

C-47

The Dummies Guide to Local Cable Production

PILOT
"The Merger"

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WHITE 6/3/08

COLD OPEN A

2 INT. TRANSWORLD CABLE: FRONT DESK - CONTINUOUS 2

THE DOOR OPENS. A TIMID YOUNG MAN, BJ, ATTEMPTS TO ENTER AS WOMAN 3, CARRYING A BOX OF STUFF AND CRYING UNCONTROLLABLY, KNOCKS HIM DOWN AND WALKS RIGHT OVER HIM. BJ YELPS IN PAIN AS THE DOOR CLOSES.

A NOW RELUCTANT BJ OPENS THE DOOR AGAIN, PEEKS IN, AND LOOKS BOTH WAYS BEFORE RE-ENTERING.

BJ CAUTIOUSLY WALKS UP TO THE FRONT DESK. SITTING THERE IS THE SECRETARY, WHO HOLDS A TANNING TRAY IN FRONT OF THEIR FACE.

BJ TRIES TO GET THE SECRETARY'S ATTENTION, BUT TO NO AVAIL. HE NOTICES THE BELL ON THE COUNTER AND REACHES FOR IT.

JUST THEN, THE SECRETARY, PABLO, WHO LOOKS A LOT LIKE AN EX LATIN NOVELLA STAR (THINK EL POLLO LOCO GUY), OPENS ONE EYE WHILE CONTINUING TO TAN, THEN REACHES OVER AND BLOCKS BJ FROM RINGING THE BELL.

PABLO

J'es?

BJ PULLS HIS HAND BACK FROM THE BELL.

BJ

My name's BJ.

PABLO

I'm sorry.

BJ

(LETTING IT SLIDE) I'm supposed to check in with Bruce Bobbin.

PABLO

(IN AN OBVIOUS FAKE LATIN ACCENT - ROLLING THE R) Brrruce Boppin?

BJ

(CORRECTING) Bruce Bobbin.

(CONTINUED)

2 CONTINUED:

2

PABLO

That's what I said.

BILL, AN EX-EMPLOYEE PASSES BY WITH A BOX IN HIS HANDS.

PABLO (CONT'D)

Hey Bill, j'you know a Brrruce
Boppin?

BILL

Yeah I know who he is. But I'm
not telling any of you scum-
suckers. You and this hell hole
can both just go to... (UNABLE
TO COME UP WITH ANYTHING ELSE)
...hell!

BILL RUSHES OUT THE DOOR IN A HUFF, THEN POKES HIS
HEAD BACK IN AND STICKS OUT HIS TONGUE.

PABLO

(TAKEN ABACK) J'okay.

STAN, A VETERAN ACCOUNT EXECUTIVE WALKS IN.

PABLO (CONT'D)

Stan. J'you know...?

PABLO SNAPS HIS FINGERS TRYING TO REMEMBER.

BJ

(INTERJECTING) Bruce Bobbin.

(CONTINUED)

2 CONTINUED: (2)

2

STAN

Oh, sure. If I recall correctly,
I'm pretty sure Bruce was the
Production Manager before the
current one... Now is that George,
no Phil...

STAN CONTINUES ON OUT OF THE ROOM.

STAN (O.S.) (CONT'D)

Maybe it's Jill. Oh! It's Steve!

PABLO

Oh... (TICK TICK SOUND WITH
TONGUE) That's too bad, TJ.
Looks like this Brrruce character
is no longer j'here. Better
luck next time. J'es?

PABLO RAISES THE TANNING TRAY IN FRONT OF HIS FACE.
BJ PUSHES IT BACK DOWN WITH HIS FINGER.

BJ

It's BJ! And Bruce just hired
me a few days ago.

PABLO

Sooooooooo...

BJ

Can I talk to him?

PABLO

J'him who?

(CONTINUED)

2 CONTINUED: (3)

2

BJ

Not Jim. Steve! The new
Production Manager.

