this thing? I don’t even like this show.

RON HOWARD
I don’t know. I thought the episode Reiner was in was pretty good.

On the television screen is Saturday Night Live. Everyone is crowded around watching it and drinking beers. Chevy Chase sits across from Richard Pryor in the “word association” sketch.

CHASE
(television)
If I say dog, you’d say...
(television)
Tree.

HARRISON
He’s funnier when he does stand up.
I’m gonna go get a beer, do you want one?

RON HOWARD
No, I’m good for now.

Ron watches SNL with a big smile on his face.

Harrison sidles over to a table where there are several bottles of alcohol and mixers. He starts to make a stiff drink when his arm gets bumped, causing him to drop the bottle. It shatters on the ground.

HARRISON
Hey, who the hell-

He turns and sees CARRIE FISHER (19), beautiful and filling up a large glass with Vodka.

HARRISON (CONT’D)
Oh, hey.

FISHER
Sorry about that. Needed to get something to make this show more entertaining.

She finishes filling up her glass of Vodka.

FISHER (CONT’D)
I’m Carrie.

HARRISON
Harrison Ford.

Fisher gives him a big hug. Harrison awkwardly accepts.

FISHER
Oh my god! I’m reading with you this week for an audition for some time travel movie.

HARRISON
You mean, the space movie?

FISHER
Yeah, that’s it! It doesn’t matter. I’m not gonna get it.

(MORE)
FISHER (CONT'D)
I hear Lucas is going to go with Jodie Foster. Disney slut.

HARRISON
Don’t read too much into that. George told me that there’s no way I’m in the movie, but I’m the only one he keeps having read for it.

Fisher spots someone else at the party and starts motioning to them.

HARRISON (CONT’D)
You know, if you want, I could talk to--

FISHER
(ignoring Harrison)
Oh hey! Warren! Get over here.

HARRISON
Or not.

Harrison grabs his cocktail.

HARRISON (CONT’D)
I’ll see you later.

He leaves and WARREN BEATTY comes up and gives Fisher a hug.

WARREN
Is that your new boyfriend?

FISHER
No, that’s Harrison Ford.

WARREN
Who the fuck is Harrison Ford?

INT. EMI STUDIOS - PRODUCTION OFFICES - NIGHT

Kurtz is on the phone and holding a contract in his hand.

Lucas doodles on the white space of two Polaroid photos, one of Harrison Ford and another of Christopher Walken.

Kurtz hangs up the phone.

KURTZ
Ladd says no, this is the contract, take it or leave it.
LUCAS
Well, I always said if we didn’t get guaranteed distribution, I’d walk.

KURTZ
What are you saying?

LUCAS
I’m saying, maybe I should actually do that.

KURTZ
You’re really saying that?

LUCAS
I don’t know. How are we still negotiating this? We’re almost done casting.

Lucas picks up the Polaroid of Walken.

LUCAS (CONT’D)
Can we bring Walken back in to read again. I’m not sold on him, but there’s something I like about how he talks.

KURTZ
Should I set something up or is the movie off because you don’t like the contract?

Lucas starts to tug on the hair above his sideburns.

LUCAS
I’ve done three page-one rewrites for free, the shooting schedule’s basically impossible—
  (he tugs harder on his hair)
I’m gonna kill myself doing this and we’re not even sure the movie will get a real release.

KURTZ
Yeah. That’s where we are.

LUCAS
AGHH!

Lucas picks up a pair of scissors and cuts a chunk of hair off.
KURTZ
I hate it when you do that.

Lucas takes a breath.

KURTZ (CONT’D)
Look, Pollock and Berg have gotten things from Fox that no one thought was possible. You’re gonna be able to make the movie you want to.

LUCAS
But is it going to be worth it?

KURTZ
Honestly, at this point, I have no idea.

Lucas brings the scissors back to his hair and then thinks better of it. He tosses them on the desk.

LUCAS
Alright, I’ll sign it.

Kurtz hands Lucas his pen.

KURTZ
They did say one other thing.... They’re moving the start date again.

LUCAS
They already pushed it back twice!

KURTZ
They’re not pushing it back. They’re pushing it forward to next month.

Lucas picks up the Polaroids again and looks at them. He tosses one off to the side.

LUCAS
Well, call Harrison and tell him he’s Han Solo.

INT. HARRISON FORD’S HOUSE - BATHROOM - NIGHT

Harrison washes varnish off his hands in the bathroom sink.

He walks out to the hall through a BLANKET hung in place of a missing door.
INT. HARRISON FORD’S HOUSE - LIVING ROOM - CONTINUOUS

One wall of the living room is covered with a blue tarp. The rest of the room is in various stages of repair.

Mary is sitting on the couch drinking a glass of wine.

Harrison walks in drying his hands with a towel.

HARRISON
We don’t have the cash. It can’t be done.

MARY
You’re kidding.

HARRISON
It just doesn’t make sense.

MARY
You want to talk about not making sense -- you spent three months trying to get this part and now you’re gonna back out.

Harrison puts the towel on a table and walks up behind the couch. He puts his hands on Mary’s shoulders.

HARRISON
I’m gonna make less money doing this movie for three months than I would staying a carpenter. I’ve gotta tell him no.

Mary looks up at him.

MARY
But it could lead to better things. You’ve always said that.

HARRISON
I’m getting a little too old to live on hopes and dreams.

Harrison starts to pace.

HARRISON (CONT’D)
There’s a hole in the floor for god’s sake.

Harrison motions to a two-foot-wide hole in the corner of the living room that has been cordoned off by a two chairs and an end table.
MARY
Come sit next to me.

She shifts over to one side of the couch.

Harrison sits down and she takes his hand.

MARY (CONT’D)
I know you’re not happy here.

HARRISON
Will you stop with that stuff.

MARY
Harry, I know you. The reason the house isn’t finished isn’t because you’re too busy - it’s because you’re depressed.

Harrison doesn’t respond. She’s right.

MARY (CONT’D)
If you want to be a carpenter I will get behind that 100%. But if any part of you still wants to be an actor, you need to do this.

Harrison kisses her on the forehead.

HARRISON
As soon as I get back, I’m gonna finish the rest. I promise.

INT. EMI STUDIOS - PRODUCTION OFFICES - DAY

Inside a messy production office, Peter avoids making eye contact with anyone and anxiously taps his enormous fingers on the arm of his chair.

Surrounding him on the wall are storyboards and concept drawings for Star Wars. Peter notices one of the full color images of Chewbacca smiling and stares at it curiously.

FEMALE VOICE
Don’t let him make you nervous.

Peter turns and see’s the source of the voice sitting behind a receptionist desk, BUNNY ALSUP (31). Despite being named “Bunny,” Aslup is a brunette with a no-nonsense look and a bit of a feminist streak.

PETER
Pardon?
BUNNY
You’re here to see George, right?

Peter gives a maybe look.

PETER
I’m here to audition for Mr. Lucas, is he George?

BUNNY
Yes, Mr. Lucas is George.

PETER
Then yes.

BUNNY
Okay, well just to give you a fair warning, he’s not really good with people. But he’s worse with women than men, so at least you have that going for you.

PETER
Oh... Are you his... Who are you?

BUNNY
I’m his secretary for now. Usually I work for Gary—for Mr. Kurtz, but lately I’m doing two jobs for the price of one.

PETER
Do you know what dates they’ll be filming? I’m not even sure I can get the time off work to do this.

The phone rings. Bunny answers it.

BUNNY
Production.

(she listens)
Yes, he received Fox’s version of the budget.

(listens)
Because he hasn’t approved it.

(listens)
He says if he can’t get the money to shoot the salt flats then the movie is going to be ruined.

(listens)
Well I’m just a secretary too!

Peter is eavesdropping and concerned by what he hears.
BUNNY (CONT’D)
Haha. Yeah. I’ll have him call.

George Lucas enters, flanked on his sides by Kurtz and JOHN BARRY (40), the production designer.

Barry is showing Lucas designs for a Tie Fighter.

LUCAS
These still look too much like airplane controls.

BARRY
Well what else are spaceship controls supposed to look like?

Barry takes the designs back. They open the door to leave--

BUNNY
George!

Lucas stops and stares at Bunny. She gestures towards Peter.

LUCAS
Oh right. You’re here for Chewbacca?

PETER
Hi... My name’s Peter.

As Peter speaks, he stands up and extends his hand. Lucas does not walk toward him to shake, instead he just stares at Peter and steps back.

LUCAS
Okay. Yep. He’s perfect. Bunny, fill him in about the details. (to Peter) I look forward to working with you.

Lucas shakes his hand then exits with Kurtz and Barry.

Peter gives Bunny a relieved look.

PETER
He made up his mind so quickly. I can never do that.

BUNNY
When George finally sees what he wants, he dives in head first.

PETER
Sounds dangerous.
INT. EMI STUDIOS - SOUNDSTAGE - DAY

Peter sits in a folding chair in the corner of a colossal soundstage. Construction crews are building the DEATH STAR PRISON SET in the background.

Peter is wearing the furry body portion of the Chewbacca costume while JOHN MOLLO (45), the British costume designer, and Makeup Artist STEWART FREEBORN (62), also British, apply pieces of an unpainted-latex Chewbacca mask to Peter’s face.

They apply the hair on top of his head and step back.

PETER
Should we really be doing this now?
I need to be back at the hospital.

FREEBORN
Sorry, we were told to fit you for
the mask right away.

MOLLO
The eyes still look wrong.

They take off the mask.

FREEBORN
Alright sit tight, we’ll try again.

As they exit, Peter stands up and starts looking around.

ANTHONY DANIELS (O.S.)
I’m Anthony Daniels, the human
cyborg. You must be the monster.

The voice of ANTHONY DANIELS (30) sounds exactly like that of C-3PO. Peter turns and sees that Anthony is dressed in a full-body BLACK LEOTARD that shows only his face.

PETER
I’m Peter. My character’s name is
Chewbacca I think.

Anthony Daniels shakes his hand.

ANTHONY DANIELS
Delightful to meet you, Chewbacca.

Peter is a bit perplexed but still shakes his hand.
PETER
Nice to meet you too, Mr. Daniels.

They share an awkward silence.

ANTHONY DANIELS
Have you been in many other films?

PETER
I was a Minotaur for Sinbad.

ANTHONY DANIELS
Oh, how terrific. I’m more of a theatre man myself. I just finished with Rosencrantz and Guildenstern. You know it’s not entirely unlike my role in this film if you think about it.

He pauses a moment to articulate.

ANTHONY DANIELS (CONT’D)
I’ve got a simple job to do, but there’s a marvelous story that happens around me.

PETER
I haven’t actually gotten a script or been able to check if I can get the time off work even.

ANTHONY DANIELS
Oh well that won’t do at all. You must have one at once. I’m going to get you mine.

Anthony Daniels walks away quickly.

KENNY (O.S.)
(cockney accent)
Stuck-up prick.

Peter looks down suddenly and sees KENNY BAKER (42), a three-foot-eight inch dwarf wearing a white turtleneck.

KENNY (CONT’D)
Don’t bother readin’ the script. It’s all rubbish and they’ll just change it again.

Kenny uses his hands to hop onto the folding chair and sit.
KENNY (CONT’D)
They’ve got their asses on backwards around here. Promised a role to my cabaret partner Jack, but they haven’t got a costume for him. What’s that tell you?

PETER
Um, I don’t really know.

KENNY
Tells me they’re pullin’ my pud. Givin’ the ole switch and take-back.

PETER
Maybe they’re just busy. Seems like quite the undertaking.

Peter motions to the set being constructed.

KENNY
Feedin’ me a load of pony and trap is what they’re up to. I were you, I wouldn’t trust a word they say.

PETER
Thank you I suppose. I hope your friend gets to be in the movie.

KENNY
Oh, it will work out or they’ll be findin’ somebody else to fit in their tin can.

Kenny points to the R2D2 suit. He punches Peter in the knee.

KENNY (CONT’D)
Guys like us gotta be careful. People are always trying to take advantage.

Mollo and Freeborn return with a new mask.

MOLLO
We’re gonna try this again.

FREEBORN
Kenny, do you mind if we get that chair?

Kenny hops out of the chair and gives them an “I’ve got my eyes on you” look.
Peter sits down and they start to fit the new mask on him.

A loud crash is heard in the background.

In the distance DAVID PROWSE (41) a 6’5” Welsh body builder who plays Darth Vader, wears a motorcycle jacket, cape, and Nazi army helmet. He has just knocked over a saw horse and has gotten into an altercation with a CONSTRUCTION WORKER.

PROWSE
(Welsh Accent)
Well you’re the one who put it there aren’t you!

CONSTRUCTION WORKER
Sod off.

PROWSE
Don’t you talk to me like that.

MOLLO
Christ, what’s he still doing in the Vader costume?

FREEBORN
Excuse us for a minute.

Freeborn and Mollo head toward Prowse.

KENNY
What’d I tell you, got their heads up their bottle an’ glasses. Wouldn’t shock me one bit if the whole thing got scrapped.

PETER
They couldn’t do that... Could they?

KENNY
Wouldn’t bother me if they did. Go back to the cabaret, have me a dancer or two, ay?

Kenny lights a cigarette. He offers one to Peter. Peter looks down at Kenny, who’s literally half is size.

PETER
No thank you.

INT. KINGS COLLEGE HOSPITAL - DAY

Peter is back in Graham’s room, he finishes wiping his ass.
GRAHAM
You know, it may just be because you wipe my bum, but I feel like you and I have a very intimate relationship.

PETER
(joking)
Probably because I wipe your bum.

GRAHAM
Glad you cleared that up.

Peter readjusts Graham’s gown but seems distracted.

GRAHAM (CONT’D)
Something on your mind besides bedpans?

PETER
Oh, it’s nothing. Just went to an audition for a movie and things started moving a lot faster than I’m used to.

GRAHAM
Sounds exciting.

Peter starts to load up his cart.

PETER
I’m not even sure if it’s worth asking my boss for the time off. He’s not the most accommodating and it seems like this might just make him upset.

GRAHAM
Peter, take it from a man who’s staring down the grim reaper.

Graham begins to speak in a more serious tone.

GRAHAM (CONT’D)
It’s not the things you’ve done that haunt you, it’s the things you were too afraid to do... You don’t think I wanted to work at Debenhams my whole life, do you?

INT. KINGS COLLEGE HOSPITAL - HALLWAY - DAY

Peter knocks on a door that says NURSING ADMINISTRATOR.
MR. WHITAKER (O.S.)
Come in.

INT. KINGS COLLEGE HOSPITAL - ADMINISTRATOR’S OFFICE - DAY

MR. WHITAKER (53) the grumpy nursing administrator, sits behind a drab steel desk. Bookshelves full of colored binders surround him.

MR. WHITAKER
Have a seat Mr. Moviestar.

Peter pulls the chair back further and sits down carefully.

PETER
I didn’t know you had heard. I was going to speak to you about it today. I didn’t want to bother you before I knew for sure.

MR. WHITAKER
So, what? You’re here to give your two-week notice then?

PETER
Well no. I mean, even though it’s a movie, I’m not being paid very much and -- I’m not needed all the days they’re shooting. I was hoping we could work out a flexible schedule.

MR. WHITAKER
Special treatment, just for you? You must be out of your mind.

PETER
It’s just -- I know you were able to give Donald off during Rugby season.

MR. WHITAKER
He was in the World Cup! That’s a bit different.

Peter looks down.

MR. WHITAKER (CONT’D)
When I was younger I wanted to be on the radio. Do you know where I’d be now if I’d pursued that?
PETER
I suppose you could be a big star maybe.

MR. WHITAKER
No you dolt. I’d be unemployed. No one listens to the bloody radio anymore.

Peter doesn’t know how to respond.

MR. WHITAKER (CONT’D)
Listen, I can move your schedule around for this, but I need to be sure that whatever dates we decide on will be final. I can’t keep moving peoples’ schedules around.

PETER
I’m not really sure--

MR. WHITAKER
Well that’s the problem right there. You need to be. So give me the dates you need off now - and then you’re off for them. End of discussion.

PETER
Yes sir.

Peter takes out a piece of paper from his pocket and writes the dates on it. Whitaker snatches it and gets back to work.

PETER (CONT’D)
You know, this movie is a very big production. That’s why some things are still up in the air.

MR. WHITAKER
Things aren’t up in the air here anymore, are they?

PETER
No sir. I’m off those dates and that’s final.

EXT. TUNISIAN DESERT - FARM SET - DAY

TITLE OVER:
First Day of Shooting
March 22nd, 1976
Tunisia
For the first time, we see MARK HAMILL (24), he’s as fresh faced and young as we expect, but also has an unexpected arrogance about him. He’s overacting, three times as much as his performance in the final film.

MARK
But I was going into Tosche Station! To pick up some power converters! -- Can we stop? I’m sorry George. I just don’t get it. Can you explain the converters?

We pull out and see the entire crew. Everyone looks miserably hot in the Tunisian sun.

Anthony Daniels tries to reset his position then stumbles slightly. We hear a snap.

ANTHONY DANIELS
I’m sorry to interrupt but could someone lean me against something, I believe my foot may be bleeding.

Lucas pulls Mark aside and they have a heart-to-heart.

LUCAS
Mark, the converters don’t matter. The point is you’re unhappy. You want a future out there in the stars but everyone around you tells you to just be safe and stay where you are.

Lucas has a moment. He’s clearly been talking about himself.

MARK
I just don’t get it George. It’s just hard you know? I’ll get it.

LUCAS
I know. Let’s go again. Places. Let’s try this one a little faster.

Everything resets. Everyone looks at R2D2.

Nothing happens, A banging noise is heard.

KENNY
(from inside R2)
Batteries are dead. Somebody restart this thing or get me my cigarettes.
KURTZ
(frustrated)
Let’s just break for lunch.

EXT. TUNISIAN DESERT - TENT - DAY

Lucas, very sullen, sits in the corner of the tent. Kurtz walks in.

LUCAS
(dead serious)
I need to kill someone.

KURTZ
Haha. Yeah, I know the feeling.

LUCAS
No. It’s not a joke. It’s for the movie.

KURTZ
Do you need some water, George?

LUCAS
Maybe I could kill C3PO... Ar. No one would care. At the end of the day most of the audience will still see him as just a robot.

KURTZ
Oh. You’re talking about a character. -- wait a minute. The script is locked. We’re in production. You can’t make any more big changes.

Lucas takes out a pair of scissors and meticulously cuts off a few pieces of his hair.

LUCAS
Maybe I should kill Chewbacca. He’s the most loyal in the group, it would be like killing a dog. People might respond to that.

KURTZ
This movie is for kids. Kids don’t want you to kill their fucking dog.

LUCAS
I think they do!
KURTZ
Before you do anything you need to call Ladd back. He’s called five times.

A scrawny PA wearing yellow athletic shorts enters the tent.

PA
I’m sorry Mr. Lucas. There’s a problem.

KURTZ
I told you not to bother us unless--

PA
There’s some sort of army here and they want to speak to our general.

EXT. TUNISIAN DESERT – DAY

Lucas and Kurtz stand in front of a line of military vehicles. A Libyan man in a Gadhafi-esque military uniform and dark sunglasses jumps out of a military truck.

The LIBYAN OFFICER speaks only in Arabic.

LIBYAN OFFICER
(in Arabic)
Who is in charge here?

TUNISIAN DRIVER
They want to know who is in charge.

KURTZ
Are you the translator?

TUNISIAN DRIVER
I’m your driver.

KURTZ
Sorry.

LUCAS
Tell them that--

KURTZ
George, let me handle this.

LUCAS
Fine tell them he’s in charge.

The Tunisian driver makes expressive hand gestures that symbolize facial hair as he speaks Arabic to the Libyans.
TUNISIAN DRIVER
(in Arabic)
The bearded man with no mustache is in charge. We are a film crew.

LIBYAN OFFICER
(in Arabic)
If you are just a film crew, why do you have a tank?

The driver turns back to Kurtz and Lucas.

TUNISIAN DRIVER
He wants to know why you have a tank?

KURTZ
What fucking tank?

TUNISIAN DRIVER
(In Arabic)
What tank?

LIBYAN OFFICER
(in bad English)
Tank!

The Officer points violently at the armored sandcrawler transport facade.

LUCAS
Oh. The sandcrawler. Just explain what it is.

TUNISIAN DRIVER
I don’t know what it is.

As Lucas explains what it is the Tunisian Driver translates what he says.

LUCAS
It is not a tank. We are on another planet. It is a sandcrawler. It collects robots for scrap metal and to resell them.

TUNISIAN DRIVER
(in Arabic)
It is not a tank. We are on another planet. It is a sandcrawler. It collects robots for scrap metal and to resell them.

The Officer calls for troops with guns to come to his side.

TUNISIAN DRIVER (CONT’D)
I’m not sure they understand.
LUCAS
Well, I don’t know how much clearer I could be.

KURTZ
For god’s sake, tell them it’s just a fucking movie before they shoot us.

TUNISIAN DRIVER
This is a just a film. It is all fake, a set for Science Fiction.

LIBYAN OFFICER
(in bad English)
Science Fiction?

KURTZ
Yes.

LIBYAN OFFICER
Set in future!

LUCAS
Well technically the distant pa--

KURTZ
Yes.