SERENITY, A WIGGED OUT, SCATTERBRAINED ACCOUNT
EXECUTIVE RUSHES IN LOOKING THROUGH HER BRIEFCASE/BAG
FOR SOMETHING.

SERENITY

I know I put that contract
somewhere. I've only been a
couple dozen places today.

BJ WATCHES AS SERENITY HEADS DOWN THE HALL CONTINUING
TO MUMBLE UNDER HER BREATH.

SERENITY (CONT'D)

And if I don't find it... I'm so
screwed. It better be somewhere
on my desk.

BJ

(TO PABLO) Why didn't you ask
her?

PABLO HAS THE TANNING TRAY BACK IN FRONT OF HIS
FACE.

RICK (O.S.)

She wouldn't know.

FROM BJ'S PERSPECTIVE THE CAMERA QUICKLY "WHIPS"
AROUND AND RAMPS UP TO RICK, A YOUNG AND UPCOMING
HOTSHOT ACCOUNT EXECUTIVE WHO IS LEANING ON THE FRONT
DESK COUNTER.

RICK (CONT'D)

Steve's not here anymore. The
Rick thinks the new PM's Darcy.

(CONTINUED)

2 CONTINUED: (4)

2

RICK FLIPS OUT HIS CELL PHONE AND WE "WHIP" TO THE OTHER SIDE OF IT, AND SEE THIS PICTURE OF A REALLY HOT CHICK IN A PROVOCATIVE POSE.

RICK (CONT'D)

Oh yeah. Darcy. The Rick's
gotta hit that again, and soon.

RICK FLIPS HIS PHONE SHUT AS HE TAKES OFF DOWN THE HALL.

PABLO

(FROM BEHIND THE TANNING TRAY)

Oh strike two. J'ou're outta
here. Now chew. J'ou're blocking
de rays.

PABLO MOTIONS BJ TO LEAVE WITH HIS HAND. INFURIATED,
BJ JUMPS OVER THE COUNTER, GRABS THE TANNING TRAY,
AND BEATS PABLO WITH IT.

PABLO (CONT'D)

J'okay j'okay! J'you don't have
to get rough with me.

THE PICTURE FREEZES, AND A SECOND BJ, BJ 2 STEPS IN
FRONT OF THE FROZEN SCREEN AND ADDRESSES THE
AUDIENCE.

BJ 2

That's what I wanted to do. But
this is what actually happened.

BJ 2 RAISES A REMOTE CONTROL AND HITS A BUTTON.
THE REWIND, FAST FORWARD, AND START FROM BEGINNING
CAPTIONS COME UP. HE ACCIDENTALLY HITS "START FROM
THE BEGINNING." THE SHOW STARTS OVER.

BJ 2 (CONT'D)

Oops! Too far.

(CONTINUED)

2 CONTINUED: (5)

2

BJ 2 HITS THE "FAST FORWARD" BUTTON AND IT FAST FORWARDS TO WHEN PABLO HAS THE TANNING TRAY IN FRONT OF HIS FACE. BJ 2 EXITS THE FRAME.

PABLO

Now chew. J'ou're blocking de
rays.

PABLO MOTIONS BJ TO LEAVE WITH HIS HAND. THIS TIME, BJ'S FINGER PUSHES DOWN THE TANNING TRAY WITH A TAD MORE FORCE.

BJ

Look... this was the only
internship left, and if I don't
get it, I don't graduate this
year. And if I don't graduate,
my parents are gonna kill me.
Physically... with torture.

CAMERON, A SMOKIN' HOT AD SALES MANAGER WALKS IN.

CAMERON

Hey Pablo, just tell the kid the
production crew is on the roof
and come give me some DIC-tation.

CAMERON HEADS DOWN THE HALL TOWARDS HER OFFICE.

PABLO

J'es mamacita. J'our secret
liver is right behind you.