LIBYAN OFFICER
Flash Gordon!

LUCAS
Exactly!

LIBYAN OFFICER
You give us VIP tour, then we go.

He signals to the troops and they all march into the sandcrawler.

EXT. EMI STUDIOS – DAY

Peter Mayhew, dressed in corduroy pants and a jacket, looks like a lost puppy standing in the walkway between the various soundstages. He towers above dozens of extras in half completed alien and creature costumes who are milling about outside.

HARRISON (O.S.)
Let me take a guess, you’re Peter.
On his words, the crowd of extras part for Harrison Ford like he’s Moses walking through the red sea. Harrison is in black pants, a long sleeve v-neck and a vest. It’s nearly the entire Han Solo costume but looks completely natural on him.

HARRISON (CONT’D)
It’s about time we met.

Harrison extends his hand and Peter shakes it.

PETER
It’s a pleasure.

Despite the fact that Peter is nearly a foot-and-a-half taller than Harrison, it’s immediately clear who the Alpha dog in this relationship will be.

HARRISON
Come with me.

INT. EMI STUDIOS - STAGE 3 - DAY

Harrison and Peter walk through the massive soundstage, populated by crew members still constructing the set.

Freeborn, the British costume designer, approaches Harrison with a huge Peter Pan shawl-type collar in his hands.

FREEBORN
Excuse me, Harrison, I heard you had a problem with the collar. Does it not fit right?

HARRISON
Na, fits like a glove. Great work. I’m just not wearing it.

FREEBORN
What? Why?

HARRISON
Because it looks ridiculous. Also when Kurtz says “I warned you he’s still difficult to work with” do me a favor and give him a big kiss for me, will you?

Freeborn steps back and looks at Harrison’s costume.

FREEBORN
If I make you a belt will you wear it?
HARRISON
Sounds great.

Freeborn exits. Peter is in awe and impressed by Harrison’s audacity.

HARRISON (CONT’D)
You’re with me Pete, right? The collar’s terrible.

PETER
I didn’t realize it was appropriate for actors to say something-

HARRISON
To hell if it’s appropriate, it had to be said. Sometimes you just gotta tell someone to shove it up their ass, you know?

PETER
To be honest I don’t really use much profanity.

HARRISON
George is real talented, but personally, I think he’s bitten off more than he can swallow with this one. Have you read the script?

PETER
Yes. I didn’t understand much of it, but I admire Mr. Lucas for trying to do something so ambitious.

HARRISON
Yeah. Sure. Maybe. But some of that dialogue. Just because George can write that shit doesn’t mean we can say it.

Peter has been so intently making eye contact with Harrison, that he hasn’t noticed what they were walking towards. He turns his head and sees, for the very first time, THE MILLENNIUM FALCON.

PETER
My god...

The Falcon looks exactly as we know it from the movies, painstakingly designed and created to look as though it’s been through hundreds of adventures.
HARRISON
The Millennium Falcon.... Man, that’s a stupid name.

FISHER (O.S.)
Hey everyone!

Harrison and Peter turn. Carrie Fisher is standing at the entrance to the soundstage in the full Princess Leia costume, including the iconic hair buns. Her arms are spread wide, as if she’s offering a hug to the entire production crew. She looks stunning.

FISHER (CONT’D)
I’m here!

PETER
Oh, that must be the princess.

HARRISON
Yeah... The princess.

Peter’s eyes get a little wide.

HARRISON (CONT’D)
I’ve seen that look before. Want me to introduce you?

PETER
(stammering)
Oh -- I’m not -- I wasn’t --

HARRISON
Whatever you say, Pete.

INT. EMI STUDIOS - PRODUCTION OFFICES - DAY

Kurtz sits behind a desk reviewing the shoot schedule. Lucas doodles potential shots in a notebook. Freeborn is in the center of the room holding the collar.

LUCAS
Why won’t he wear it?

FREEBORN
Because um... He thinks it looks... ridiculous.

LUCAS
Hmm...
KURTZ
I told you he’d be difficult to work with.

Freeborn bites his lip.

Bunny enters the production offices.

BUNNY
George - we’ve got a crisis.

LUCAS
We already know about the collar.

BUNNY

KURTZ
Fuck.

INT. ALEC GUINNESS’ TRAILER - DAY

Alec Guinness (62) the consummate British actor, quickly but systematically packs his suitcase.

ALEC
Please understand, this is not personal. I just believe I am not a good fit for what you trying to do here.

LUCAS
Um, so I probably should have spoken to you before I killed you.

ALEC
Well, that would have been the more professional approach.

LUCAS
I just really think that you dying will add a lot of weight to the story.

ALEC
Death is not my objection. I’ve died a thousand deaths on the stage and screen. It’s the later part.

LUCAS
When you tell Luke to trust the force?
ALEC
I don’t want to be a ghost!!!

Alec composes himself. He gets back to packing.

ALEC (CONT’D)
I apologize but your entire film is ludicrous. I wanted to work with one of you younger American directors because I’ve been impressed with the films I had seen but -- you’ve gone too far. An audience will not accept a ghost. They’ll be laughing at us. They’ll be laughing at me.

Alec closes his bag. Lucas is silent for a few seconds, his mind racing through anything he can say to make Guinness stay.

LUCAS
Listen, I know this whole movie might be a little out there -- to be honest, sometimes I even have doubts if this will all come together.

ALEC
You’re not helping your case.

LUCAS
But I also know to have any chance of succeeding, we all need to put aside our doubts and commit to the story we’re telling... I’m begging you to be fearless and to help me tell my story.

Alec deposits his bag back on the couch.

ALEC
No passion more effectively robs an actor of his power than fear.

LUCAS
(cautiously)
I agree.

ALEC
I will continue. But I want to be wrapped by the end of the month.
LUCAS
(hiding panic)
Oh, sure. We can do that, no problem. No problem at all.

INT. EMI STUDIOS - PRODUCTION OFFICES - NIGHT
Lucas and Kurts look back at the schedule.

KURTZ
If we combine these two days we can get him out in time, but we’re gonna have to expand the lighting crew again.

LUCAS
Then that seems easy enough.

KURTZ
Well, we need to get some more money from Alan eventually if we’re gonna do that and, considering he’s demanding dailies to show the board at Fox and you haven’t been returning his calls...

LUCAS
Hmm...

Lucas flips through some photographs of X-Wing models on his desk.

LUCAS (CONT’D)
Call Dykstra and have him set something up at ILM. He can show Laddy some space ships. Everybody likes space ships.

EXT. INDUSTRIAL LIGHT & MAGIC COMPLEX - DAY
Alan Ladd stands in front of about a half dozen members of the 20th Century Fox board and their chairman, Mr. Stanfill, in the parking lot of a warehouse. It’s a sweltering day, but they’re all still dressed in their stiff dark suits.

ALAN LADD
I understand there have been some concerns about the lack of dailies on The Star Wars project, but today we will put those fears to rest.

(MORE)
George has assured me that the special effects being done in this building will be what makes it one-of-a-kind. This company ILM is nothing short of the future of film.

He gestures for them to follow him as he cracks open an industrial steel door.

Ladd triumphantly opens the door and we see—

INT. INDUSTRIAL LIGHT & MAGIC COMPLEX - CONTINUOUS

LOUD MUSIC BLARES. The inside of ILM looks like a hippie commune. Shaggy haired employees lounge around and chat. A record player blasts “Truckin” by The Grateful Dead.

DYKSTRA

Hey guys, what’s happenin’?

The executives turn and see JOHN DYKSTRA (29). He’s the shaggiest guy in the building and also the special effects supervisor. His hair is soaking wet and he has a towel around his waist.

MR. STANFILL

Did you just get out of a pool son?

DYKSTRA

Yeah man.

Dykstra gestures to a shipping container filled with water at the far end of the warehouse. Several other long haired guys are tossing a beach ball around in it.

DYKSTRA (CONT’D)

Pretty great, right? It gets really hot in here.

No one knows quite what to say.

ALAN LADD

You’re John right?

DYKSTRA

Yeah man, John Dykstra, we met before.

He shakes Alan’s hands and starts shaking hands with all the other execs.

Dykstra takes his towel off and starts drying his hair.
ALAN LADD
I wanted to show them all some of the progress. George assured me there are some great things going on here.

He finishes drying his hair and throws the towel in a corner.

DYKSTRA
Fuck yeah man. We’re state of the art here. You’re not gonna see this shit anywhere else. What I’m sayin’ is, you money guys are putting your money in the right place.

Without warning, some ILM guys in the background let go of a rope and a refrigerator CRASHES into the floor.

After a silence.

DYKSTRA (CONT’D)
We wanted to hear what it sounded like when a refrigerator exploded.

MR. STANFILL
Alright, I think we’ve seen enough. I need to get back to the lot.
(to Ladd)
You better figure out something ‘cause your butt’s on the line on this one.

Stanfill leaves.

BOARD MEMBER #1
So much for the future of film.

Ladd is left alone with Dykstra.

ALAN LADD
...ah fuck. You guys have been working here for six months--

DYKSTRA
We got stuff comin’ man. Relax. Good shit takes time.

ALAN LADD
I want to see twenty shots by the end of this week or you guys are all getting fired.
The thing is like... We all technically work for George... so you can’t really fire us... per se... but look man, it’s gonna all be great.

Alan Ladd starts breathing heavy.

Do you have a phone? I need to talk to him immediately.

George? Good luck man. I can’t get through to him. They’re pretty behind schedule in England.

Ladd wipes sweat away from his forehead.

I got another suit if you want to go for a swim.

Peter, in his full Chewbacca costume sits in the pilot seat of the Millennium Falcon. A HAIR STYLIST adjusts Fisher’s Princess Leia buns.

Lucas stands next to Fisher and directs her.

And that’s how, just before this, you escape the Death Star.

So he flies the ship and I yell?

Essentially... Peter are you ready?

Peter gives a hairy thumbs up and Lucas steps away.

BILLY THE PA, a skinny kid who looks just out of high school, claps a clapboard in front of the camera.

Action.

Off screen crew shake the cockpit set, and Chewbacca paws at the controls and bobs his head in all directions.
FISHER
We've lost the lateral controls!

LUCAS
Cut.

Lucas climbs back into the cockpit.

FISHER
Was that not the right kind of yelling?

LUCAS
No, the yelling was fast enough.... Peter.

The hairy head of Chewbacca turns towards Lucas.

LUCAS (CONT’D)
Why are you banging the controls like that? We need to actually believe you can fly the ship when Han Solo hands it off to you. It needs to be more deliberate.

Lucas returns to the director’s chair.

LUCAS (CONT’D)
Action.

FISHER
We've lost the lateral controls!

Peter bangs the controls exactly like he was doing before and his head bobs even more.