EXCITED, PABLO TOSSES THE TRAY AND FOLLOWS HER LIKE A PUPPY DOG IN HEAT. CAMERON TURNS AROUND AND STOPS PABLO IN HIS TRACKS.

(CONTINUED)

2 CONTINUED: (6)

2

CAMERON

Pablo? It's not liver, it's
lover. And if you say it out
loud, it's no longer a secret,
is it?

PABLO

Anything j'ou say, secret liver.

CAMERON

Shhhhh!

CAMERON PUTS HER FINGER TO HIS LIPS, THEN SEDUCTIVELY
EXITS. PABLO GOES TO FOLLOW WHEN...

BJ

Hey!

ANNOYED, PABLO STOPS AND TURNS AROUND.

PABLO

Didn't j'you hear her? Were
j'you not standing there when
she told j'you where they were?
Aye yi yi! Just go back out the
door j'you came in, and take the
stairs up to the woof.

CUT TO:

ACT TWO

SCENE 7

22 INT. WANNA DANCE DANCE STUDIO - LATER

22

WANNA, THE DANCE INSTRUCTOR IS STANDING OUTSIDE A CLOSET DOOR PLEADING WITH HER DANCE STUDENT, MYRON.

WANNA

Myron, you're acting childish.

MYRON (O.S.)

I'm not coming out. I'm too fat!

WANNA

No you're not. You're gonna look fabulous in that tutu.

MYRON (O.S.)

I don't wanna wear it.

WANNA

(IN A FIT OF RAGE) You'll wear it and like it Mister.

(SOOTHINGLY) I mean... You're my best student and...

MYRON (O.S.)

Ha ha! Very funny Wanna. I'm your only student.

WANNA

(IN A FIT OF RAGE) Would you...

(SOOTHINGLY) That still means you're my best, sweetie.

BJ WALKS ACROSS CAMERA.

(CONTINUED)

22 CONTINUED:

22

BJ

Hey Douglas. What the hell is a Tweenie?

MYRON (O.S.)

Did somebody say Twinkies?

BJ WALKS UP TO BRANDI AND DOUGLAS.

BRANDI

Don't worry about it, moron.
I'll get 'em. Wouldn't want you to strain yourself and find something that's right in front of your face.

BRANDI GIVES BJ HER PATENTED COLD STARE AS SHE EXITS.

BJ

Must be that time of the month.

DOUGLAS

For her... every day is that time.

DOUGLAS SETS UP A LIGHT AND SEARCHES AROUND IN HIS POUCH FOR SOMETHING.

DOUGLAS (CONT'D)

Damn it! Hey BJ. Can ya fetch me some C47's?

BJ

We're gonna use explosives... in here?

DOUGLAS

Ah! Nevermind. Found one.

(CONTINUED)

22 CONTINUED: (2)

22

BJ HITS THE DECK AS BRANDI COMES BACK IN WITH THE TWEENIE.

BRANDI

On your feet, Pigmy. We're not paying you to lay around.

BJ GETS UP.

BJ

Well actually, you aren't paying me at all.

BRANDI

(SOMEWHAT DEFEATED, BUT NOT WANTING TO SHOW IT) Just make yourself useful and get an apple box out of the van.

BJ

Apple box. Right.

BJ HEADS BACK OUT PASSING SERENITY ON THE WAY IN WITH A BOX OF DOUGHNUTS IN HER HAND.

SERENITY

I'm here everyone! And I brought...

MYRON (O.S.)

Do I smell doughnuts?

SERENITY NOTICES DOUGLAS PUTTING THE CAMERA ON THE TRIPOD. THERE'S A QUICK "WHIP CUT TO:"

POV OF DOUGLAS LOOKING THROUGH THE CAMERA LENS - SERENITY STARES AT HIM AS SHE ATTEMPTS TO MAKE EYE CONTACT. BUT DOUGLAS KEEPS MOVING THE CAMERA AROUND, AVOIDING IT.