LUCAS (O.S.)
Cut. That's not it. That's not it at all.

PETER
(muffled)
I'm sorry I tried to--

LUCAS
Damn it. I can’t hear you. Take off the mask.

Peter pulls off the Chewbacca head. His hair is drenched in sweat and his face is pale. Fisher is still sitting right next to him and can’t help but feel sympathy.
FISHER
Leave it alone, George. He'll get it.

Kurtz approaches from the side.

KURTZ
George, we gotta break now. Half the crew left when you yelled cut.

LUCAS
What?

KURTZ
You’re fifteen minutes over and these are the British unions. That’s what happens.

Kurtz glances at the call sheets on his clipboard.

KURTZ (CONT’D)
(to Peter)
Can you come back tomorrow?

PETER
Actually, I’m scheduled for work at the hospital tomorrow and I can’t really make any changes. Mr. Whitaker said--

LUCAS
I’m taking the biggest risk of my career and this guy is too scared to even ask his boss for time off?

Lucas gives a dirty look to Kurtz.

LUCAS (CONT’D)
This is what you get when you don’t work with real actors.

Lucas leaves angrily. Kurtz and the remaining crew avoid making eye-contact with Peter.

FISHER
Hey... Can I buy you lunch?

PETER
Really?
FISHER
Yeah. I found the best place in
town.

CUT TO:

EXT. BRITISH PUB - DAY
From across the road we see a classic British pub, but...

INT. PUB / CHINESE RESTAURANT - DAY
Inside the pub building is a red walled Chinese restaurant,
gaudily decorated. At a center table, Peter and Fisher sit
across from each other. Giant Peter, now dressed in street
clothes and Fisher, who hasn't bothered to change out of her
Princess Leia costume, are definitely the most unusual couple
at the restaurant.

There's awkward silence as Peter looks around the restaurant.
He takes a sip from a tiny Chinese teacup.

FISHER
I'm not wearing any underwear.

Peter chokes a little.

PETER
I beg your pardon?

FISHER
Sorry, I didn't mean to say it that
scandalously. But it's true. I'm
not allowed to with the costume.

PETER
Why not?

FISHER
George says there's no underwear in
space.

Peter considers this for a moment.

PETER
Well, I suppose that does make
sense now that I think about it.
Because of gravity and everything.

Fisher bursts out in laughter. Peter smiles but he's
uncertain what she's laughing at.
FISHER
You're funny!

PETER
No, I'm not.

FISHER
You are. I can see it in your eyes when we're on set.

Fisher puts her hand on Peter’s, he smiles but then shyly pulls away.

PETER
Maybe for a giant I'm funny, but that's not fair, there's not much competition. Next to you, Harrison and Mark, I'm about as interesting as a rusty tea-kettle.

FISHER
Oh please! Harrison... Well, he's not as interesting as he thinks he is.

PETER
Well I’m just worried I may be a bit of a disappointment. I’m not really a professional and I see George’s grand vision of the movie, but I don’t think I quite live up to it.

FISHER
You feel like you ended up here by accident and you’re completely in over your head?

PETER
How’d you know?

FISHER
That’s always how it feels. It doesn’t get easier. You just have to learn to relax. I have no idea what I’m doing in this movie, but George keeps telling me I’m doing great.
PETER
You’re probably right, but I still have my brother’s words in my head saying everyone’s just trying to take advantage of me and I’ll end up on my ass.

FISHER
Please, you want to talk about being taken advantage of -- I was in a movie before I was even born. Bundle of Joy, my mother was pregnant when she made it, and I played the bundle.

PETER
Oh, your mum’s an actress?

FISHER
You don’t know? My mom is Debbie Reynolds. You actually didn’t know?

PETER
I don’t even know who that is.

FISHER

PETER
Singing in rain? That seems rather foolish. You’d get awfully wet.

FISHER
You haven’t seen Singing in the Rain? What movies have you seen?

PETER
What’s a movie?

Fisher takes a moment and looks him right in the eyes.

FISHER
You son-of-a-bitch, you’re messing with me.

He raises his glass of tea and winks. He’s known all along.

FISHER (CONT’D)
You know I even believed you for half a second!
PETER
Maybe I’m not as bad an actor as I thought.

FISHER
Remember -- just relax and go with the flow.

INT. MILLENNIUM FALCON COCKPIT SET - DAY

Peter, now back in his full Chewbacca costume sits next to Harrison in the cockpit of the Millennium Falcon.

LUCAS (O.S.)
Action.

HARRISON
Great shot, kid. That was one in a million!

LUCAS
Cut!

Lucas walks into the cockpit.

LUCAS (CONT’D)
That’s perfect. We don’t even need a second take. Great job both of you. That’s exactly what I was talking about Peter - relieved but not relaxed.

Peter takes off the mask and sees Fisher watching with the crew. She gives Peter a big thumbs-up and he grins.

Harrison pops out of his seat and pats Peter on the head as he gets out of the cockpit.

HARRISON
Good work Pete.

LUCAS
Okay, let’s move on to the next setup.

INT. KINGS COLLEGE HOSPITAL - DAY

Peter approaches the nurse’s station with a patient folder in his hand. NURSE MCGOVERN (55), a large joyful woman looks up.
NURSE MCGOVERN
Mr. Mayhew! I didn’t realize your movie was complete. When can we all go see it?

PETER
Oh, well it’s not done yet. Neither am I in fact. I’m just here for the next two weeks.

Nurse McGovern inserts a page into the folder and hands it back.

NURSE MCGOVERN
Alright, that’s it. You can take this back.

PETER
Oh, I meant to ask. Whatever happened to that fellow in two-o-seven? Name was Graham.

McGovern drops her eyes.

PETER (CONT’D)
No?

NURSE MCGOVERN
He asked about you. Apparently, you made quiet the impression.

PETER
It was mutual.

Mr. Whitaker casually strolls over the nursing station.

MR. WHITAKER
Mr. Mayhew you’re back.

PETER
Oh, hello Mr. Whitaker.

MR. WHITAKER
My office immediately.

INT. KINGS COLLEGE HOSPITAL - ADMINISTRATOR’S OFFICE - DAY

Mr. Whitaker stands behind his desk while Peter sits in a too small chair in front of it.
MR. WHITAKER
Mr. Mayhew, when you asked me for leave to be in this movie, I did you a favor, do you understand?

PETER
Yes sir.

MR. WHITAKER
I didn’t have to say yes, you understand. I was trying to be accommodating.

PETER
I appreciate that sir.

MR. WHITAKER
Do you? It certainly doesn’t seem that way from your behavior. If someone had done a favor like this for me, I’d be doing everything I could to stay in their good graces. I would have called in to check on things. I would have invited my boss to the set even.

PETER
I’m sorry sir.

Whitaker leans in.

MR. WHITAKER
What’s that? I’m sorry sir. Yes sir. I’m a giant freak sir and can’t say more than three words at a time sir. Yeah. That’s mean. But you deserve it. You do.

PETER
If you want to come and visit the set you can.

MR. WHITAKER
No, I don’t want to visit the set of your rubbish movie. No, we’re done. Get back to work.

PETER
Thank you sir, but it’s not rubbish.

MR. WHITAKER
I beg your pardon?
Peter sits up straight.

PETER
The movie. I think it’s actually going to be rather good. Especially for kids, but for all people too. It’s exciting and interesting and very creative.

MR. WHITAKER
Oh! So now you don’t just act in movies, you also review them too. Where can I read your column? Are you in The Guardian?

PETER
No, but I know the movie is good.

MR. WHITAKER
I don’t give a rat’s arse if it’s rubbish or not.

PETER
It’s not.

MR. WHITAKER
Good day Mr. Mayhew.

EXT. EMI STUDIOS – CATERING TENT – MORNING

Peter, in a white turtleneck and long brown pants, stands in line at a catering truck with Fisher, her hair down and wearing an oversized shirt.

FISHER
I went to school here for a year and half.

PETER
Here?

FISHER
Well, in London.

CATERER
Keep it moving -- who’s next?

Peter steps up to order.
PETER
I’ll have the tomatoes, bacon, two fried eggs, mushrooms, fried bread, sausage, and a side of baked beans if you’ve got them.

CATERER
You got it.

PETER
Sorry, you were saying?

FISHER
Oh, just that my mother got it into her head that someone in the family ought to be a respectable actor, be classically trained and that bullshit, so instead of a sweet sixteen she shipped me off to England.

Peter gets handed a full and somewhat disgusting looking plate of food.

HARRISON
My Tonto’s back!

Harrison’s head is popped out of his trailer. He runs outside to greet Peter.

FISHER
(whispered)
Now he thinks he’s the Lone Ranger?

PETER
Good to see you again Harrison.

HARRISON
Pete – check it out.

He’s holding a small plastic bag of marijuana.

HARRISON (CONT’D)
What do you say? Want to start the day off right?

Peter tries his best to do a fake sneeze.

PETER
Oh. Um... Well, not today. I’ve got a little bit of a cold that I’m still getting over.
HARRISON
Oh. Sure. Yeah, hey - no problem man. We’ll hang out later.

FISHER
I’ll smoke it with you.

HARRISON
You sure?

FISHER
Definitely.

HARRISON
Alright.

Harrison and Fisher head back into his trailer.

HARRISON (CONT’D)
If you see the principal, don’t tell him we’re under the bleachers.

INT. DEATH STAR COMMAND OFFICE SET - DAY

Two storm troopers run down the hallway with Obi Wan Kenobi, R2D2, C3PO, and Chewbacca.

LUCAS
Cut. I think we got it. Let’s get the stuff with the masks off.

The first storm trooper takes off his mask, it’s Mark Hamill. Then the second one takes of his mask - it’s Harrison Ford.

No, wait a minute, it’s not Harrison Ford, it’s a guy that looks just like him.

LUCAS (CONT’D)
Is that the stunt double? This isn’t a stunt. Where’s Harrison?

BILLY THE PA
I’m sorry Mr. Lucas, I couldn’t find him. He wasn’t in his trailer.

KURTZ
If he’s off fucking around again like during Graffiti, this is the last time we’re putting him in a movie.
MARK
He gets a stunt double for this? 
Why do I have to do all this running?! 

LUCAS
Does anyone know where Harrison is or what he’s doing?

Peter takes off his mask. He starts to say something but hesitates.

Peter hands the Chewbacca head to the Billy the PA and runs off set.

KURTZ
Where’s he going?

EXT. EMI STUDIOS - TRAILERS - DAY

Peter, his body still in the Chewbacca costume, knocks on a trailer door that says “C. Fisher.”

There’s no response.

He knocks more vigorously.

FISHER (O.S.)
One second, I need to put something on.

His face lengthens in surprise.

Fisher opens the door, she is wearing a red silk robe with nothing underneath.

FISHER (CONT’D)
Oh, Peter! It’s you!

Peter looks down at his feet.

PETER
Oh, I was looking for Harrison - I thought he might be - because I saw you two together before - but - I guess not - if you do happen to see him -

HARRISON (O.S.)
Someone looking for me?

Fisher opens the door completely and we see Harrison sitting on the couch in his underwear.
PETER
They need you on set. The Death Star command center um, and the storm troopers--

HARRISON
Alright, let me get some pants.

Harrison squeezes past Peter and walks away from the trailer, still without pants.

Peter gives Fisher a quizzical look.

FISHER
I ripped his pants off.

He looks on the floor and sees Harrison’s jeans with a rip from the crotch down the leg.

PETER
Oh. So you did.

Fisher takes out a cigarette, lights it and takes a drag.

FISHER
Yeah, he’s pretty fun for a married guy.

INT. EMI STUDIOS - PRODUCTION OFFICES - DAY

Bunny sits at her desk on the phone.

BUNNY
No, I don’t think it will be the worst movie ever made.
(laughs)
Okay, maybe the second worst.

Alan Ladd marches into the reception area. Bunny takes a deep gulp and hangs up the phone.

ALAN LADD
Where is he?

BUNNY
Oh, Mr. Ladd. You’re in England.

INT. EMI STUDIOS - OUTSIDE EDITING ROOM - DAY

Before Ladd can open the editing room door, Lucas steps in front of him and blocks his way.
LUCAS
I can’t let you go in there.

ALAN LADD
This isn’t up for discussion. I need to see where we are.

LUCAS
So many things still need to come together. The rough assembly really won’t give you a good idea. I mean, even I’m frustrated with the dailies I’ve seen.

ALAN LADD
You’re frustrated? I’m being barred from a room! How do you think I feel?

LUCAS
I still think it can come together.

ALAN LADD
Jesus Christ. Open the door and stop acting like a child.

LUCAS
Mr. Ladd, I apologize but I have no choice but to formally refuse your request.

 Lucas tries to look firm.

ALAN LADD
Formally?

LUCAS
Yes.

ALAN LADD
George, I’m watching what you have or I’m shutting you down... Don’t think I won’t shut you down.

Lucas steps out of the way and Ladd advances into the editing suite.

Lucas waits in the hallway. He starts looking in drawers and file cabinets. He can’t find what he’s looking for. He kicks a trash can.

Down the hallway he opens the drawer of a small metal desk and finds a pair of scissors. He cuts off some hair, throws the scissors back in the desk and slams the drawer.
INT. EMI STUDIOS - EDITING ROOM - MOMENTS LATER

The room is dark and clicking sounds are heard as Lucas paces next to a Moviola which is projecting the currently assembled Star Wars scenes onto its small screen.

Sitting in front of the screen is JIM JYMPSON (47), who despite being an editor, wears a three-piece suit and seems even more formal than Alan Ladd standing next to him.

On screen, we see Han Solo talking with Jabba the Hutt in front of the Millennium Falcon, except Jabba is a fat Irishman in a sheepskin vest.

HAN SOLO
Look Jabba, even I get boarded sometimes.

JYMPSON
Oh, this is a particularly difficult sequence. No coverage at all.

LUCAS
There’s not supposed to be!

ALAN LADD
Who’s this Irish guy? I don’t remember him in the script.

Jympson freezes the projector on an image of Han and the Jabba actor.

LUCAS
That’s what I was trying to say. We’re not even using this, you shouldn’t be watching it.

ALAN LADD
If it’s not in the film, why is it being edited?

JYMPSON
I find it’s best not to ask that question.

LUCAS
Jim, please, now is not the time. The plan is to replace the actor with a stop-motion effect from ILM.

ALAN LADD
ILM is a goddamn joke George.
LUCAS
If they don’t have time, we’ll just cut the scene.

JYMPSION
Business as usual around here. Very unprofessional.

LUCAS
Shut the fuck up Jim.

INT. EMI STUDIOS - OUTSIDE EDITING ROOM - DAY
Lucas and Ladd stand alone in a long hallway. Ladd takes out a pack of Newport cigarettes, lights one, and slowly inhales.

ALAN LADD
It doesn’t look good George but,

LUCAS
Alan--

ALAN LADD
But it’s not terrible either. Ford seems charming enough and I like that thing, his dog thing, it’s funny.

LUCAS
He’s not really supposed to be funny.

ALAN LADD
Look, that’s not the point. I’m not pulling the plug, but you’ve got to get things together. You need to tighten up around here and get things back on schedule.

LUCAS
Okay.

ALAN LADD
And start mailing me those dailies. I went out on a limb for you for this, don’t fuck me.

LUCAS
I’ll get things back on schedule.

ALAN LADD
Good.
Lucas walks back into the editing suit.

INT. EMI STUDIOS - EDITING ROOM - MOMENTS LATER

Lucas

Mr. Jympson, I wanted to apologize for my behavior. You were right, I was unprofessional.

Jympson

Ah. I’m glad you are capable of admitting fault. That will serve you well.

Lucas

Oh, and one more thing, you’re fired.

Int. Hotel Suite - Night

The large multi-room suite is overflowing with about fifty members of the cast and crew, with some spilling out onto the balcony.

Billy the PA runs by wearing a crown made from a box.

Billy the PA

I love making movies!

There’s a loud knock. Harrison Ford opens the door. Kurtz is outside.

Harrison

Hey Kurtz, this is a pretty nice suite you got. Thanks for letting us have a party here.

Kurtz

Who gave you a key to my room?!
HARRISON  
Nobody, I told them it was my room at the front desk.

KURTZ  
Harrison...

HARRISON  
Don’t worry, we’ll be out of here by 3AM at the latest. Also, no producers allowed, sorry.

Harrison shuts the door in Kurtz’s face.

INT. HOTEL HALLWAY - CONTINUOUS

KURTZ  
Who does that guy think he is, Steve McQueen?

INT. HOTEL SUITE - BATHROOM - NIGHT

The clawfoot bathtub is completely full with bottles of beer and ice. Kenny sits on the closed toilet, drinking a beer and monitoring the tub. He has a small can by his feet that has a few bills and a “donations” sign on it.

David Prowse stands in front of Kenny.

PROWSE  
Hey little fella, have any Welsh beers?

KENNY  
No, we haven’t any Welsh piss brew. Take a cider and get on your way.

Prowse takes a bottle of cider and walks out.

KENNY (CONT’D)  
(shouting)  
No tip? Bloody Welsh windbag.

INT. HOTEL SUITE - LIVING ROOM - NIGHT

A Bee Gees record plays loudly. Mark Hamill is standing awkwardly next to Anthony Daniels by the record player.
ANTHONY DANIELS
I’m all for camaraderie with cast and crew, but it seems to me this celebration is a bit too bacchanalian considering our early start time tomorrow.

Mark picks up the Bee Gees record sleeve.

MARK
I love these guys. They were born in England you know?

ANTHONY DANIELS
I’m afraid I prefer Opera over today’s popular music.

MARK
Oh huh...

Mark’s enthusiasm is temporarily drained.

MARK (CONT’D)
Hey, do you know where Carrie is?

INT. HOTEL SUITE - BEDROOM - NIGHT

HARRISON
Haven’t you ever wanted to try it?

Harrison is holding a joint. He, Fisher, and Peter are all sitting on the edge of the bed.

PETER
Oh, I mean, of course I’m curious, but it’s probably not a great idea.

FISHER
Come on, you’ve got to try it. You’re one of us now.

HARRISON
More than Mark. Am I the only one starting to think that kid’s a little shit head?

PETER
I don’t know. I have an early shift at the hospital tomorrow.

FISHER
What are you talking about? We have a scene together tomorrow.
PETER
But the schedule--

HARRISON
Schedule changed.

Harrison takes a big puff.

Peter stands, suddenly overwrought.

PETER
I need to talk to Mr. Kurtz or Mr. Lucas.

FISHER
What’d I tell you?

PETER
I know but...

FISHER
Relax and go with the flow.

PETER
I guess I could call someone at the hospital to cover for me.

HARRISON
That-a-boy.

Harrison hands Peter the joint.

PETER
So, how exactly does one go about...

FISHER
Haha! You’re in. This is going to be fantastic.

HARRISON
Okay, it’s kind of like smoking a cigarette but just make sure you take a big inhale and hold it.

Without asking any more questions, Peter sucks in with all his strength and takes the biggest hit in the history of marijuana.

His deep, uncontrollable cough sounds like a sick walrus.

FISHER
Oh my god, are you okay?
Peter stands up.

    PETER
        Yes. Quite. That’s, wow that’s
        rather powerful, isn’t it?

Peter stands up and struggles a bit to get his balance.

    PETER (CONT’D)
        I think I need to get some air.

He starts to walk away and stumbles out the door bumping his
head on the way out.

    FISHER
        I’m gonna go check on him.

    HARRISON
        Don’t be gone too long, I get
        lonely.

EXT. HOTEL SUITE - BALCONY - NIGHT

Fisher walks out to find Peter.

    FISHER
        You shouldn’t be alone the first
time you get high. I’ll hang out
with you.

    PETER
        Carrie that’s sweet, but I
administer heavier drugs than this
for a living. I’ll be fine.

He pauses for a moment then looks at her.

    PETER (CONT’D)
        I’ve been meaning to tell
you...You’re very beautiful.

    FISHER
        No. Not you too! I can’t handle a
love triangle.

    PETER
        Oh no, it’s not that. Certainly not
now that I know you.

    FISHER
        Thank god.
PETER
I just had wanted to tell you when we first met, but I was too shy.

FISHER
Aww you’re adorable Peter.

She takes his hand and kisses it.

FISHER (CONT’D)
It’s too bad it would never work with me and you. You’re too sweet and I’m too much trouble.

Peter nods, he accepts.

FISHER (CONT’D)
You sure you’re alright out here?

PETER
Sound as a pound. If you want hang out with Harrison, it’s okay.

FISHER
Am I that obvious?

PETER
Maybe I’m just good at reading you.

Fisher hugs Peter and runs back into the hotel.

INT. HOTEL SUITE – BEDROOM – NIGHT
Fisher walks into the bedroom, which is now empty.

FISHER
Harrison? Did you leave?

HARRISON
(muffled)
I’m in here.

FISHER
What?

HARRISON
(muffled)
The closet.

FISHER
Why are you in the closet?
Fisher walks to the closet and opens the door. Harrison is completely naked.

HARRISON
Why don’t you come find out.

FISHER
Man, you’ve got some nerve.

Fisher smiles, walks into the closet and closes the door behind herself.

INT. TRASH COMPACTOR SET – DAY

The walls of the trash compactor close in. Harrison, Fisher, Mark and Peter (now back in full Chewbacca costume) bang the walls and scream.

HARRISON
Help!

FISHER
Get us out of here!

LUCAS (O.S.)
Cut.

The walls stop closing in, and the wide shot reveals twelve members of the crew on each side of the trash compactor walls manually pushing them in.

LUCAS (CONT’D)
We need to figure this out. The walls need to be moving in at the same pace.

Lucas goes off to work with the crew. Peter takes off his mask. He’s drenched in sweat and looking glum.

MARK
(to Harrison and Fisher)
Hey, where’d you guys go last night? I wanted to hang out at the party.

HARRISON
Oh, uh. Last night. We were just off having a deep conversation.

FISHER
Well, it wasn’t that deep. In fact, I barely felt penetrated at all, intellectually that is.
Harrison and Fisher both laugh.

MARK
Huh? What? I don’t get it.

HARRISON
What’s the problem? Was my brain not big enough for you.

FISHER
Hey Peter, I bet you’ve got a pretty big brain.

Peter shrugs.

PETER
I’ve never measured, but I’d estimate it’s about the size of a newborn’s arm.

Fisher and Harrison laugh. Peter cracks a smile.

MARK
Hey, he’s in on this too? What am I missing.

HARRISON
Don’t worry about it kid.

Lucas comes up to them.

LUCAS
Alright, we’re going to go again. Just remember, don’t stop screaming until I yell cut.

MARK
Hey, when we do the part when I say the number for our location, I’m going to say my phone number this time. Sound good?

LUCAS
Just say what’s in the script.

MARK
That’s not fair. You let Harrison change the script all the time.

HARRISON
That’s cause I make it better, idiot.
MARK
Don’t call me an idiot, idiot!

LUCAS
Ugh fine. Say whatever you want. Let’s just go again.

Lucas composes himself.

LUCAS (CONT’D)
And Carrie good work, but we need to hear you scream as much as all the guys.

Suddenly, Fisher starts to weep uncontrollably.

LUCAS (CONT’D)
Um, Carrie is something wrong?

Fisher cries even more.

HARRISON
Hey Car, it’s okay.

FISHER
(hysterical)
DO NOT TOUCH ME!

She shoves his arm off, stands up and runs away.

Lucas, Harrison, Mark and Peter are completely bewildered.

HARRISON
What the fuck was that?

INT. PUB / CHINESE RESTAURANT - DAY

Peter and Fisher sit in their usual booth. Peter has a family sized serving of fried rice, chow mein, and beef with broccoli in front of him. Fisher stares at a hot and sour soup that she hasn’t touched.

PETER
You should eat something.

Fisher doesn’t respond.

PETER (CONT’D)
Would you like some of my rice?

She looks down at her soup.
PETER (CONT’D)
Guess I’ll just have to eat it all myself then.

Peter smiles at Fisher but she doesn’t crack.

PETER (CONT’D)
You’re making this very awkward, you know?

Fisher starts talking without making eye contact.

FISHER
I just get really sad sometimes out of nowhere and I can’t control it.

PETER
I know this is a delicate issue, but at the hospital I’ve worked with some manic-depressive psychiatric patients and--

FISHER
Thank you! You know, nobody else will ever agree that I’m completely fucked up.

PETER
Well you aren’t messed up, it’s a medical condition--

FISHER
Stop. I like you better when you tell the truth. Admit it. I’m totally fucked up.

Peter hesitates.

FISHER (CONT’D)
Come on.

PETER
Alright. A lot of times I look at you and I say, she’s a bit screwy in the head that one.

FISHER
Thank you!

Peter stops eating.

PETER
You’re not so different though. Everybody’s got their issues.
FISHER
What do you know about it?

PETER
Look at me, I’m a physical freak of nature.

FISHER
Peter, no, you’re a sweetheart--

PETER
Hey, honesty right?

She makes direct eye contact with Peter.

FISHER
You are freakishly tall and it makes everyone incredibly uncomfortable.

He looks right back at her.

PETER
You’re only ever way too happy or way too sad, and it drives everyone looney.

FISHER
When we first met I thought you looked like a monster and probably lived in a cave.

PETER
You desperately hit on everyone you meet.

FISHER
I find your feet disgusting.

PETER
I find your general demeanor reprehensible.

Fisher lets out a big sigh.

FISHER
Can I have some rice?

PETER
Absolutely not.

Peter smiles and slides over the bowl.
INT. DEATH STAR CORRIDOR - DAY

Everything is staged for the showdown between Darth Vader and Obi-Wan. Prowse and Guinness stand across from each other holding lightsabers with twirling wooden blades.

A large group of cast and crew is crowded off camera watching. Mark squeezes in between Peter and Harrison.

MARK
Hey did I miss it?

PETER
No, they’ve just been practicing their lightsaber moves.

HARRISON
The old man’s not too bad with a sword either.

MARK
I wish I got to fight someone with my lightsaber, and not just that stupid ball.

PETER
Maybe you’ll get a chance to in the sequel.

MARK
Haha. Good one.

LUCAS (O.S.)
Alright I think we’re ready to go.

BILLY THE PA
Quiet on set.

Vader and Obi-wan brandish their sabres.

VADER
The circle is now complete. When I left you, I was but the learner, now I am the master.

OBI-WAN
Only a master of Evil, Darth.

Their swords connect. Obi-Wan spins and strikes again.

He delivers his lines with full Shakespearean bravado.
OBI-WAN (CONT'D)
You can't win, Darth. If you strike me down, I will become more powerful than you can possibly imagine.

Harrison elbows Mark.

HARRISON
(whispering)
That's why he gets to do the sword fights.

Vader and Obi-Wan's swords collide again.

LUCAS
Cut. We got it.

KURTZ
That's a wrap on Sir Alec Guinness!

The entire cast and crew erupts into applause. Prowse takes off the Vader mask and shakes Guinness' hand. The ovation continues and Guinness has no choice but to give a small bow.

He's immediately crowded by people patting him on the back and telling him what an honor it's been to work with him. Harrison is one of them.

HARRISON
That was really great just then.

ALEC
Thank you Mr. Ford.

HARRISON
So I guess you ended up buying George's whole vision after all, huh?

ALEC
Please. I still think this film is likely to ruin my entire legacy. But one must always act well their part, for that, my dear boy, is where all honor lies.

HARRISON
That's pretty good.

ALEC
It should be. It's Alexander Pope.

Nobody knows who that is.
HARRISON
Well, look, it was really great working with you.

ALEC
A bit of advice, one actor to another.

He puts his hand on Harrison’s shoulder.

ALEC (CONT’D)
Quit cheating on your wife, it makes everyone think you’re a bastard.

Alec walks off, leaving Harrison alone with his thoughts.

Fisher runs up to him.

FISHER
Hey, a bunch of us are going to get hammered at a Greek restaurant, you wanna come?

HARRISON
Nah, I think I’m going to stay in and work on my scenes for tomorrow.

FISHER
Suit yourself.
(she runs off)
Hey Sir Guinness, you wanna come?!

ALEC
I’d be delighted.

CUT TO:

INT. ZORBA’S CAFE - NIGHT

Alec Guinness is at the center of a long table. Lucas, Kurtz, Fisher, Mark, and Peter are spread all around. Guinness is completely trashed.

ALEC
No! I only drink if I have something to toast to.

FISHER
To your last day!

Fisher starts to drink but Guinness stops her.
ALEC
Come on Carrie, we’ve already done that one.

FISHER
Hey George, when’s my last day?

Lucas counts on his fingers quickly.

LUCAS
Four weeks.

FISHER
Okay, then to four weeks from now.

ALEC
To that!

Everyone drinks.

ALEC (CONT’D)
Now what?

FISHER
Do one for Peter.

ALEC
Ah. Perfect. To Mr. Peter Mayhew, I know that being tall does not make one fearless, but fearless you have become.

Carrie pats Peter on the back.

ALEC (CONT’D)
And also I am thrilled to have you here as someone else I can toast to!

Everyone laughs and drinks. Off to the side, Kurtz and Lucas are a little less involved in the festivities.

KURTZ
Today was a good one.

Lucas takes a big drink.

LUCAS
Another month of days like today and this movie might only be half bad.

KURTZ
To a half good movie.
Kurtz raises his glass.

LUCAS
I don’t see it that way.

Kurtz and Lucas clink glasses.

KURTZ
I know.

EXT. KINGS COLLEGE HOSPITAL - DAY

Peter ducks his head as he gets off the bus at the hospital.

INT. KINGS COLLEGE HOSPITAL - MR. WHITAKER’S OFFICE - DAY

Mr. Whitaker is buried behind a stack of papers at his desk. Peter enters holding two tickets in his hand.

PETER
Good morning Mr. Whitaker.

MR. WHITAKER
Well, look who it is. The big movie star, now back among us common people. Tell me, how is the filming, Mr. Mayhew?

PETER
It’s been going by so fast, I can’t believe there is only a month left.

Mr. Whitaker is unimpressed.

PETER (CONT’D)
Here, I got you these.

He hands the tickets to Mr. Whitaker.

PETER (CONT’D)
They said I could have two tickets to the London premiere. I was going to invite my Mum’ but I thought about what you said about, appreciating you for allowing me to take the time off and I thought I’d give you both of the tickets.

Mr. Whitaker examines the tickets. They are handwritten white pieces of paper.
PETE (CONT’D)
Now, these aren’t the actual tickets of course, but think of them as a guarantee from me.

Whitaker dismissively tosses them onto the desk.

MR. WHITAKER
You expect your guarantee to be worth a horse’s trough after what you’ve done?

PETER
What I have done, Mr. Whitaker?

MR. WHITAKER
Yes, Peter. Do you not recall our conversation when you gave me the dates you requested off? You assured me they were final.

PETER
That was final. All my shifts were worked.

MR. WHITAKER
By you?

Peter looks down at the ground, he knows he’s been busted.

PETER
Nurse McGovern said she was happy to take my shifts.

MR. WHITAKER
That’s not the point. You were trying to deceive me. I’m just not sure I can tolerate deliberate deception. That’s a terminatable offense.

Peter is silent, he doesn’t know what else he can say.

MR. WHITAKER (CONT’D)
Now, if you’re willing to cut back on these days off--

PETER
I’m sorry Mr. Whitaker but they need me there.
MR. WHITAKER
Well then maybe the offer is you take no more days off or you don’t bother coming back.

PETER
Sir, you’re being unreasonable.

MR. WHITAKER
No. You are. Surely they can stick another giant in a furry suit.

PETER
To hell with this!

Peter slams his giant, open hand down on the desk.

PETER (CONT’D)
You’re a petty, jealous bully and I’ve had enough of being treated this way.

Peter stands up, towering over the seated Mr. Whitaker.

MR. WHITAKER
(concealing that he’s scared shitless)
If you walk out of here, your job’s going with you.

PETER
I’d like you to do me a favor, Mr. Whitaker.

Peter points at the two tickets on Mr. Whitaker’s desk.

PETER (CONT’D)
I’d like you to take these two tickets and shove them up your arse. I quit.

EXT. EMI STUDIOS - PARKING LOT - MORNING

Lucas arrives at the studio in a black cab. Bunny runs out of the production office.

BUNNY
George, Ladd's on the phone for you.

LUCAS
Tell him I’ll call him back tomorrow morning his time.
BUNNY
I've been telling him that for a week.

LUCAS
Alright then.

CUT TO:

INT. LUCAS' OFFICE - DAY

LUCAS
Laddy, how's your day? What time is it there?

INT. ALAN LADD'S OFFICE - NIGHT

Alan Ladd paces holding a phone in one hand and the receiver in the other. Mr. Stanfill stands in the corner with his arms folded.

ALAN LADD
George, what did I tell you about sending me dailies?

INTERCUT BETWEEN LUCAS AND LADD.

LUCAS
That I had to do it.

Kurtz and Bunny look at Lucas slumped in his chair. The phone is on speaker.

ALAN LADD
And what have you done?

LUCAS
I know I haven't sent them, but every time I send them, you get the wrong idea and I just don't want you to get the wrong idea.

ALAN LADD
Well, guess what, my ideas don't matter anymore.

LUCAS
What do you mean?
ALAN LADD
The board is fed up with how much money this production has sucked up with nothing to show for it.... So no more money.

Lucas is unable to respond, he almost seems numb.

KURTZ
Alan, hold on. This is Kurtz here, you're on speaker.

ALAN LADD
Great.

KURTZ
Listen, we've got enough left for two weeks, but that's impossible. We need a month. Not like when George says we need a month. This is real. If you can't get us a little more money, we'll be turning in an incomplete product, you'd never be able to release it.

ALAN LADD
Good thing we didn't guarantee a release then, isn't it?

KURTZ
Alan, for fuck's sake.

ALAN LADD
You guys created this problem. I tried to help and you stonewalled me. Now you have to face the consequences.

Ladd hangs up.

MR. STANFILL
If this thing loses any more money, you're fired.

In Lucas' office there's silence for several seconds.

KURTZ
I guess if we split up into four units, and just run everybody around without stopping.... Maybe it's possible.
LUCAS
I’d end up killing myself if I tried to do that.

KURTZ
Well, what do you want me to say? We don’t have any other choice.

Kurtz leaves and Lucas looks devastated.

INT. MEN’S ROOM - EMI ELSTREE STUDIOS - DAY

Peter hums as he relieves himself at urinal. Heflushes and moves to the sink to wash his hands when he hears a loud BANG against a stall wall.

He looks underneath but doesn’t see anyone’s legs.

PETER
Everything okay in there?

He pushes the door open slowly and we see the source -- it’s Lucas, curled up in a ball on the closed toilet. He bangs his head against the wall.

LUCAS
(not making eye contact)
Oh, it’s fine. I’ve just been huddled up here cutting my hair off and trying to figure out why I ever thought this movie was a good idea.

PETER
Beg your pardon?

LUCAS
What’s the point of all this stress on something that will be terrible? This movie is going to ruin all our lives.

PETER
That’s not true.

LUCAS
What do you know?

Peter looks down at the ground with no response.

LUCAS (CONT’D)
What are you doing here anyway? We’re not doing any Chewbacca scenes today.
PETER
I quit at the hospital.

Lucas looks at Peter.

LUCAS
Really? Why?

PETER
Honestly? Because my boss was a huge prick.

Lucas laughs.

PETER (CONT’D)
And I was just tired of being careful. I’m a fucking giant, after all. I decided it was time to start acting like one.

Peter doesn’t realize it, but he’s struck a cord with Lucas.

INT. EMI STUDIOS - SOUNDSTAGE - DAY

Hundreds of cast and crew members, including Peter, are milling about the sound stage where the set for the medal ceremony scene has been constructed.

LUCAS (O.S.)
Excuse me, excuse me-

The chatter dies down slowly. Eventually, everyone turns and faces Lucas who is standing on an elevated part of the set.

LUCAS (CONT’D)
Look, um, things have been a little rocky, here. I don’t think anyone’s going to debate me on that.

There are shattered chuckles of recognition from the crowd.

LUCAS (CONT’D)
I know sometimes I may seem like I’m in my own world, but I’m not so blind that I can’t see when things are--well--they haven’t been great. We’ve been divided because our approaches,

Close on Kurtz, who nods in agreement.

LUCAS (CONT’D)
Because of our backgrounds.
Close on Anthony Daniels (C3PO) and Kenny Baker (R2D2) both of whom look at each other and nod.

LUCAS (CONT’D)
Because of opinions about the, uh, about the material.

Harrison smirks.

LUCAS (CONT’D)
But what I’m saying is- let’s put all that stuff behind us and take this thing to the finish line. We have the chance here to do something really special. Something that’s never been done before. Sure it’s risky but I think at the end of the day, no matter what your job is here, we all got into this business to capture peoples’ imaginations. If we can finish this film, I promise we’ll do just that.

Lucas waits for a response from the hesitant crowd. He makes eye contact with Peter.

Peter stands up tall.

PETER
(to the whole crowd)
We’ve put up this long with your crazy nonsense. No point in giving up now!

Everyone laughs and it turns into cheers.

CUT TO:

INT./EXT. EMI STUDIOS - DAY

We see a MONTAGE of Lucas, cast and crew frantically running back and forth between the various stages at EMI studios shooting scenes non-stop. There are rapid costume changes, set changes and lens changes as they shoot.

It’s like Day for Night but with Star Wars.

We see behind-the-scenes angles of various iconic scenes:

-Darth Vader spins out of control in a tie-fighter in front of a blue screen.
- Chewbacca puts his hands behind his head in the “let the Wookie win” scene. Lucas gives him a big thumbs-up. Then the chair Peter is sitting in breaks.

- All of the rebel x-wing pilots are arranged by Kurtz for the briefing room scene.

- Fisher kisses Mark and they swing over the large gap inside the Death Star. As soon as they land, they are unhooked and rushed by a PA to the next soundstage.

- Chewbacca runs as fast as he can down a Death Star hallway, sees a group of storm troopers, then immediately runs back in the opposite direction.

- Mark jumps out of the cockpit of the x-wing and Ford, Fisher, Anthony Daniels and Peter (all in costume) run toward him.

End montage.

LUCAS
Cut.

Lucas looks at Kurtz.

KURTZ
Are you sure?

Lucas nods.

KURTZ (CONT’D)
Okay, that’s a wrap on The Star Wars.

There is a release of applause from the exhausted cast and crew.

EXT. EMI STUDIOS - TRAILERS - DAY

Peter hangs around outside Harrison's trailer, back in his street clothes.

Harrison walks out carrying a small box of stuff. Carrie is behind him.

HARRISON
Hey Pete. Good last day.
PETER
I suppose you’re going to try and
convince me to come to another
party in a hotel room you’re not
staying in?

HARRISON
Not tonight, I fly back to LA at
eight.

PETER
Oh, I didn’t realize.

HARRISON
Yeah, yeah, you know.

Peter motions to Fisher.

PETER
Just me and you then.

FISHER
Sorry, I’m on the same flight.

PETER
Oh. You two are together now?

FISHER
Haha! What are you high again?

HARRISON
We had a lot of fun together, but I
really need to try and make things
work with my wife.

Fisher looks like she might get emotional but she keeps it
together.

PETER
Well, if either of you are back in
England we should get together.

HARRISON
Yeah man, don’t know when that’ll
be, but yeah, we should keep in
touch...

They both just kind of look around for a little bit. Crew
members are busy transporting dismantled pieces of the set.

FISHER
Peter, this is the part that’s a
drag about making movies.

(MORE)
FISHER (CONT'D)
When they end, you lose all your
new best friends.

PETER
So what happens now then?

FISHER
We hug and say goodbye.

Fisher gives Peter a long hug. Harrison awkwardly shakes
hands with him. Harrison and Fisher walk away, leaving Peter
all alone.

INT. ROW HOUSE - LONDON - EVENING
TITLE OVER:
London
Three Months Later

Peter sits in the living room with his parents, Christopher
and Claire, as well as Chris Jr. and Beth. The family is all
crowded around Chris Jr. and Beth’s new baby girl, FRIDA.

PETER
(to Baby)
Hi there.

Everyone smiles as Peter holds her. Baby Frida starts to cry.

PETER (CONT’D)
Oh, that’s no good.

Baby Frida struggles and cries louder.

BETH
Let me take her.

PETER
Yeah, that’s probably for the best.

Beth takes the baby from Peter and exits into the other room.

CHRIS JR
It’s been a long day for her. I’m
sure that’s why she cried. Not
because of....

PETER
Right.

There’s silence as everyone sips their tea.
CHRISTOPHER
How’s the job search going? Heard you were going to a bunch of hospitals this week.

PETER
They take one look at how tall I am and laugh me out of the interview. (ashamed)
I’m going to get kicked out of my flat at the end of the month.

CLAIRED
Well, you could move in here Peter.... I don’t know if our spare room will fit that large bed of yours, but we can figure something out.

PETER
Thanks. And thanks for none of you saying I told you so about the movie.

Peter puts down his cup of tea.

PETER (CONT’D)
I don’t know why I expected anything to come out of being the freak in the sweaty costume.

CHRIS JR
Pete, I want you to take my motorcycle.

PETER
Well, it’s a nice thought, but I don’t think so.

CHRIS JR
Why not?

PETER
It’s not built for someone my size. If I shift the wrong way, I could tip it over, the seat’s too low and if I raise it, it might be too high.

BETH
Oh, come on Peter.

PETER
That’s just how I feel.
CHRIS JR
Stop pitying yourself. You never did this when we were kids, and to be honest, I always kind of looked up to you for that.

Chris Jr. tries to hand Peter the keys.

PETER
I just made a mess of my life trying to pretend to be something other than what I am. I’m done with it now.

Peter flings the keys on the table and stands up to leave.

CHRIS JR
Peter, you need to embrace what you did and move on. You’ll find another job and looking back on it I bet you’ll probably have great memories from making The Star Wars.

PETER
I don’t ever want to hear about that bloody movie again.

Peter smashes his fist against a shelf, breaking it.

PETER (CONT’D)
I don’t want to hear it. I don’t want to see it. I’m done with the movie, I’m done with the hospitals, I’m done with everything.

Peter starts walking out of the house. Chris Jr. stands up.

CHRIS JR
What are you gonna do, go on the dole and sit around?

PETER
Why the hell not? I’m not good for anything else!

Peter slams the door.

INT. FOX SCREENING ROOM - DAY

On screen is the medal ceremony at the very end of the movie. Luke and Han-Solo both have their medals. Chewbacca yells, but it’s still Peter Mayhew’s muffled voice. The iris effect comes in and the reel runs out.
Lights come up.

Lucas comes out from the projector room and walks in front of the screen.

LUCAS
Okay, so um, like I said, the effects are temp, and the score, and the sound, and a few other parts but I wanted to get your feedback at this point... So, I guess, what’d you think?

The screening room is empty except for four guys in their early and mid thirties. They are BRIAN DE PALMA (36), STEVEN SPIELBERG (31), MARTIN SCORSESE (34) and FRANCIS FORD COPPOLA (37).

No one says anything for a while.

COPPOLA
Well, it was very ambitious... And you clearly put a lot of yourself into it, which is something to be proud of.

The awkward silence continues to linger.

SCORSESE
I think. Uh.. it’s very interesting, very interesting what you’ve done here. You’re tapping into this extraordinary revolution in technology, particularly videogames. Have you guys played pong? It reminded me a lot of pong. Especially the lighting. The lighting reminded me of pong.

DePalma rolls his eyes.

DE PALMA
Jesus. You guys are shit for friends.

LUCAS
What are you trying to say Brian?

DE PALMA
I mean it’s garbage George. Really, just unwatchable garbage. At least Steve’s saying nothing at all rather than lie to you and babble about pong.
SPIELBERG
I actually thought-

DE PALMA
Oh just shut up.

LUCAS
Well, when the effects are finalized...

DE PALMA
I’m not just talking about effects. What’s all this Force shit?! Where’s all the blood when they shoot people?

LUCAS
Do you all feel this way?

All of the directors look at each other.

COPPOLA
No, but... The way scenes are ordered... You have some story telling problems.

DE PALMA
Yeah, no shit he has some story telling problems. What the fuck was that crawl? Jedi Bendu, who gives a fuck.

LUCAS
I just think it’s necessary to give people background on who the Jedi Bendu are, and convey that they founded the invincible Imperial Space Force.

DE PALMA
No one’s going to care about any of that shit. You just need to get across the tone. Start with something like “Once upon a time in a galaxy far, far away” or some bullshit like that.

SCORSESE
Very smart. Invoking both the traditions of Fairy Tales and Science Fiction right at the top.

COPPOLA
That might work better.
LUCAS
Okay, thanks. I’ll write something like that up.

DE PALMA
Oh no you don’t. I’m writing it for you.

LUCAS
No, you hate the movie.

DE PALMA
Yeah, but you’re just gonna make it worse. I’ll write it, come on, I’ll do it right now.

De Palma and Lucas leave. They are soon followed by Coppola and Scorsese. Spielberg is the only one who remains in the screening room. He looks up at the screen, still unable to wrap his head around what he has just watched.

Alan Ladd sits down next to Spielberg.

ALAN LADD
What did you think?

SPIELBERG
Isn’t it more important what you think?

ALAN LADD
George is screening a more finished cut for me next week, I’m sure he’d be furious if he knew I was asking you about it.

Spielberg strokes his beard, composing his thoughts.

ALAN LADD (CONT’D)
Based on all I’ve heard, and the finishing costs... I just don’t think I can justify releasing it.

SPIELBERG
You want my honest opinion?

ALAN LADD
Spare me nothing.

SPIELBERG
I think this is the greatest movie ever made and it’s going to make hundreds of millions of dollars.
EXT. HOLLYWOOD BOULEVARD - DUSK
Kurtz rides in the back of a cab.

TITLE OVER:
May 25th, 1977
Opening Day

The DRIVER starts honking as they hit traffic. Kurtz looks up to see what the hold up is and see’s a HUGE, raucous crowd of people in front of Grauman's Chinese Theater.

The two front marquees as well as the side wall all advertise “Star Wars.”

The line stretches around the block.

KURTZ
Holy shit.

A limousine pulls up. HUGH HEFNER gets out, surrounded by Playboy models.

KURTZ (CONT’D)
I’m gonna get out here.

He pays the driver and rushes over to Hefner.

KURTZ (CONT’D)
You’re not here for Star Wars, are you?

HEFNER
You betcha. Already saw it this afternoon. We’re back.

KURTZ
No shit.

Hefner walks past and enters the theater. Kurtz just stares in amazement.

He walks to a nearby pay phone and dials.

KURTZ (CONT’D)
You gotta get down to Hollywood Boulevard George. You’re not gonna believe this.

INT. GEORGE LUCAS’S HOUSE - DUSK
Lucas is on the phone at the kitchen table.
KURTZ (V.O.)
We did it you crazy son of a bitch.
We fucking did it.

Lucas exhales a breath he’s been holding in for the last three years, takes his scissors and throws them in the trash.

He hangs up the phone and we see images of STAR WARS MANIA around the world:

The movie playing in Paris, Israel, and Hong Kong.

Star Wars images on the cover of People, Time, and Mad Magazine.

Kids playing with Chewbacca action figures and stores selling out of Star Wars toys.

EXT. HAWAIIAN VILLA - DAY

Lucas sits on a patio reading a Doc Savage comic book.

Steven Spielberg walks in with a suitcase.

SPIELBERG
George, you’re the only person in the world who would flee Hollywood when you have the biggest hit since Gone with the Wind.

LUCAS
Trust me, I needed a vacation.

SPIELBERG
You gotta get working on your next thing. Now’s the time to do any project you’ve ever dreamed of.

LUCAS
I just did the project I’ve always dreamed of and it almost killed me.

SPIELBERG
Well, maybe we can do something together. We could do a James Bond movie.

Lucas considers this and looks at the cover of the Doc Savage comic. Doc has tan pants, brown boots and a torn white shirt. He’s holding an old Smith & Wesson in one hand and an ancient artifact in the other.
LUCAS
What do you think of the name, “Indiana Jones?”

Spielberg grins.

INT. 20TH CENTURY FOX STUDIOS - ALAN LADD’S OFFICE - DAY

Alan Ladd is surrounded by Stanfill and several other executives. They are all holding glasses of scotch.

MR. STANFILL
To Alan Ladd, my new president of 20th Century.

Ladd smiles. Everyone clinks glasses.

MR. STANFILL (CONT’D)
I guess it’s hard to tell if it was a gamble or a sure thing after it’s a hit, but I suppose you know what you’re doing.

ALAN LADD
Thank you Mr. Stanfill.

MR. STANFILL
I just can’t wait to see what a sequel will do.

STUDIO LAWYER
We don’t actually umm... We don’t have sequel rights.

MR. STANFILL
What?!

STUDIO LAWYER
You said to give him anything he asked for except more money.

Mr. Stanfill throws his bottle. Ladd can’t help but laugh.

INT. PETER MAYHEW’S APARTMENT - DAY

His one-room flat is a huge mess. He sits on a small couch drinking a beer watching a black-and-white television. An ad for Star Wars come on.

He picks up one of his giant shoes and throws it at the small TV, knocking it on the ground.
His phone rings.

PETER
What do you want?

KENNY (O.S.)
Peter it’s Kenny. We’re going to the seven-thirty showing.

PETER
I already told you, I don’t want to see the movie. It’s like you said. They just took advantage of us.

KENNY (O.S.)
Says the bloke on the bloody cover of Rolling Stone. Bollocks.

PETER
They took that before the movie even came out. I’m probably the worst part of it.

KENNY (O.S.)
We’re not taking no for an answer so either meet us there or I’m gonna get a fleet of fifty dwarves and drag you out.

Peter walks over and picks up his shoe.

PETER
Alright, what theater?

INT. MOVIE THEATER - NIGHT

Peter sits between Kenny and Anthony Daniels. As the movie starts he has a sour expression on his face but as it goes on he gets more and more involved.

As the final credits begin, a big smile comes across his face. He’s not alone, the entire audience gives the film a standing ovation.

They all get up to leave.

ANTHONY DANIELS
Delightful!

PETER
It was rather brilliant.
KENNY
I always knew it was going to be
great. Did you hear all the laughs
I got?

ANTHONY DANIELS
Kenny, it’s not polite to be
boastful.

KENNY
Like I give a shit. I say we get a
few drinks and I show what not
polite really looks like.

PETER
It was worth it, wasn’t it?

KENNY
Two quid and we didn’t even have to
sit in the balcony, yeah I’d say
so.

PETER
No, I mean, for a little while I
had begun to think I was good for
nothing, but to see it all there on
the screen -- If I can do that, how
hard could it be to do anything
else?

KENNY
Yeah, what he said. Now let’s go
find a pub.

EXT. MAYDAY HOSPITAL - DAY

Peter pulls into the parking lot of a new hospital. He’s
riding a motorcycle.

INT. MAYDAY HOSPITAL - DAY

Peter wears a new uniform and pulls a cart out of a closet.
He walks over the nurses station and hands a BLOND NURSE a
chart.

PETER
Good morning to you.

He punches in on a time clock.
INT. MAYDAY HOSPITAL - CAFETERIA - DAY

A group of hospital workers sit around Peter eating lunch at a cafeteria table. He has their full attention.

    PETER
    And then Alan Ladd says too bad, you’ll have to finish in two weeks. And I don’t know how we did it, but we pulled it off.

DENNIS, one of the hospital workers, has been clinging on Peter’s every word.

    DENNIS
    What was the best part of your making Star Wars?

Peter looks down at his plate of hospital cafeteria food and thinks for a second.

    PETER
    Big lunches.

Everybody laughs.

The blond nurse walks over to the table.

    BLOND NURSE
    Pardon the interruption, but you have a phone call Peter. Long distance.

    PETER

INT. MAYDAY HOSPITAL - HALLWAY - DAY

Peter is on a phone hanging on the hallway wall.

    LUCAS (O.S.)
    Peter, I’m glad I got you. Um, how’ve you been?

    PETER
    Very well. Thanks again for that bonus you sent. That was very generous of you.

    LUCAS (O.S.)
    So the reason I called is.. well... we’ve decided to make a sequel.
PETER
Congratulations, that’s wonderful.

LUCAS (O.S.)
I’d like to have you back for it if you can. I want to expand the Chewbacca role, he was really a fan favorite, the kids just love you. Anyway we’re planning to shoot at the start of next year but, well you know, the schedule’s not set in stone yet.

PETER
Whenever it is, I’ll make it work.

LUCAS (O.S.)
You know, looking back on it, we were crazy to do this movie.

PETER
Hey, nobody thinks we’re crazy now.

Peter hangs up the phone.

PETER (CONT’D)
(to camera)
Wait ‘til you hear what happened when we made the sequel.

FADE OUT.

THE END