(CONTINUED)

22 CONTINUED: (3)

22

SERENITY

Now, I know you guys are the
creative team, but I jotted down
a few ideas, we could...

DOUGLAS

Can't talk now. Setting up the
first shot.

DOUGLAS STOPS MOVING THE CAMERA AROUND AND STARTS
SETTING UP THE MONITOR, WITHOUT EVEN LOOKING AT
SERENITY.

SERENITY REALIZES SHE ISN'T GOING TO WIN THIS BATTLE.
SHE LOOKS OVER AT BRANDI...

SERENITY

Hi Brandi!

BRANDI PUTS A LIGHT ON A STAND IN FRONT OF HER FACE.
SERENITY POKES HER HEAD OUT FROM BEHIND THE LIGHT.

SERENITY (CONT'D)

I've got some great ideas for
the commercial.

BJ ENTERS WITH A BOX.

BJ

Hey Brandi. I couldn't find a
box with apples, so I brought
this one.

GRABBING BJ IN MID SENTENCE AND PUSHING HIM IN FRONT
OF SERENITY...

BRANDI

Tell it to him.

BJ SPOTS THE BOX OF DOUGHNUTS.

(CONTINUED)

22 CONTINUED: (4)

22

BJ

Ooooo. Doughnuts.

BJ TAKES A DOUGHNUT AND IS ABOUT TO TAKE A BITE
WHEN HE LOOKS AT SERENITY AND...

EVERYTHING IS SILENT. SORT OF SURREAL. EXCEPT
SERENITY'S "BLAH-BLAH-BLAH'S" AND "WAH-WAH-WAH'S"
AS BJ IS LOST IN A TRANCE.

THE SILENT SURREALITY IS BROKEN AS SERENITY ASKS
HER FINAL QUESTION...

SERENITY

Don't you think the spot would
be so much better like that?

BJ

(IN TRANCE) Ohhhhhkay.

DOUGLAS AND BRANDI CONTINUE TO SET UP FOR THE FIRST
SHOT.

DOUGLAS

That's evil.

BRANDI

Hey, it'll keep her away so we
can actually do our jobs.

WANNA COMES RUSHING INTO THE STUDIO.

WANNA

Serenity! I'm glad you're here.
That fat bastard won't come out.

MYRON (O.S.)

I heard that!

WANNA

(YELLING BACK) No you didn't!

(CONTINUED)

22 CONTINUED: (5)

22

MYRON (O.S.)

Yes I did.

WANNA GRABS SERENITY BY THE ARM.

WANNA

Come! You've gotta help me.

SERENITY MANAGES TO PUT THE BOX OF DOUGHNUTS DOWN
JUST AS WANNA PULLS HER BY THE ARM. SERENITY GRABS
BJ AND DRAGS HIM ALONG WITH THEM OUT OF THE ROOM.

DOUGLAS

Ahhhhh! Peace and quiet. Let's
get this thing set up before
they come back.

CUT TO:

ACT TWO

SCENE 8

23 INT. WANNA DANCE DANCE STUDIO: BACK ROOM -
CONTINUOUS

23

WANNA LEADS SERENITY AND BJ TO THE CLOSET DOOR.

WANNA

(SOOTHINGLY) Myron, sweetie...

MYRON (O.S.)

I don't care what you say. I'm
not going out there in this thing.

IN A FIT OF RAGE, WANNA POUNDS ON THE CLOSET DOOR.

WANNA

Stop this nonsense, right now!
Put on the damn tutu, and get
you're ass the hell out here!

MYRON (O.S.)

(FRIGHTENED) Stop it! (ON THE
VERGE OF TEARS) You're scaring
me.

WANNA

(TO SERENITY) See what I have to
put up with.

SERENITY

Myron. You've gotta come out.
Wanna really needs you. You're
gonna be a tv star. You're gonna
be famous.

(CONTINUED)

23 CONTINUED:

23

MYRON (O.S.)

I don't wanna be a famous tutu
wearing lardass. (SNIFFING) Do
I smell a doughnut? (SNIFFING)
Chocolate cake... (SNIFFING)
...with vanilla frosting...
(SNIFFING) ...and rainbow
sprinkles?

SERENITY AND WANNA LOOK AT BJ WHO'S ABOUT TO TAKE A
BITE OUT OF THE EXACT DOUGHNUT MYRON HAS JUST
DESCRIBED.

WHIP CUT TO:

ACT TWO

SCENE 9

24 INT. WANNA DANCE DANCE STUDIO - CONTINUOUS

24

DOUGLAS AND BRANDI HAVE ALREADY SET UP AND ARE LOUNGING AROUND WHEN SERENITY RUNS INTO THE ROOM WITH BJ ON HER HEELS.

SERENITY

Places everyone. He's coming out of the closet!

DOUGLAS

It's about time somebody was brave enough to come out of the closet.

DOUGLAS LOOKS AT BRANDI, WHO CLENCHES HER FIST.

DOUGLAS (CONT'D)

Okay, let's get this party started.

DOUGLAS AND BRANDI TAKE THEIR PLACES BEHIND THE CAMERA AS WANNA MAKES HER ENTRANCE.

WANNA

The star is coming! Heeeeere's Myron.

MYRON MAKES A DRAMATIC ENTRANCE, BUT ALL WE SEE IS A CLOSE-UP OF THE DOUGHNUT BJ HAD. INTERCUT WITH WANNA, SERENITY, AND BJ CLAPPING.

WANNA (CONT'D)

Isn't he just adorable?

SERENITY

BJ

Bravo! Bravo!

Magnifico!

(CONTINUED)

24 CONTINUED:

24

DOUGLAS AND BRANDI GLANCE OVER AT EACH OTHER AND SHARE A CHUCKLE AT BJ'S EXPENSE.

MYRON (O.S.)

Stop it. Stop it. (WITH
REALIZATION) Oh! More doughnuts.

CLOSE-UP OF MYRON'S HAND TRYING TO SNAG SOME MORE DOUGHNUTS. WANNA'S HAND SLAPS HIS HAND AND DRAGS HIM OUT OF FRAME, LEAVING THE DOUGHNUTS BEHIND.

WANNA

It's dancing time!

WHIP PAN TO BRANDI, WHO IS PERPLEXED AS NOTHING IS HAPPENING.

BRANDI

What the hell did you do to my
camera?

DOUGLAS

Nothing. I was just looking for
the shot.

DOUGLAS INSPECTS THE CAMERA. HE HITS THE EJECT BUTTON. IT OPENS. NO TAPE.

DOUGLAS (CONT'D)

Uh, Brandi. You forget something?

BRANDI

Sure. Blame the woman for your
Ahlziemers's moment.

DOUGLAS

You packed the gear!

BRANDI

(SPEECHLESS) Fine. What the
hell did I forget?

(CONTINUED)

24 CONTINUED: (2)

24

DOUGLAS

Tapestock.

BRANDI

Son of a bastard!

DOUGLAS

Hey! That's no way to talk about
Denver. Especially since he's
not even here to defend himself.

BRANDI FROWNS AT DOUGLAS.

BRANDI

Seriously.

DOUGLAS

Okay. Okay. It's serious time.

DOUGLAS TAKES A BEAT TO COMPOSE HIMSELF AND
TRANSITION INTO "SERIOUS MODE."

DOUGLAS (CONT'D)

Well it's obvious. Somebody's
gonna have to go back and get
some tapes. But who?

LIKE A LIGHT BULB GOING OFF SIMULTANEOUSLY, BOTH
DOUGLAS AND BRANDI TURN THEIR HEADS AND LOOK AT BJ.
THE CAMERA RACKS FOCUS TO BJ, WHO IS STILL IN HIS
SERENITY INDUCED TRANCE APPLAUDING MYRON.

WHIP CUT TO: