"A WEEKEND WITH WORLEY"

By

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STORY SUMMARY:

Nick Rye is the hottest celebrity feature writer in the business. He only interviews the legendary and the soon to be legendary. However, his latest assignment is something completely new to him. Her name is Worley Scott. She is Teen Hollywood's reigning queen. And she's going to give Nick much worse than writer's block. She's going to make him fall in love.
FADE IN:

OPENING CREDIT SEQUENCE

EXT - DOWNTOWN MANHATTAN, NEW YORK - SUMMER, LATE MORNING

The city is in the midst of mid-morning hustle and bustle. Businessmen are getting in and out of taxicabs, bike messengers are cruising the streets and vendors are setting up their shops for the lunchtime rush.

Out of the subway stairwell and into the busy sidewalk steps NICK RYE. He is a strong, confident man in his late twenties. He dresses in khakis and a dress shirt. He is no slave to fashion but doesn't look out of place. He slings a leather bag over his shoulder, pulls the sunglasses out of his shirt pocket and places them on his face as he makes his way down the street.

NICK passes a poster promoting the television show starring post-teen actress WORLEY SCOTT. The show is titled "Young Dreamers" and the poster features a giant shot of WORLEY SCOTT under the title. We hold on the poster after NICK leaves the shot.

CUT TO:

EXT - OFFICE BUILDING LOBBY - DAY

NICK approaches an office building and enters the revolving door.

CUT TO:

INT - OFFICE BUILDING LOBBY - DAY

Nick approaches the security desk, signs his name on the clipboard and pulls his security pass out of his pocket to show the SECURITY GUARD.

SECURITY GUARD
Good Morning, Mr. Nick.
NICK
Hey.

NICK proceeds through the metal detector and to the main elevators. The elevator opens and NICK gets in, immediately he punches the floor he wants and then leans against the back corner. He notices a YOUNG BUSINESS WOMAN approaching the elevator and reaches for the door to keep it from closing.

YOUNG BUSINESS WOMAN
Thank you.

NICK
You’re welcome.

She enters the elevator and catches her breath from the rush to the elevator. NICK gives her a hopeful eye but she turns her attention to the notepad in her hand. He grins to himself as the doors close.

CUT TO:

INT - OFFICE BUILDING EIGHTH FLOOR - DAY

The elevator opens and NICK exits. The woman is still staring at her notepad as he exits. When he's out of eye-line she checks him out completely before the doors close. We follow NICK down the hall and in to the offices of ACCESS MAGAZINE.

CUT TO:

INT - ACCESS MAGAZINE OFFICE - DAY

ACCESS MAGAZINE is a young hip entertainment & fashion focused magazine, which generally uses decent journalism and a ton of fashion ads to sell magazines. The office is humming with activity as layout people and assistants buzz around the office.

They all say hi to NICK as he walks by. He's very popular in the office. He's the hot shot who’s won awards for groundbreaking interviews with Hollywood's hard to get set (Sean Penn, Marlon Brando, Robert DeNiro,
etc.). Every celebrity wants NICK to write their cover story.

He enters the more executive area of the office, if there is one since the young hipsters aren't much for separation of management and employees. No one wears a tie. Some even wear t-shirts and shorts. Dress code is not a priority here.

NICK enters the meeting room, which is already full of people.

END CREDIT SEQUENCE

CUT TO:

INT - ACCESS MAGAZINE OFFICE MEETING ROOM - DAY

The room is somewhat modern. A long table centers the room while blow-ups of the magazines greater covers are hung around the room. A giant white board with topics is at the end of room hung on a wall. NICK enters as a story discussion is ongoing.

OFFICE WRITER MALE
...This guy's a total bum and I don't think we should waste our time or page space on him.

OFFICE WRITER FEMALE
Bum or not, this guy is selling tickets and getting all the girls giddy for his new CD and TV show. We're selling magazines here aren't we?

NICK has taken a seat at the end of the table he is noticed. Managing Editor JOHN GROSSMAN interrupts the two writers.

JOHN
Nick, good to see you. Only 20 minutes late. Call me honored.

NICK
Sorry John, lost track of the time.
JOHN has heard all the excuses and doesn't care anyway. NICK is his most prized possession as a writer and he treats him like a son.

JOHN
At least you're not making up the excuses anymore. Well, I don't want to keep you in suspense so we'll move right to your next assignment. I hope you didn't have plans for this weekend because you do now.

NICK
Really, whadda you got?

JOHN
Worley Scott. What do you know about her?

NICK
Another teen queen trying to be the next Julia Roberts. Oh, and my niece loves her TV show. Everyone in the rooms laughs at his comment.

JOHN
What do you think of it?

NICK
I don't watch that crap. I had enough teen angst when I was in high school, I don't think I need anymore.

JOHN slides a videotape across the table.

JOHN
Well you better watch this so you have something to talk to her about. It's an Emmy preview tape.

NICK (Dismissive)
Can't wait.

JOHN looks toward JOANIE, his assistant. She is taking minutes of the meeting.
JOHN
See Joanie for the specifics.

We focus on NICK as he looks at the videotape. He's not happy. JOHN is continuing the meeting.

JOHN (O.S.)
Moving on. Who's the author of the piece on the fine art of keg tapping?

CUT TO:

INT - JOHN'S OFFICE AFTER THE MEETING

JOHN is sitting in his office reading e-mail at his computer. There is a knock on the door. He doesn't turn away from his PC.

JOHN
Come in.

NICK enters the office. JOHN takes his eyes off the screen and turns to him.

NICK
Hey.

JOHN
Nick. What can I do for you?

NICK
Well, it's this assignment.

JOHN
What about it?

NICK
It's a little below me don't you think?

JOHN
Oh, and how so?

NICK sits in one of the two chairs in front of JOHN's DESK

NICK
I don't want to sound like a pompous prick but I interview the big ones, the ones who are on top and stay there. I'm not the guy you send for a fluff piece on a teen actress who'll be nothing but an E True Hollywood Story in five years.

JOHN
First off, you are a pompous prick. Second, this girl's a star on the rise with all the talent to back up the hype. Third, I'm your boss so you'll do what I say. And fourth, you're the best interview writer I've ever read and even you could make this girl seem interesting.

NICK
I'm sure this has nothing to do with her being a beautiful face to put on the cover.

JOHN
Great articles don't sell these days. Gotta have some eye candy for the kids. Figured you would have lost your artistic idealism by now.

NICK
Guess I'm still a dreamer John. But it also means I'm gonna miss Allie's birthday this weekend. Sixteen's a big one and you know I'm her favorite Uncle.

JOHN
You're her only Uncle and this is the only time available to us. You get a whole weekend to develop your famous profile. We're even thinking of calling it Weekend with Worley.

NICK
Sounds like a bad movie with a dead guy in it.
JOHN puts his hands on his desk and gets a little more serious in tone.

JOHN
Look. We cut you a lot of slack here because of how good you are. You work at home. You're in the office twice a month. Plus all this Hollywood access can't be bad for your sex life.

NICK
I don't treat it like that and you know it.

JOHN
But you could. (beat) Why don't you?

NICK
How's the wife John?

JOHN takes a moment, slightly taken aback by the question.

JOHN
She's good, love of my life.

NICK rises from the chair and looks JOHN in the eye.

NICK
Not gonna find that in Hollywood.

He exits the office and JOHN pauses looking at the door before returning to his computer.

CUT TO:

EXT - NJ SUBURBAN HOUSE - LATE AFTERNOON

NICK is pulling up to a house in his car. His niece, ALLIE, is shooting hoops on the driveway basketball court. ALLIE is almost 16 and looks like the target for every bit of teen advertising. NICK pulls up shallow in the driveway trying to keep his car out of range of a stray basketball. ALLIE notices and jogs towards the car. NICK is getting out.

ALLIE
Uncle Nick!
She jumps towards him to give him a hug.

    NICK
    Hey kiddo. How you feeling? Only two more days at 15.

    ALLIE
    I can't wait. I'm going for my driver's license on Monday.

    NICK
    Don't they usually make you get a permit first?

    ALLIE
    Got it 90 days ago. I'm an excellent driver.

    NICK
    Yeah, you and Rain Man. Is your Mom home?

They head back down the driveway and start shooting hoops. NICK misses a lot while Allie buries nearly every shot.

    ALLIE
    Mom and Dad have a counselor meeting tonight. It's such a drag that they just can't get divorced like everybody else.

    NICK
    Be happy they're trying. You can't give up on love.

    ALLIE
    You should talk. When you gonna get me an Aunt already?

    NICK
    I'm still a young man. Not everyone is in a hurry to get older.

NICK misses an easy shot.

    ALLIE
    You stink Uncle Nick.
NICK
Well you've got home court advantage here. You get off the bench yet at school?

ALLIE
I'm getting some substitute minutes. The coach plays all the seniors even though some of them suck. She puts me in when we need some points.

NICK
Hey, don't be getting too big on me.

She sinks a beautiful long jumper.

ALLIE
It's tough not to.

He's amazed at the shot, grabs the rebound and puts the ball under his arms.

ALLIE(cont'd)
So why'd do you come out tonight? My party's not until Sunday.

NICK
Well, that's why I came.

ALLIE
You're bailing on me?

NICK
Sorry kiddo. Something came up for work that I can't get out of this weekend. I came to make it up to you by taking you out tonight. Whatever you want to do.

They start walking towards the house.

ALLIE
Well, that's just great. Some Uncle you are.

NICK
Go get cleaned up and I'll tell you all about my big assignment. You may change your mind about me.

ALLIE

Can I drive?

NICK

Not sure if I'm insured for teen drivers.

ALLIE

Uncle Nick!

CUT TO:

INT - PIZZA HUT - NIGHT

ALLIE

(shouting)

Worley Scott!!! You're interviewing Worley Scott?

NICK motions for her to calm down.

NICK

Calm down. Yes, I'm spending the weekend interviewing and observing Worley Scott. You didn't get this excited when I did that piece on Al Pacino.

ALLIE

Who cares about him?

NICK

The man's got Oscars and a long career behind him. This girl's only been around one TV season.

ALLIE

You're such an entertainment snob Uncle Nick. You're too old for your own good.

NICK

Geez. Have you been talking to my boss?

ALLIE
She's a great actress. She's already got three movies done. She's gonna be a huge star. And I love her. Can you get me an autograph?

NICK
This is strictly professional Allie.

ALLIE
Come on, you owe me for missing my birthday.

NICK
I'll see what I can do.

NICK pauses, turns slightly serious, interested. Maybe she’s right.

NICK
So you like Worley Scott, huh?

ALLIE
I'm sixteen. She's my idol.

NICK
I fear for the future.

ALLIE
There you go sounding old again.

NICK’s head snaps up and looks at her with a "very funny" look.

CUT TO:

VIDEO - ACCESS HOLLYWOOD-LIKE SHOW

A report about WORLEY SCOTT is on the screen. It begins with shots of WORLEY at a movie premiere with her boyfriend, also a young Hollywood heartthrob, MAX WEBER.

BUBBLY HOST
Is Hollywood ready for Worley Scott? We'll find out soon as her first movie debuts this weekend. We've got an exclusive scene from
the film coming up. But first
what do you think about Worley
Scott. Check this out.

The report begins with shots of teenagers professing
their love for Worley Scott.

TEENAGER #1 (Female)
I’ve loved her since I first saw
her on “Young Dreamers!”

CUT TO:

TEENAGER #2 (Male)
She’s really cute and she can act
too. I wish she went to my high
school.

CUT TO:

TEENAGER #3 (Female)
Worley is the best! I can’t wait
to see her new movie. I wouldn’t
mind taking her boyfriend Max
Weber though. He is too cute.

CUT TO:

One thirty-something guy is flashed on the screen.

CREEPY OLDER GUY
I know she's young but I don't
care, she's smoking! Worley, drop
Max and call me baby!

CUT TO:

INT - NICK'S APARTMENT - NIGHT

The ACCESS Hollywood show is on in his apartment as he
packs his bag for the trip out to Hollywood. At the last
on-screen comment he looks at the TV and grins to
himself.

NICK
(to himself)
Worley Scott. You'd think that
she cured cancer.
He picks up the video tape from the coffee table and pops it in the VCR.

NICK (cont'd)
Well, let's take a look at what we've got in store this weekend.

CUT TO:

INT - NICK'S TV - NIGHT

The episode of "Young Dreamers" begins. Worley Scott is on the screen. The setting is a high school hallway. WORLEY's character, Christine, is talking to Britney her best friend on the show.

WORLEY (CHRISTINE)
I don't know what I'm gonna do Britney. I can't tell my Mom about this, she'd freak.

BRITNEY
You've got to do something because it's not gonna go away.

WORLEY (CHRISTINE)
I know, but it's hard, you know?

CUT TO:

INT - NICK'S APARTMENT - NIGHT

NICK is sitting on the couch watching the show.

NICK (to himself)
Yeah, I can see how the world would be riveted.

He continues to watch as the opening credits of "Young Dreamers" begin.

CUT TO:

EXT. LOS ANGELES AIRPORT - EARLY EVENING
We see planes landing and the terminal in the background. NICK is arriving in Los Angeles.

CUT TO:

INT. LOS ANGELES AIRPORT - EARLY EVENING

NICK is exiting the jetway to the terminal. He’s no tourist. There’s no stopping to look around. A woman’s voice catches his ear.

VOICE (O.S.)
Nick!

NICK turns his head to see a young woman waving at him. He doesn’t recognize her. She is wearing a tan business suit/skirt outfit and looks very professional. Her name is MELISSA. NICK walks towards her.

MELISSA
Welcome to Los Angeles. I’m Melissa Pifer from the Bailey-Carr Agency. We represent Worley Scott.

NICK shakes her hand.

NICK
Hi, nice to meet you.

MELISSA
And you. We have a car waiting for you.

NICK
Oh, thanks. I was just gonna grab a taxi.

They begin walking through the terminal.

MELISSA
Well, Vanessa wanted a chance to talk to you before the interview with Worley. She’s waiting in the car.

NICK
Vanessa?
MELISSA
Vanessa Carr. My boss. As in Bailey-Carr Agency? Worley’s one of our most promising clients and she likes to be very hands-on at the beginning of an actor’s career.

NICK
Great, how far is it to the hotel?

MELISSA
About a half-hour.

NICK isn’t happy about the prospect of spending that much time with an agent. He loathes the “Hollywood” crap.

NICK
(Facetiously)
Great.

There is some silence as they walk. MELISSA changes the subject.

MELISSA
Boy, you look much better than the press photo I got. You should think about getting a new one. I was barely able to pick you out there.

NICK
Thanks. They took it under duress. I was hoping to remain anonymous.

MELISSA
Oh yeah. (beat) Why?

NICK smiles and continues to walk as MELISSA ponders his reasoning.

CUT TO:

EXT. LOS ANGELES AIRPORT - EARLY EVENING

NICK and MELISSA walk towards a black limousine. The driver opens the door and takes NICK’s bag as he enters the limo.
CUT TO:

INT. LIMOUSINE - EARLY EVENING

MELISSA has taken a seat near the far door of the limo. NICK sits next to her as the driver closes the door. NICK looks across from him directly in to the face of VANESSA CARR. She looks in her mid-40’s and is dressed in a grey business suit. She is very serious and would probably be very beautiful if not for the fact that she looks like the ultimate ball-breaker.

VANESSA is talking on her cell phone. She gives NICK a cursory wave but little other consideration. NICK looks to MELISSA who is no longer as perky as she was inside.

MELISSA
Would you like something to drink?

MELISSA reaches for a bottle of water from the limo’s refrigerator.

NICK
No I’m okay, Thanks.

NICK settles back and listens to VANESSA finish her call.

VANESSA (into phone)
...I don’t care what they did last time. I want this to be an uninterrupted event. If they need potty breaks tell them to buy some depends. (beat) Oh the unions! If you want to get something done you have to pay somebody. (beat) Look, just make it happen would you please. (beat) Call me when it’s done.

VANESSA hangs up the phone and turns to NICK. She suddenly turns on the smile and charm.

VANESSA
Nick, it’s nice to meet you. I’m Vanessa Carr, Worley’s Agent.

They shake hands.

NICK
Hi, Melissa told me you had arranged this. Normally I try to fly under the radar.

VANESSA
Well, I wanted to talk to you to set things up since I’ll be working with Worley all weekend.

NICK
Okay, what’s on your mind?

VANESSA takes a breath before presenting her case.

VANESSA
Well, I know that you’re a big New York writer and you cover only the biggest stars. That’s why I wanted you on this. My girl is about to shoot out of the gates and I’d like you to give her a push.

NICK
Well, I’m not here to write a fluff piece. I’m here to observe, interview and write what I think the story is.

VANESSA
I’m sure you’ll love Worley. She’s a great girl. I also wanted to discuss the interview times with you. Now, you’ll get two hours tomorrow afternoon. You’ll be able to follow her on the press junket Saturday and then you’ll get another two hours on Sunday after the premiere.

NICK
I’m gonna need more than that. It’s bad enough that I only have a weekend. If that’s all I’ve got I need 24/7 access.

VANESSA
Well, I’m sorry but she’s very booked this weekend launching the new movie and that’s all the time I could get you.
NICK
I might as well go back to New York then.

VANESSA
Hey, stay the weekend. Do the interviews and see where you are.

NICK
Look there’s a reason you asked for me. I’m telling you the way that I write. If I can’t do it my way, nobody's gonna get what they want. You or me.

VANESSA
Right now this is all I can give you. If you don’t have enough after the weekend, we can schedule something next month before she starts shooting the next season of "Young Dreamers."

NICK is quiet and unhappy. The limo stops moving. VANESSA turns to the DRIVER.

VANESSA
What’s happening?

DRIVER
Looks like a back-up on the 405.

VANESSA sighs and picks up her cell phone to dial a number. NICK turns to MELISSA.

CUT TO:

EXT. OVERHEAD OF LIMO IN TRAFFIC – EARLY EVENING

The line of cars can be seen moving very slowly. NICK is in for a long ride.

NICK
I think I’ll take that drink now.

CUT TO:
EXT. HOTEL – LATER EVENING

NICK and MELISSA exit the limo in front of the hotel. The driver retrieves NICK’s bag from the trunk and hands it to him. A bellhop quickly takes it and places it on a cart and moves inside. NICK and MELISSA head for the hotel entrance.

CUT TO:

INT. HOTEL – LATER EVENING

NICK and MELISSA are walking through the hotel lobby. It is clearly one of the city’s highest class hotels.

MELISSA
Hope the ride wasn’t too much for you. Vanessa can be a little intense.

NICK
Yeah, she doesn’t seem to mind doing all of her business on her cell phone in front of company. Did she really need to fire the intern for using NutraSweet instead of Splenda?

MELISSA
She likes the reputation so she does things like that in front of industry people. She’s got a heart though. That kid’ll probably end up being offered a better internship somewhere else thanks to a “mystery” reference.

NICK
Yeah, I’m sure she’s a little bunny rabbit on the inside. (beat) You know you didn’t have to walk me in.

MELISSA
I am a full-service assistant publicist Nick.

NICK
Full service, huh?
She leans in to him, flirty.

MELISSA
For you, maybe fuller.

Nick slightly on the defensive.

NICK
Really? You’ll have to excuse me but I’m pretty tired.

Melissa is whistful and undaunted.

MELISSA
Oh, I understand. But there’s a whole weekend ahead of us.

NICK is trying to bring the conversation back to business.

NICK
Yeah, a weekend of work for both of us.

NICK and MELISSA approach the front desk.

MELISSA
Well, I’ll be around Nick in case you get any coffee breaks. Besides I’m staying here for the weekend to help Worley. If you need me, you just take a walk to room 1825.

NICK
Thanks.

MELISSA gets close in to NICK’s ear.

MELISSA
Goodnight Nick.

MELISSA turns and walks toward the elevators giving NICK a look over her shoulder.

NICK
Yeah, goodnight.
NICK enjoys the view for a moment but is called by the front desk concierge.

CONCIERGE
May I help you sir?

NICK pauses a moment and takes one last glance at MELISSA and turns to the desk.

NICK
Nick Rye. I have a reservation.

CUT TO:

INT. HOTEL - MORNING

Travelers and employees circulate through the hotel. The front desk is busy with people checking out of the hotel.

CUT TO:

INT. HOTEL RESTAURANT - MORNING

NICK is sitting down at a table drinking coffee and reading the morning paper. The restaurant is emptying out as business people are leaving for meetings. The staff is beginning to clean-up tables as the buffet is not seeing much traffic.

A young woman in a hooded sweatshirt and a baseball cap enters the restaurant. She heads directly for the buffet and grabs a bagel and an apple. She sits at a table near NICK. He takes a little notice of her. He can’t really see her face; she looks like a young woman trying to beat the clock for breakfast after a late night.

A waitress approaches her with a coffee pot. The young woman turns her cup face down.

YOUNG WOMAN
Can I just have an Orange Juice please?

WAITRESS
Certainly, Miss Scott. Coming right up.
NICK takes notice of this. Could this be WORLEY SCOTT? He puts down his paper and looks closer at the young woman. She picks at her bagel without cutting or buttering it. She is tearing of pieces and eating them. The waitress returns with a carafe of Orange Juice.

WAITRESS
Can I get you anything else?

YOUNG WOMAN
No, I’m good. Thank you.

The WAITRESS walks over to NICK’s table.

WAITRESS
Can I get you anything else sir? They’ll be closing up breakfast soon.

NICK
No, thank you.

She starts to walk away but NICK beckons her back.

NICK
Excuse me.

She turns back to him.

NICK (cont’d)
Is that?

The WAITRESS says nothing. She only nods and puts her finger to her lips asking him not to say anything too loud. The WAITRESS walks away. NICK turns his attention back to the young woman whom he has confirmed is WORLEY SCOTT.

She has poured her O.J. and is taking her first sip. As she tilts her head back we can see her face for the first time. She is not made up going with her incognito look but she is fresh and beautiful.

She sets the O.J. back on the table and catches NICK’s stare. She smiles and returns here attention to her bagel. Suddenly a commotion is heard from outside the door.
MAN (O.S.)
You’re not allowed in here unless you are a guest.

Suddenly out of nowhere five young girls and two teenage boys enter the restaurant.

TEENS (almost together)

WORLEY!

They make a dash for her table as she turns to see what’s happening. The hotel security is no match for their tenacity and they are on her. So excited the knock the O.J. over and all over the table. WORLEY quickly stands and moves back.

NICK has seen star security before and attempts a rescue. He is up and in between WORLEY and the TEENS. He holds them for a second before the blow by him. Suddenly WORLEY is surrounded with little autograph books and pens.

TEEN #1
Could you sign it to Jennifer?

TEEN #2
Make mine out to Josh.

WORLEY graciously starts signing the autographs as the hotel security finally catches up to the kids.

SECURITY GUARD
I'm sorry Ms. Scott. (to kids)
Come on guys, you have to get out of here.

WORLEY looks at the guard and the giddy teens in front of her and continues to sign.

WORLEY
Hold on, let me sign their books and then you can haul them off. Okay?

The SECURITY GUARD nods and the TEENS continue handing her books and pens.

TEEN #3
Is Andrew going to be back next season? I heard he was trying to renegotiate his contract?
TEEN #4
What’s it like kissing him on the show?

TEEN #5
What are you talking about? Dennis is the cutest one on the show.

The TEENS seem to forget that WORLEY is there and begin debating the current topic. WORLEY finishes the last autograph and nods to the SECURITY GUARD.

SECURITY GUARD
Okay, time to go.

The TEENS walk away happy to have their books signed.

TEENS
Thanks Worley. Can’t wait to see your new movie.

WORLEY waves amused at their enthusiasm.

WORLEY
Take care guys. Thanks for watching the show.

Throughout the ordeal NICK has been observing and taking everything in. WORLEY walks back towards her table where NICK is standing. She surveys the damage.

WORLEY
Looks like I’m gonna need some more Orange Juice.

The WAITRESS is already on the way with a towel and some fresh O.J. She turns to NICK.

WORLEY (cont’d)
Thanks for trying. You almost had them. If only you were armed.

NICK smiles. She’s charming.

NICK
Yeah well, I guess it looks easier than it is. I’m sure you’re used to it by now.
WORLEY
You never get used to it. But at least there’s never a dull moment.

She turns back to the table where the WAITRESS is cleaning the table.

WORLEY
Sorry about the mess.

WAITRESS
That’s okay, it’s not your fault.

NICK goes towards her.

NICK
Well, you’re more than welcome to join me.

WORLEY
Depends, did you know who I was before those kids ran in here.

NICK pauses for a moment.

NICK
Yes, but only for about 30 seconds before. (beat) The question is, did you know who I was when you walked in here?

WORLEY is intrigued at the turnaround.

WORLEY
No, I didn’t and I still don’t. (beat) So who are you?

NICK
Well, according to your agent I’m soon to be your biggest fan. They always forget that I could be your worst enemy too.

WORLEY
Oh, you’re a reporter.

NICK
I prefer feature writer. Hi, I’m Nick Rye.

They shake hands.
WORLEY
Oh you’re here already. She told me to be careful with you, not get in to close. But it’s hard to fear someone who just got taken out by a bunch of adolescents.

NICK
So does that mean you’ll join me?

WORLEY
Well as much as I shouldn’t I can’t. I’m already late I was just grabbing a bite before I have to get ready for some interviews. Do we have something scheduled today?

NICK
Yeah, this afternoon.

WORLEY
Okay, well I’ll see you then.

NICK
Okay, I look forward to it.

She begins to walk away but turns back to him.

WORLEY
Nick, maybe you should hit the gym today in case we have another situation come up. They have a very nice one here in the hotel.

NICK
I’ll think about it.

She turns and exits the restaurant. The WAITRESS is done cleaning the spill. She turns to NICK.

WAITRESS
Don’t you just love her?

NICK
I guess it’s hard not to.

The WAITRESS walks away with her bus pan leaving NICK to ponder his first encounter with the young star.
INT. HOTEL BALLROOM - MORNING

The press junket for WORLEY’s debut film, "Suddenly Last Summer," is underway. The Ballroom is filled with tables of journalists enjoying the free food and waiting for a chance to interview the stars of the film. Various promotional posters and cardboard stand-ups are displayed throughout the room.

NICK wades through the room loathing being surrounded by reviewers and entertainment beat writers passing themselves off as journalists. He casually waves and acknowledges some whom he recognizes from other functions. He finds his way to the corner of the room where some private on-camera interviews with the stars are taking place.

WORLEY is in between interviews and is having her face touched up by a make-up person. NICK sees her and attempts to slip in to observe anonymously when his cover is blown by a loud recognition.

MELISSA (O.S.)
(practically screaming)
Nick! Good to see you again!

She walks up to him and gives him an arm squeeze. Everyone has taken notice, including WORLEY. She gives him a look and their eyes connect. Her gaze lingers for a moment with a slight smile then she goes back to paying attention to the make-up artist.

MELISSA (cont’d)
Sorry about being a little tight last night. I have to be a little cooler when Vanessa is around.

NICK
So, I can guess that she’s not here now.

MELISSA
She had to go yell at some studio exec for having the wrong type of soda in Worley’s dressing room. I
swear she loves doing it, because Worley doesn’t even drink soda.

NICK
Does she ask to have the brown M&M’s removed too?

MELISSA
Huh?

MELISSA is too young to get the reference to Van Halen’s infamous contract rider stipulation. He’s feeling a little old.

NICK
Forget it. So, how much longer until I can see Worley for a one-on-one?

MELISSA
Uh, she’s running a little late. She should be done in about a half-hour. But she’ll need a little down time after this. She’s been answering the same questions over and over again for the past 3 hours.

NICK
I’ll try to be original.

MELISSA
I’m sure you will.

MELISSA seems to have a thing for NICK. There is a lot of flirting going on. NICK simply smiles and steps back to continue observing his subject. MELISSA turns to look with him. WORLEY is being interviewed by a local entertainment reporter. As we push in on the action we hear more of the interview.

ENTERTAINMENT REPORTER
So, it’s your first film. Do you feel a lot of pressure?

WORLEY
Sure, I wouldn’t be human if there wasn’t some stress. But it’s not the end of the world. I just try to do my best work and hopefully that’s enough...
We turn back to NICK and MELISSA

MELISSA
That’s the twentieth time she’s given that answer. Still seems like the first, doesn’t it?

NICK
Well, it’s the first for me so I wouldn’t know. (beat) Look I know you want me to like her and help your girl out. But I write the truth as I see it. I hope that’s enough for you.

MELISSA
I have complete faith in our girl.

NICK
Good. I hope we can stop with the full press now.

MELISSA turns to him and gets very close.

MELISSA
Not a chance.

She smiles and walks away to talk to the director of the press junket. NICK watches her go and then turns his attention back to the interview WORLEY is giving. It has just wrapped up and she is shaking hands with the interviewer before the next person is brought in.

WORLEY glances around as she sips from a bottle of water. Again she catches NICK’s vision. She smiles and makes a muscle mocking is inability to handle the kids that morning. NICK smiles and drops his glance. WORLEY continues to look at him until the next interviewer is brought in to the room.

CUT TO:

INT. HOTEL HALLWAY - LATE AFTERNOON

NICK steps off the elevator and heads to the end of the hall. The door reads "SUITE 401." He pauses before knocking on the door. He looks down to notice the "DO NOT DISTURB" sign. He disregards it and knocks again.
We hear the shuffling of feet to the door and the pausing as someone looks through the peep-hole. The door is unlocked and then opened wide. WORLEY stands there in a hotel bathrobe and slippers drying her hair with towel.

WORLEY
Nick Rye. How’d you find out what room I was in? That’s highly private information.

NICK
Some 14-year-old in the lobby told me. You’ve got some very serious fans.

WORLEY
I know, are you one?

NICK
No comment.

WORLEY
That’s a no.

NICK
Not at all, I’m not here to be a fan or a foe. I’m just here for the story. Your story.

WORLEY
You’re not really supposed to be here and you know it. I have private time built in to my schedule this weekend for a reason.

WORLEY is interrupted by the phone ringing in the background.

WORLEY (cont’d)
Great, now they’re getting through the switchboard. (beat) Well don’t stand there like an idiot, come in.

NICK enters and the door shuts behind him.

CUT TO:

INT. WORLEY’S SUITE - LATE AFTERNOON
WORLEY heads for the phone as NICK surveys the suite. It’s rather spacious with the hallway leading to the main room. A Couch, love seat and lounger separate the den area from a long table. A big screen television is on but muted, a music video is on.

\[
\text{NICK} \\
\text{Much better room than mine.}
\]

WORLEY is about to pick up the phone.

\[
\text{WORLEY} \\
\text{I would hope so.}
\]

WORLEY answers the phone.

\[
\text{WORLEY} \\
\text{Hello? (beat) Hey baby. I was hoping it was you. How’d the looping go?}
\]

She is listening and catches NICK still looking around the room attempting not to overhear.

\[
\text{WORLEY (cont’d)} \\
\text{Can you hold on a second?}
\]

WORLEY puts the phone to her chest to mute the receiver.

\[
\text{WORLEY} \\
\text{I’m sorry Nick, but can you excuse me? I promise I’ll see you tomorrow okay?}
\]

\[
\text{NICK} \\
\text{Yeah, I’m sorry. I’ll let myself out.}
\]

\[
\text{WORLEY} \\
\text{Thanks.}
\]

NICK begins to exit and WORLEY resumes her call we can hear her conversation as NICK opens the door and leaves.

\[
\text{WORLEY} \\
\text{I’m back. Sorry. Yeah, Vanessa has this reporter from New York here and he’s been trying to get me to sit for a one-on-one...}
\]

\[
\text{CUT TO:}
\]
INT. NICK’S HOTEL - NIGHT

Nick is on his cell phone with his niece, Allie. The television is on in the background but muted. It’s a standard hotel room (two beds, a table, chairs). Nick sits at the table with his laptop on while talking to Allie.

NICK
No, I didn’t get you an autograph. (beat) I’m a professional Allie, I can’t go around asking people I interview for their autographs. (beat) Yeah well you’re lucky I called you for your birthday.

There is a knock at the door.

NICK
Allie, hold on a second.

NICK goes to the door and opens it. WORLEY stands there with a smile on her face.

WORLEY
I’m sorry I blew you off earlier. I had something scheduled for tonight but it looks like that’s not happening so if you wanted to talk I’m around.

A screech is heard from the cell phone. NICK winces and holds the phone away from his ear. WORLEY looks at NICK wondering what’s going on.

NICK
It’s my niece. She’s a really big fan of yours.

Nick speaks in to the phone.

NICK
Allie, I have to go. (beat) Yes it’s her. I’ll call you tomorrow. (beat) No. (beat) Have a happy birthday and save me a seat in the car after you pass your test.

A voice can be heard before being cut off when he hangs up the phone.
WORLEY
Oh, it’s her birthday. I would have talked to her you know.

NICK
16 and ready to be a terror on the roads. She knows I have a strict no fan worship with my interviewees policy.

WORLEY
You’re just no fun Uncle Nick.

NICK
Now I know where she gets it. Come in, please.

WORLEY enters the room. NICK places the cell phone on the counter.

WORLEY
You’re right. It’s not as nice as mine.

NICK
Well that’s how I keep my ear to the street. By living like the common man.

WORLEY
Nothing to do with your magazine’s accounting office.

NICK
Yeah, that too. Can you excuse me for a minute?

WORLEY
Sure.

NICK heads for the bathroom and closes the door. WORLEY surveys the room. It’s very neat. She looks out the window for a moment and then gets an idea and heads for the counter. She picks up the cell phone NICK just put down and presses the "SEND" button. She pauses for a moment waiting for someone to answer.

WORLEY
Is this Allie? (beat) Well Allie I know your Uncle is too much of
professional to let you talk to me
so I had to commandeer his cell
phone when he left the room.
(beat) That’s great I’m glad you
like the show. (beat) Well if you
ever make it to L.A. I’d be happy
to have you down to the set to see
us shoot the show.

NICK walks out of the bathroom wondering whom WORLEY is
talking to. He pieces it together and smiles.

WORLEY (cont’d)
No, I promise I won’t let them
kill any of the main characters
next year. (beat) Okay, Allie I
have to go, your Uncle is back and
he is very unhappy that I’ve
challenged his journalistic
credibility. (beat) Have a happy
birthday and good luck on your
driving test. (beat) Bye.

She hits the "END" button and places the phone back on
the counter. Nothing is said she simply smiles and
relies on her cute look to get her excused. It works.

NICK
While I don’t encourage it, thank
you for that. You made her year.

WORLEY
It’s my pleasure. She sounds like
a great kid. You too seem pretty
close.

NICK
Yeah, I’m more like an older
brother to her than an uncle.

WORLEY
I never had any so I don’t know
what that’s like. I think that’s
why I look for guy friends. Girls
are just too (beat) girly.

NICK
I used to torture her mother when
we were kids so now she has her
torture me.
WORLEY
That’s a long way to go for payback.

NICK
And I know I’ve got more coming. So, are you ready to sit?

WORLEY
Sure, that’s much better than the dinner and dancing I was gonna do.

They walk towards the table and chairs. NICK gets a portable cassette recorder out of his laptop bag.

NICK
Oh, Max too busy for you?

WORLEY
Oh, so you’ve been following the gossip.

NICK
I go to the grocery store and from time to time you’re on the covers I have to stare at while in line.

WORLEY
Yes, Max had a commitment he couldn’t get out of. Lucky you, because now you’re my date.

NICK
Excuse me?

WORLEY
Oh, we’re not sitting here in this room for this. We’re having dinner.

NICK
Oh. Well I guess I’ll need to get changed then.

WORLEY looks at him wearing his jeans and dress shirt. Very L.L. Bean.

WORLEY
I think you’re fine. We’re not going to Spago. I’m in the mood for some pizza.
NICK
You’re asking a guy from New York to have pizza in Hollywood?

WORLEY
Snob. Good pizza’s global now. Come on.

She walks past him to the door. He shrugs grabs a note pad and follows her.

CUT TO:

EXT. HOLLYWOOD STREETS - NIGHT

NICK and WORLEY (slightly incognito) walk down the street talking on their way.

WORLEY
Isn’t this better than a room? A little more character for your story.

NICK
You seem much more concerned about it than I am.

WORLEY
Well I’m the subject. I’m the one under the microscope. I oughtta write a story about you. Maybe you’ll understand.

NICK
Nah, it wouldn’t sell any copies.

WORLEY
Are you saying you’re not interesting enough?

NICK
I’m saying I’m not pretty enough.

WORLEY
I wouldn’t say that.

There’s a slight pause. The flirting is undeniable. NICK bypasses and changes the subject.
NICK
So, tell me how you got here.

WORLEY
Airplane, just like you.

NICK
No, I read the bio. It’s very stiff, a lot of holes. Give me the real story.

WORLEY
Oh, there better be extra sausage on this pizza.

They continue to walk.

CUT TO:

INT. PIZZA SHOP - NIGHT

NICK and WORLEY share a pizza at a regular pizza shop. They are having a real conversation, some laughter. NICK sits properly while WORLEY is sitting with one leg folded under her.

NICK
Wait, you never saw the Godfather?

WORLEY
I haven’t gotten around to it. But with all the references to it I don’t know why I’d bother.

NICK
That movie is about life.

WORLEY
Sorry, I missed it. Aren’t I a little young for that kind of movie?

NICK
I think you’re ready.

WORLEY
Really. (beat) So what’s the secret Nick Rye approach? Do you
have some standard list of
questions like James Lipton?

NICK
Nah, I could care less what you’re
favorite word is.

WORLEY
Really? Cause I have one you
know.

NICK
And I really could care less.

WORLEY
Then I won’t tell you.

NICK
Fine with me.

WORLEY is surprised that she can’t make him crack. She
jokingly adopts a German accent like she’s ready to start
an interrogation.

WORLEY
Breaking you may take some time.

NICK
Many have tried. None have
succeeded.

WORLEY
(Still in accent)
The more you resist the more I’ll
enjoy it.

NICK raises an eyebrow to this last statement. WORLEY
matches his eyebrow raise and adds a sly smile.

CUT TO:

EXT. STREET - NIGHT

NICK and WORLEY are walking past various shops and
stores. WORLEY spots an alternative record/cd store.

WORLEY
C’mon, let’s talk some music.

NICK
What are you gonna tell me you now. You never listened to Led Zeppelin Four?

WORLEY
Who’s Led Zeppelin?

He pauses, stunned. She breaks up laughing.

WORLEY
Yes, I’m aware of one of the greatest rock records ever.

They walk in to the shop.

CUT TO:

INT. RECORD SHOP - NIGHT

They peruse the aisles of CD’s. The store is not very crowded and the other customers are too focused on shopping to notice the star amongst them.

WORLEY
So what do you listen to? Are you stuck in yester-year or are you hip to the kids’ music.

NICK
I keep up on the things. I’m not ashamed of my 80’s hair-metal days though.

WORLEY
No. Tell me you don’t own a Poison CD.

NICK is quiet.

WORLEY (cont’d)
Oh my God! What’s next Warrant?

NICK
Hey, they had some good songs.

WORLEY
And now that you’re all business, what’s in you car CD player.
NICK

Weezer.

WORLEY

Much better.

NICK

Along with Whitesnake’s Greatest Hits.

WORLEY looks at him and walks away. NICK pauses then follows after her.

NICK

Okay, what are you kickin’ it to? The teen machine crap that’s out there? Can’t have a good song these days if you don’t have choreography.

WORLEY

I happen to enjoy all types of music thank you.

NICK

What’s in your CD player right now?

WORLEY pauses thinking and then gets a look on her face. Her selection is obviously stereotypical. She doesn’t want to reveal it.

WORLEY

I don’t remember.

NICK

Come on, you know.

She fesses up, embarrassed.

WORLEY

The Black Eyed Peas

NICK

In ten years that’s your Poison. Remember that.

NICK walks on reassured leaving WORLEY to ponder his point.

CUT TO:
INT. ARMY/NAVY STORE - NIGHT

The store is very plain. Military clothes and products surround them. WORLEY is looking at a tan army jacket. She puts it on and looks extremely cute wearing it.

WORLEY
What do you think?

NICK pauses and checks it out. He notices something.

NICK
It was made for you.

WORLEY
You think.

NICK
Yup, it’s got you written all over it.

He points to the nameplate where it clearly says "SCOTT." WORLEY smiles.

WORLEY
Coincidence?

NICK
Maybe they saw you coming.

CUT TO:

EXT. STREET - NIGHT

NICK and WORLEY pass a book store.

WORLEY
We’ve talked movies and music. You ready for books?

NICK
Does young Hollywood still read?

WORLEY
We we’re doing so well, now you’re putting me in that box again.

NICK
Sorry, I didn’t choose the box though. I assume you have to read the scripts?

WORLEY
You seen what’s coming out these days? Not sure if everybody’s reading. (beat) C’mon, we’ll ponder the great writers tomorrow.

WORLEY walks ahead and NICK pauses to look in the store window and then follows.

CUT TO:

INT. HOTEL LOBBY - NIGHT

NICK and WORLEY are back from their excursion. Upon entering the FRONT DESK MANAGER notices them.

FRONT DESK MANAGER
Oh, Miss Scott. There’s a message for you.

WORLEY
Okay, Thanks.

She turns to NICK.

WORLEY (cont’d)
Excuse me.

NICK sits in one of the chairs by the front desk waiting for WORLEY. She gets the message from the FRONT DESK MANAGER who points to a house phone at the end of the counter. WORLEY goes to it, picks up and dials a number. She gives NICK a look as if apologizing for the interruption and returns to her phone call.

NICK surveys the lobby. For a Friday night it is very calm, some people are returning from nights out and talking to hotel staff but no big commotion. He catches WORLEY walking towards him and she joins him for a seat in the lobby.

WORLEY
Sorry about that. The agents love to confirm schedules. Melissa
asked about you. I think she likes you.

NICK
Really? I couldn’t tell.

WORLEY
I know you’re kidding because that girl was all over you this morning.

NICK
I figured that’s how she was all the time.

WORLEY
I could give you her room number if you’d like.

NICK
That’s okay, she already did. She’s nice but I’m not really interested in her.

WORLEY notices something in the background.

WORLEY
Hey, the hotel bar’s still open. You want a drink?

NICK
How’s that gonna look for your image? Setting a bad example?

WORLEY
I’m legal. There were even a bunch of creepy internet sites counting down the days until I was 21. let’s go. First round’s on me.

NICK
Sure, twist my arm with offers of free booze.

NICK and WORLEY get up and head for the bar.

CUT TO:

INT. HOTEL BAR – NIGHT
There are only a few people in the bar. Two salesmen enjoy the baseball game on television. A young couple, apparently on a date, are at the far end of the bar. They sit in two open seats in the middle of the bar. The BARTENDER approaches them.

BARTENDER
What can I do for you tonight?

WORLEY
I’ll have a bay breeze please.

BARTENDER
And for you sir?

NICK
Light beer’s fine.

BARTENDER
Coming right up.

The BARTENDER goes to make their drinks.

WORLEY
Light beer. You are the common man aren’t you?

NICK
I just like light beer.

WORLEY
You were a fraternity boy weren’t you?

NICK
Yes I was and I still managed to finish on the Dean’s List.

WORLEY
Classic overachiever.

NICK
You haven’t done too bad yourself.

WORLEY
Thank you Nick. I think that’s the first time you’ve complimented me. You’re not breaking your code are you?

NICK
I’ll let myself slide on that one.

The Bartender returns with their drinks.

BARTENDER
There you go.

WORLEY reaches in to her pocket to pay.

BARTENDER
Those are on me folks. Miss Scott, I really enjoy your work.

Hard to believe she is still shocked by the treatment she receives. She is honestly touched by the gesture.

WORLEY
Thank you.

BARTENDER
You’re welcome.

The BARTENDER goes to wait on the young couple. NICK raises his glass.

NICK
So what are we drinking to? A good opening and a good article?

WORLEY
How about a new friendship?

NICK
Okay.

They touch glasses and take the first sip of their drinks.

NICK
At the risk of being rude, I hope you’re not expecting any special treatment.

WORLEY
You mean this isn’t special treatment? I’d hate to feel you treated Jack better than me.

NICK
I just mean that while I like you, I still have to write my piece with an outside eye.

WORLEY
I trust you Nick. I’m sure it’ll be great.

NICK
I thought they told you not to trust me.

WORLEY
Well, Vanessa said to watch my back. But that’s her job, she’s my agent. And Melissa just told me to try to get you to her room. But you already told me how you feel about that. (beat) Getting back to that. Why aren’t you interested? Do you have a girlfriend in New York.

NICK
No.

WORLEY
Then what’s the problem? Just broke up.

NICK
No, actually it’s been a while since I’ve dated.

WORLEY
You’re not planning on entering the priesthood are you?

NICK laughs.

NICK
No, I’ve just been trying to stay focused on my job and writing my book.

WORLEY
Sounds like a cop-out to me.

NICK
What do you mean?
WORLEY
You’re just not willing to put yourself out there. Somebody hurt you and now you’re avoiding any chance of that happening again.

NICK
Look at the junior psychologist. All because I didn’t want to pop into Melissa’s room for a one-nighter?

WORLEY
Who said it would be a one-nighter?

NICK
She’s not my type.

WORLEY
Why not?

NICK
Well she’s a little too excited for me. And while I’m sure she's very nice, I'm not in to girls like her.

WORLEY is suddenly taking this very seriously.

WORLEY
Like what? Like Hollywood?

NICK
Yeah, I guess.

WORLEY is getting a little mad.

WORLEY
Yup, it’s just a vapid wasteland out here isn’t it? We just get too much sun to be interesting right?

NICK
Worley calm down. I think you're taking this the wrong way.

WORLEY
No, you come out here and you’ve judged it all before you started.
I’m sure you wrote half of my piece before you got here. You knew what I was – Young Hollywood right?

NICK
That’s not what I said.

WORLEY
You know Nick, I’ve been battling your preconceptions all night. I’m done. (beat) Enjoy the premiere tomorrow night.

WORLEY gets up and walks out. NICK has no idea what just happened. The BARTENDER gives him a look and continues to wipe down the bar.

CUT TO:

INT. HOTEL CONFERENCE ROOM – MORNING

The morning after. NICK and MELISSA sit on opposite couches. MELISSA is on her cell phone. NICK is casually sitting back, relaxed but concerned. MELISSA obviously not reaching the person she's calling and hangs up her cell phone.

MELISSA
She's not answering Nick. I'm sorry. She's usually never late for her first appointment. Here it is...

MELISSA looks at her phone.

MELISSA (cont'd)
...10:15 and nothing. I hope she's okay.

NICK
I'm sure she's fine. She's just a little upset with me.

MELISSA
Really? What happened.

NICK
We went out on the town last night after her date with Max fell through. I thought everything was
going fine until we got back here. She took something I said completely the wrong way.

MELISSA
What did you say?

NICK
I'm not sure I should tell you.

MELISSA
Come on, I know Worley. Maybe I can figure it out. You know smooth things out.

NICK
Okay, I told her I wasn't interested in dating you.

MELISSA
And she got angry about that? Isn't she sweet? Always looking out for other people. (beat) Wait a minute, why aren't you interested in dating me?

NICK
I don't want to get in to this again.

WORLEY (O.S.)
It's because us west-coasters are just too shallow for the fancy New Yorker.

WORLEY has been in the doorway listening. She is dressed down, wearing jeans and a t-shirt, but even angry she's still adorable.

MELISSA
Worley, you're here! Look don't worry about me. Long distance relationships never work anyway.

WORLEY enters the room and sits next to MELISSA on the couch. MELISSA is slightly upset by NICK's rejection but tries to hide it.

MELISSA
Well, now that you're here I'll leave you two to the interview.
I'll be back at noon to pick you up for the cast luncheon.

WORLEY
Thanks. I'm sorry Melissa.

MELISSA
Don't even think about it.

MELISSA stands up giving NICK a quick glance before she leaves the room. NICK and WORLEY just look at each other for a minute.

NICK
Worley, about last night...

WORLEY interrupts him before he can finish.

WORLEY
Nick, I don't want to talk about it. You're here for an interview so let's get to it.

NICK
Okay. (beat) Getting back to your back-story. What were you like in grade school?

WORLEY is completely cold and speaks without emotion. It's going to be a long two hours.

WORLEY
I was home schooled. Mom thought the local schools weren't good enough and she had an education degree. I was the only kid in the neighborhood who didn't go to school. Made me a little of an outsider.

NICK sees that she is just giving out a standard answer. She is throwing daggers with her eyes.

CUT TO:

INT. NICK'S HOTEL ROOM - AFTERNOON
NICK is on the phone with his editor JOHN GROSSMAN. He is lying on the made bed clearly exhausted after the interview.

NICK
It's gonna be tough John. I was getting good stuff until I hit the wall last night and now I may as well be writing a one-pager for Teen People with all the story I'm getting.

He pauses listening to the JOHN.

NICK
I'm just giving you a heads-up so you're not shocked when you read the piece of crap I'm going to have to turn in on this information.

He pauses listening again.

NICK
I've got tonight at the premiere, good luck with that. Maybe tomorrow if I can actually get her to talk to me. It's not looking good. I just have no idea what set her off. She's seemed so nice.

He pauses to listen.

NICK
Okay, I'm gonna try to compile some kind of first draft this afternoon and then maybe fill in the gaps if I can. I'll see you on Tuesday.

NICK hangs up the phone and stares at the ceiling. He inhales deeply, yawns and then rubs his eyes. He is tired and getting sleepy.

CUT TO:

INT. WORLEY SCOTT’S HOTEL SUITE – DAY
WORLEY enters her room after lunch. She drops her key and purse on the table and heads for the bedroom. MAX is asleep in the bed. WORLEY sits next to him, give him a loving look and touches his face. MAX wakes up, not amused.

MAX
What? Baby, what are you doing?

WORLEY
Figured you might want to wake up before 2 o’clock. We’ve got the premiere tonight and I’m going to be busy with all the hair & make-up soon.

MAX grabs his head and moans.

MAX
Ouch, I’ve got such a headache.

WORLEY
How’d the meeting go? Looks like it was rather social.

MAX
Yeah, I’m not sure if the director liked me or not. But Bobby kept me out afterwards.

WORLEY
We need to get you an agent who actually wants to go home to his wife.

MAX
What did you do last night?

WORLEY
I ended up going out with that reporter from Access Magazine, Nick Rye.

MAX
Oh, sorry baby. Hope it wasn’t too boring.

WORLEY
No, it was okay. The article could really help my career. Wish I hadn’t told him off though.
MAX rises from the bed and sits up.

MAX
You told him off?

WORLEY
Yeah, I’m getting tired of the whole Young Hollywood thing. It came up in our talk and he said the wrong thing at the wrong time and I went off.

MAX
Baby, you never go off.

WORLEY
Yeah, I know but this guy really pushed my buttons. Not sure how I fix it.

MAX
I hope it doesn’t end up in the article. It could ruin that squeaky clean image of yours. And that’s my job.

MAX leans in for a kiss. WORLEY joins him and then there’s a knock on the door. They brake off.

WORLEY
That’s Melissa. Time to get ready.

MAX
Ohhh, Can’t you tell her we need some more time.

WORLEY stands up and looks down at MAX.

WORLEY
No chance, cause you need a shower before you get near me again. Where were you last night? You reek of booze and who knows what else.

WORLEY sniffs more.

WORLEY (cont’d)
Is that perfume?
MAX  
Just dinner and drinks at the bar afterwards with Bobby, I swear.

MAX smells himself and winces from the odor.

MAX (cont’d)  
Although, the other scents may be from the girls at the bar. I can’t say my agent is as faithful to his wife as he is to me.

WORLEY  
Just you and Bobby at the bar all night? I’m doubting all the girls were for him.

WORLEY leaves the room a little annoyed.

MAX  
C’mon baby, you know you’re the only one for me. I was waiting to get back to you all night.

There is no response as WORLEY is gone. MAX sits calling an empty room. He hears the hotel room door close.

MAX  
Baby?

MAX falls back in bed rubbing his eyes.

CUT TO:

EXT. PREMIERE THEATRE – NIGHT

This is it, opening night. Press and stars talk on the red carpet. Flash bulbs and screaming fans fill the background. A limousine pulls up and WORLEY steps out with her hot young actor boyfriend MAX WEBER. The fans scream very loud. They are the hot couple of the evening.

MAX and WORLEY proceed down the red carpet. MAX wears a hip silk suit without a tie, part slacker/part GQ. WORLEY wears an elegant red dress that displays here full back. Both of these kids are making Joan Rivers’ best-dressed list.
We follow them up the red carpet with inter-cut stops to speak to the press.

REPORTER #1
Worley, you’ve got a hit TV show, a new movie, what’s next a CD?

WORLEY laughs prior to answering.

WORLEY
I don’t think so, I only sing in the shower.

REPORTER #1
So I guess we’ll need to ask Max if you’ve got a future in music.

WORLEY
Max just turns the TV louder when he hears me singing in the other room.

FLASH TO:

REPORTER #2
So who’s it going to be next year on Young Dreamers, Andrew or Dennis?

WORLEY
Well, that’s up to the writers. They’re the best in the business so I’m sure it’ll be interesting.

REPORTER #2
Who would you rather end up with?

WORLEY
We’re all such great friends on the set that I don’t care which it goes. I’m sure if the show goes long enough it’ll probably be both.

REPORTER #2
At the same time?

WORLEY is shocked and laughs.

WORLEY
It would be a first for television but I doubt it would happen. I meant that my character will probably find a way to cycle through both of them in the coming years. Guys have the Ginger or Maryanne dilemma, girls have the Andrew or Dennis dilemma. But it’s a nice problem to have.

FLASH TO:

REPORTER #3 shouts to WORLEY as she is walking in to the theatre.

REPORTER #3
Worley! What do you think of Howard Stern?

WORLEY gives him a funny look and responds.

WORLEY
I think I still may be too young to listen to him.

REPORTER #3
Worley, are you still a virgin?

WORLEY is a little shocked but shakes her head and laughs off the questing. Her handlers quickly move her in to the theatre with MAX.

CUT TO:

INT. PREMIERE THEATRE LOBBY - NIGHT

MAX talks to a few young Hollywood party boys inside. WORLEY catches up with him and overhears the end of the conversation.

PARTY BOY #1
Man, I had a blast last night. It's a lot better going to the Cheetah with you than by myself. VIP rooms are where it's at.
MAX notices WORLEY and motions for him to stop but it's too late. She realizes that instead of going out with her last night he went to a strip bar with his buddies, lying to her in the process. WORLEY gives him a look and walks away.

MAX
Worley, wait!

MAX turns to PARTY BOY #1.

MAX
Thanks man, thanks a lot.

MAX walks away to go after WORLEY. PARTY BOY #1 is instantly given grief by the others.

PARTY BOY #2
What are you stupid?

PARTY BOY #1
How was I supposed to know?

PARTY BOY #3
Looks like you've seen your last VIP room for a while.

CUT TO:

EXT. PREMIERE THEATRE - NIGHT

NICK is late but he appears wearing a tuxedo and looks good. He makes his way through the paparazzi and presents his pass to the SECURITY GUARD.

SECURITY GUARD
Sorry, no press inside

NICK
I’m here as Worley Scott’s guest. I should be on the list.

The SECURITY GUARD checks the list, finds his name.

SECURITY GUARD
Here you are. You’re going to need a different pass.
He hands NICK a different laminated pass. Nick puts it on and walks past the SECURITY GUARD and into the theatre.

CUT TO:

INT. PREMIERE THEATRE LOBBY - NIGHT

The lobby is emptying as people enter the main theatre to see the movie. He pauses surveying the area. He spots VANESSA talking to MELISSA. He walks over to say hello.

VANESSA
Nick, you clean up nice. Unfortunately the theatre's a little full now. You may have to join us in the balcony seats. Good thing you're dressed up or you may not have passed muster.

NICK
Thanks, I'm sorry I'm late. I ran in to a slight alarm clock problem.

VANESSA
Was the interview that tough? I heard there was some tension.

NICK
Yeah, well.

VANESSA
We'll see what we can do to ease that. Come on upstairs with us, we'll get you a good seat.

VANESSA heads for the stairs. MELISSA lags back and pulls NICK aside quickly so that VANESSA won't hear her.

MELISSA
At least you'll be someone to talk to. The balcony is usually full of the stuffy studio people. Sure they're all rich, but they're also all boring.

She walks away to catch up to VANESSA. NICK smiles and follows them.
INT. PREMIERE THEATRE BALCONY LOBBY - NIGHT

VANESSA and MELISSA head toward the door to the private balcony of the theatre. NICK is about 5 or 6 steps behind and notices WORLEY and MAX obviously in a quiet argument at the end of the balcony lobby. NICK pauses for a moment to watch. WORLEY's back is to him. MAX apparently has had enough and walks away, past NICK and down the stairs.

WORLEY watches him go and then spots NICK catching the entire ordeal. She looks at him and makes a face. She turns back to the wall obviously upset. NICK looks down and then steps up to the theatre balcony to follow MELISSA and VANESSA.

INT. HOTEL LOBBY - NIGHT

NICK steps in to the lobby still wearing his tuxedo. He goes to the counter to check for any messages.

NICK
Hi, I'm Nick Rye in 304. Are there any messages for me?

HOTEL CLERK
I'll check.

As he waits at the counter he turns to look at the hotel bar and can't help but notice WORLEY sitting at the bar. She is still wearing her gown from earlier. The HOTEL CLERK comes back.

HOTEL CLERK
Just one, A Mr. Grossman called (beat) Mr. Rye?

NICK doesn't take his eyes off of WORLEY.

NICK
Thanks.
NICK takes tentative steps to the bar, unsure of what his move should be.

CUT TO:

INT. HOTEL BAR - NIGHT

NICK enters the bar. It's a Saturday night and most people are out on the town. WORLEY sits at the far end of the bar with her head down focusing on a half-full drink. The BARTENDER is reading a folded newspaper at the other end. He gives NICK a look and then glances over at WORLEY. She's been here a little while. NICK walks over and sits down next to her. She doesn't acknowledge him.

NICK
This must be the most exclusive premiere party in Hollywood.

WORLEY
Yup, I'm just the toast of the town.

NICK
You didn't stay for the movie. What a shame.

WORLEY
You liked it?

NICK
No the movie was a shame.

WORLEY
Kick me when I'm down, huh?

NICK
You didn't let me finish. It was a shame that they waste a great actress on such a piece of crap. You made it watchable at least.

WORLEY takes her eyes of her drink for the first time and looks at him, all the past anger gone.

WORLEY
Thanks Nick. (beat) I noticed you caught the drama during the coming attractions.

NICK
Yeah, didn't look like you were too happy with Max.

WORLEY
And just the guy you want to see it, the reporter with the big story to write.

NICK
I don’t write that kind of stuff. The real you is so much more interesting.

WORLEY is taken aback again.

WORLEY
You are just full of charm tonight. Now I'm feeling bad about this morning.

NICK
Well it goes along with you feeling bad about tonight.

WORLEY pauses and looks at him.

WORLEY
I suddenly don't feel so bad.

NICK
It's probably the rum kicking in.

WORLEY
Have a drink with me.

NICK
Alright.

WORLEY motions to the BARTENDER who comes over.

WORLEY
Billy, a light beer for my friend Nick here. And can I get a fresh bay breeze?

BARTENDER
Yes maam.

The BARTENDER goes to get the drinks. WORLEY turns to NICK.

WORLEY
I'm gonna hit the ladies room, I'll be back. She hops of the stool still displaying the amazing dress from the premiere. NICK watches her go. The BARTENDER sets the drinks down and begins to walk away.

NICK
Excuse me.

The BARTENDER turns back to NICK.

BARTENDER
Yes sir.

NICK
How long has she been here?

BARTENDER
About an hour or so. She ordered a drink and has been sitting there without a word until you showed up.

NICK
How many has she had?

BARTENDER
She was still staring at the first. I don't think she really came in here to drink.

NICK
How do you know?

BARTENDER
Because young girls who want to get bombed find a better place to do it than here.

NICK thinks a second and then nods to the BARTENDER.

NICK
Thanks.
Sure thing.

Hey, how did the Yankees do?

They won. Cost me fifty bucks.

Never bet against a team with that high a payroll.

Now you tell me.

The BARTENDER walks back to the other end of the bar. WORLEY returns to her seat looking a little more awake. She has obviously fixed her make-up & hair a little.

So, what were you two talking about?

Your friend Billy The Bartender has a little bit of a gambling problem I think.

Really?

And he was dumb enough to be against the Yankees.

New York boys and their baseball.

So, what do you want to talk about?

Oh, I don't know. After the red carpet and this weekend I'm a little tired of being an interview subject.
We don't have to be on the record Worley. I'm a little concerned about you.

WORLEY
Oh, I'm okay. Just a very high pressure weekend and Max being Max didn't help me you know?

NICK
Well I don't know Max so I'm not sure what it means to be him or what he did to upset you. But I do know that you're not alone in feeling the pressure. I've seen legends have blow-outs over too much cream in their coffee. Having a boyfriend/girlfriend squabble is everyday life. It's not exclusive to Hollywood.

WORLEY
How do you do that?

NICK
Do what?

WORLEY
You apply perspective very well. You could probably sell that as a service out here.

NICK
Nah, most Hollywood-types don't want perspective. They like the fantasyland.

WORLEY
You really hate it that much?

NICK
Oh, some of it's okay. I just like it when a true actor, writer or director shows the world that you don't need all the surrounding stuff to make great art. The surrounding stuff is mostly people who can't live the dream so they get as close to someone else's as they can.
WORLEY
Kind of like a reporter, huh?

NICK
Now look who's using perspective.

WORLEY
Sorry, it was too easy.

NICK
I don't think I'm better than these people. But I do believe that I'm working towards something better. Something pure. Something real.

WORLEY
Idealism. Rare amongst the nearly 30. They haven't broken you yet huh?

NICK
Guess not. I hope they never do.

WORLEY raises her drink.

WORLEY
I'll drink to that.

They tap their glasses together.

CUT TO:

INT. HOTEL LOBBY - NIGHT

NICK and WORLEY are leaving the bar and headed for the elevators. They've had a few drinks and are loose but not obviously intoxicated. They pause at the elevators.

WORLEY
Nick, I'm sorry about last night and this morning. I'm not like that normally.

NICK
That's okay, I'm a stranger and the way Vanessa built me up I'm
sure you thought I was gonna ruin your career.

WORLEY
To tell you the truth, I requested you. Vanessa didn't want a real reporter writing about me. She was afraid my younger fans would think I was abandoning them and going serious.

NICK
Well, it’s quite a career risk.

WORLEY
I'm about to take a bigger one.

NICK
Really?

WORLEY steps up and kisses NICK. He is at first shocked and then matches her intensity. They end up backed against the wall as the elevator opens. A gentleman steps out and notices them. They stop and look at each other. NICK says nothing but has gone from happy to scared.

WORLEY
What?

NICK
I can't do this.

WORLEY
Do what?

NICK looks for something to say

NICK
Uh, this.

NICK walks away out of the hotel. WORLEY is left standing there. She calls after him once.

WORLEY
Nick?

CUT TO:

INT. HOTEL RESTAURANT - MORNING
NICK is finishing his breakfast and sipping coffee. The restaurant is partially full but not busy. It's a Sunday morning and those who aren't sleeping in are not too thrilled to be up this early. NICK looks a little ragged. The WAITRESS approaches.

WAITRESS
Anything else you need?

NICK looks at her as if he just fell out of a hypnotic state. He stumbles at first to answer.

NICK
Oh, I'm sorry. Just some more coffee please.

The WAITRESS begins to fill his cup.

WAITRESS
No problem dear, most of the Sunday morning customers can't form a sentence. I get grunts and hand signals mainly.

NICK smiles. The WAITRESS goes to leave.

WAITRESS (cont'd)
Give me a holler or a gesture yourself if you need anything else.

NICK
Thanks.

NICK takes a sip of the fresh coffee and his eye catches something. It's WORLEY entering the restaurant. She sees NICK and goes to his table.

WORLEY
Can I sit?

NICK has already gone from casual to tense.

NICK
Sure, good morning.

WORLEY sits.

WORLEY
Is it?
NICK
I guess. (beat) It's always sunny in L.A.

WORLEY
Enjoy it while you're here.

NICK looks at his watch.

NICK
That'll be about four more hours.

WORLEY turns from the idle chit-chat.

WORLEY
Nick, about last night...

NICK
Yeah, I'm sorry.

WORLEY
It kind of threw me when you took off like that.

NICK
Actually I'm sorry I kissed you. It wasn't right.

WORLEY
Nick, I kissed you.

NICK
Yeah, but I didn't stop you.

WORLEY
Why would you?

NICK
It's nothing to do with you personally. But all the circumstances prevent anything from happening.

WORLEY
Circumstances?

NICK
You know what I mean.

WORLEY pauses for a moment, thinking. She knows what he means.
WORLEY
You know, I do. But I don't care.

NICK
I do. (beat) I'm sorry I have some things I need to do before my flight.

NICK gets up. WORLEY rises to follow.

WORLEY
Well, I'll walk with you then.

NICK leaves a tip on the table and he walks with WORLEY out of the restaurant.

CUT TO:

INT. HOTEL LOBBY - MORNING

NICK hits the "Up" button when he and WORLEY reach the elevators. They are waiting for one to open.

WORLEY
So you're just leaving?

NICK
Yup, an afternoon flight with a connection in Dallas.

WORLEY
Ouch, times must be tight at Access Magazine.

NICK
That's why they need you on the cover.

WORLEY
You thought this was a shit assignment when you got it didn't you? You can tell me.

NICK
Yeah, I wasn't thrilled about it at the time.

WORLEY
And now?

NICK
I'll admit that I'm glad I came. You give me faith in the next generation of actors.

WORLEY is caught a little speechless by this. The elevator doors open and they get on.

CUT TO:

INT. HOTEL ELEVATOR - NIGHT

WORLEY hits her floor number (8). NICK is about to hit his.

WORLEY
Could you walk me to my room?

NICK pulls his hand back.

NICK
Okay.

The elevator door closes. And as soon as it's shut she leaps toward him kissing him. NICK doesn't pause and joins her with a matching passion. They go on for a few floors. The elevator opens on the 5th floor. They stop. An OLDER GENTLEMAN is there.

OLDER GENTLEMAN
Going down?

NICK is slightly out of breath.

NICK
Sorry, Up.

OLDER GENTLEMAN
Oh, okay. I must have hit the wrong button.

NICK and WORLEY smile and sit through the awkward silence until the doors close again. WORLEY attempts to re-engage but NICK stops her.

NICK
Worley, wait. (beat) I'm sorry but this can't happen.

WORLEY

Why not?

NICK

It's not right. You're young, I'm not. You live on the west coast; I'm a proud New Yorker. And I'm not a casual romance person.

WORLEY

Neither am I but you know you feel it. So do I.

NICK

I'm sorry, I can't.

At that the elevator doors open and standing in front of them is MAX. She is still looking at NICK.

MAX

Worley, there you are. I've been looking for you.

She turns to notice him for the first time. NICK stares at the floor. WORLEY looks at NICK.

WORLEY

Bad timing.

NICK

Maybe good timing.

WORLEY steps off the elevator but holds the door open. MAX watches her waiting for her to finish her conversation.

WORLEY

Well, have a good flight. I can't wait to read the article.

NICK

Yeah, I hope you like it.

WORLEY

I'm sure I will. (beat) You're the best. Take care of yourself.

NICK
Yeah, you too.

WORLEY lets go and the elevator doors close. She is left with MAX in the hallway.

MAX
So that's the big time reporter you were talking about. Didn't look like much.

WORLEY turns to MAX already missing NICK.

WORLEY
You wouldn't know anything about a real person.

MAX
What is that supposed to mean?

WORLEY
It means that...

WORLEY pauses suddenly realizing something.

WORLEY (cont'd)
You know. I'm not gonna waste any more time. Max, I don't love you. (beat) I don't even like you.

She steps in close and looks him directly in the eye. There is a touch of sadness and a touch of relief.

WORLEY (cont'd)
You are so shallow and (beat) fake. It's over Max. You make me feel bad. And I don't want to feel bad anymore. I'm sorry I didn't see it sooner.

MAX
If it's about Friday night I can explain.

WORLEY
It has nothing to do with Friday night. It's about you, who you are. Do you even know who you are?

MAX goes in to his Hollywood-cool mode.
MAX
I'm #6 on E's Young Hollywood list. Thanks to you I'll be #2 next year.

WORLEY
I guess you do know who you are. And I know what you are (beat) single. Goodbye Max.

WORLEY walks to her room. MAX shouts after her.

MAX
That's fine honey, I'll get me a new startlet. And you'll be the one wondering why you were so stupid. You'll see.

WORLEY doesn't even look back she opens her door and slams it behind her. MAX turns toward the elevator knowing he's messed up personally and professionally.

MAX
Shit.

CUT TO:

INT. ACCESS MAGAZINE PRINTING PRESS ROOM - DAY

We are seeing the production run of ACCESS MAGAZINE with WORLEY SCOTT on the front cover. The headline, "Weekend With Worley by Nick Rye" is in large print on the bottom of the cover.

CUT TO:

EXT. NEW YORK STREET - DAY

The magazines are being delivered to the newsstands.

CUT TO:

INT. ACCESS MAGAZINE OFFICE - DAY

Editor JOHN GROSSMAN is holding the issue in his hands like a proud father. He is surrounded by the staff in a
casual meeting taking up the main office area. NICK is behind JOHN leaning on a table.

    JOHN
    Best issue of the year right here
    boys and girls.

The staff joins with applause.

    JOHN
    Great job by everyone, but as
    expected the MVP award goes to our
    very own Nick Rye.

More applause as NICK smiles and puts his hand up casually. He is embarrassed by the recognition but appreciates it.

    JOHN
    Okay, in honor of Nick and his
    work style everybody can take the
    rest of the day off.

The staff cheers loudly. JOHN lets them enjoy it and then interrupts.

    JOHN (cont’d)
    What are you high? Get back to
    work.

They all grumble knowing it was too good to be true. NICK gives him a look letting him know he's really being a dick.

    JOHN
    Okay, take off after lunch. But
    don't expect it next time. And I
    want work done until noon people.
    We've got the next issue to work
    on.

The staff applauds again and heads back to their desks. JOHN turns to NICK looking for approval.

    NICK
    Boy, are you a softy.

    JOHN
    Well you gave me that look. I
    couldn't disappoint you.
NICK
What look was that. I'll need to remember that come raise time.

JOHN
Oh you want more money for hanging around with hot young stars?

NICK
It ain't easy.

JOHN
You bastard, come here.

JOHN grabs NICK around the neck and leads him back to his office. They enter.

CUT TO:

INT. JOHN'S OFFICE - DAY

JOHN and NICK enter smiling. JOHN is a proud father figure. NICK sits down on the couch in the lounge area. JOHN heads for the tiny refrigerator.

JOHN
Beer?

NICK
Sure. It's happy hour somewhere.

JOHN
Fuckin' A.

JOHN grabs two beers out of the fridge and joins NICK in the lounge area. He hands NICK a beer and sits in the single lounge chair. They both open the bottles and tap them together.

JOHN
To Worley Scott.

NICK
Okay, to Worley Scott.

They both take a drink. JOHN turns serious.

JOHN
So are you gonna tell me what's up with you?

NICK
What do you mean?

JOHN
Ever since you came back from L.A. you've been somewhere else. Not that I see you a lot but when I do you're never like this.

NICK
Just been re-evaluating things I guess. I figured it's just one of those turning-30 things people do.

JOHN
What are you a chick? You've been hanging out with those Hollywood-types too long.

NICK
Maybe.

JOHN
So who's next on your plate? I've got a list of requests which I'm sure will double after this issue.

NICK
John, I think I'm gonna take a break. I'm really gonna try to finish this book.

JOHN
Are you kidding me? I need you Nick.

NICK
Give the other guys a shot John. I'm not the only game in town.

JOHN
Yeah but everybody uses those guys. I'm proud to be the exclusive magazine of Nick Rye.

NICK
And you still will be in six months when I'm done with this book.

JOHN isn't happy with this.

NICK (cont'd)
Look, this issue will carry you a year by itself. I'll be back in half that time. I need this John. I need to finish something big, something larger than any one actor.

JOHN
Boy you are having a turning 30 complex. (beat) Okay Nick. If this is what you want I'm not gonna hold you back. But I don't want to hear you're writing for someone else.

NICK
I would never John. You know that.

They both pause and sit enjoying the beer. There is a silence between them and it's not uncomfortable.

JOHN
So what's the book about?

NICK
I have no idea.

John looks at him and breaks out in laughter. NICK joins him.

FADE TO:

INT. WORLEY'S HOUSE - AFTERNOON

WORLEY is sitting on the deck of her Hollywood house. She is reading the article. She pauses, puts the magazine down on her lap and lays her head back. She sighs and looks like she doesn’t know what to do.
EXT. NEW YORK CITY - FALL AFTERNOON

The city is in full fall swing. The streets are full with people in light jackets hustling from one place or another.

INT. NICK'S APARTMENT - AFTERNOON

NICK is seated at the desk working on his laptop. The area is littered with papers and notes. The radio plays in the background some oldies song. NICK finishes writing a passage and sits back to soak in what he has written. He then leans back and sighs seeming to be looking for answers from the ceiling.

There is a buzz on the intercom that interrupts his moment of thought. NICK rises and walks to the call box near the front door. He presses the "TALK" button and leans into the wall unit.

NICK
Yes?

ALLIE
Uncle Nick, it's Allie. Buzz me in.

NICK
Hey! Come on up.

NICK presses the door button to allow her in to the building. He moves to the door and pulls it ajar. He then goes to straighten up the desk a little for his company.

ALLIE enters slowly from the hallway and then moves in to the room.

ALLIE
Hey Uncle Nick.

NICK
What's happening kid?
He moves to her and hugs her.

ALLIE
I missed you. You can't take a break from that book to visit the suburbs?

NICK
I'm sorry. I just lost track of things these past couple weeks. I barely remembered to go grocery shopping last week. I have milk that's bound to become cheese any day now.

ALLIE takes off her jacket and sits down on the couch.
NICK sits in the lounger next to the couch.

ALLIE
Gross. I'll pass on any drinks.

NICK
I've got soda if you want some.

NICK starts to rise.

ALLIE
No. I'm okay.

NICK sits again.

NICK
So what brings you unaccompanied in to the city. Your Mom and Dad know you're here?

ALLIE
Yes! I'm not a delinquent.

NICK
How did you work that without any adult supervision? You're really too young to be coming here alone on the train.

ALLIE
I wasn't alone. And I drove in.

ALLIE pulls out her new driver's license. She beams with pride showing it off.
NICK
Wow, that's great. Let me see it.

ALLIE hands him the license. NICK examines it closely.

ALLIE
Read it and weep.

NICK
Well, as DMV pictures go, you did okay.

ALLIE
Ugh, I made them re-take it three times.

NICK hands it back to her and returns to their conversation.

NICK
What did you mean that you didn't come alone? Are you too embarrassed to bring your friends up to meet your uncle?

ALLIE
Oh, she's out in the hall. I wanted to make sure you were cool with it.

NICK
Are you kidding? Don't leave your friend out in the hallway. It's fine with me. I can't believe you didn't say anything when you came in.

NICK walks to the door to open the door. He opens and finds himself face to face with WORLEY. He is speechless. She looks at him for a second.

WORLEY
Surprise!

NICK still caught off guard.

NICK
I'll say.

NICK goes back to the den to address ALLIE leaving WORLEY at the door.
NICK
What are you doing?

ALLIE rises and lowers her voice.

ALLIE
Uncle Nick, she's hot for you.
Can you believe it? For you! I can see it, Aunt Worley.

NICK responds in an equally lowered voice.

NICK
Hey, slow down. First, this is unfair to sneak this in on me.
Second, what did she tell you?
Third. (beat) What's so unbelievable?

ALLIE
Hey, she called me. She got my info through her fan club. Oh, by the way. You may not want to leave a big star standing in your hallway like that. It's a little rude.

NICK not realizing calls to the door.

NICK
Worley. I'm sorry please come in.

WORLEY enters the apartment and surveys the scene. NICK and she meet eyes from across the room. It's definitely awkward.

WORLEY
How've you been?

NICK
Good. And you?

WORLEY
Good.

ALLIE interjects.

ALLIE
Wow. Is this how adults talk?
They both turn to ALLIE a little bothered by her comment. ALLIE raises her hands.

    ALLIE
    Sorry. I'll just go down to the corner and get a slice of pizza while you guys catch up.

    NICK
    Yeah, that might be a good idea.

ALLIE heads over to NICK.

    ALLIE
    Since you think it's such a good idea, can I have some money so I can actually buy a slice of pizza?

NICK looks at her and reaches for his wallet on the counter. He pulls out a twenty-dollar bill and hands it to her.

    NICK
    Make sure you order extra cheese. That place always skimps on that stuff.

    ALLIE
    Thanks Uncle Nick.

ALLIE heads to the door.

    ALLIE
    Good luck Worley.

WORLEY smiles at the teen's nonchalance.

    WORLEY
    Thanks.

ALLIE leaves the apartment and they're once again back at looking at each other. The silence is to point of being uncomfortable. NICK breaks it finally.

    NICK
    So, I'm guessing you want to talk to me. They have these things called phones you know.

    WORLEY
    Yeah. I really needed to see you.
NICK
Well, have a seat. Is there something wrong?

WORLEY loosens her jacket and sits where ALLIE was. NICK returns to his same seat.

WORLEY
No, nothing like that. Well. I broke up with Max.

NICK pauses.

NICK
Yeah, I saw that on the gossip page.

WORLEY laughs slightly breaking some tension.

WORLEY
Yeah, it made all the papers.

NICK
I'm sorry.

WORLEY
I'm not. He didn't love me. He loved Worley Scott, number two on young Hollywood's hot list. He didn't even know who I was.

NICK
I don't know what to say.

WORLEY
You know what's worse? (beat) You don't know me either. The interview? Sure it was more inside than most get, but where was I?

NICK
What do you mean?

WORLEY
Come on. Everybody else you interview gets the full treatment. You owe me. What did you see in me?
NICK is on the defensive. She's hit a nerve.

   NICK
   It was in the article

   WORLEY
   No it wasn't. And you know it.

NICK pauses.

   NICK
   You're right, it wasn't.

   WORLEY
   Why not?

   NICK
   I don't know what I saw. For once I couldn't read it. I couldn't read you, couldn't get inside. It scared me.

   WORLEY
   What scared you?

   NICK
   You.

   WORLEY
   Now I'm even more confused.

   NICK
   Me too.

NICK stands up and paces away from her.

   NICK (cont’d)
   I'm supposed to be the guy who finds stuff that no one else does. I'm supposed to see the inside stuff that the stars don't even know about themselves. I looked and looked but I couldn't see you. That's why I took a break. I think I've lost it.

WORLEY stands and walks to him.

   WORLEY
   I think you saw me. And you saw yourself. That's what scared you.
NICK
That's a theory. But it still doesn't help me.

WORLEY
I'm here for a week. Then I've got to go back to the show. You can try to see me again. (beat) I haven't been able to stop thinking about how we left things. (beat) Nick, I had to see your face. I've been stuck with that image of you as the elevator door closed.

NICK
There's no use in that. You're still too young for me and I'm too old for you.

WORLEY stands directly in front of him and speaks.

WORLEY
You know you could use some work on your research skills.

NICK pauses and looks her in the eye.

NICK
What do you mean?

WORLEY hands him a piece of paper.

NICK (cont’d)
It's a birth certificate. You know I don't usually go down to the hall of records for my stories.

WORLEY
Look at the date.

NICK reads, doing the math in his head.

NICK
This is wrong.

WORLEY
No, it's right. I'm not 21. I'm 25.
NICK is puzzled at this.

NICK
What? How?

WORLEY
My first agent when I started subtracted from my age to get me in to younger roles. I was home schooled so I never had to verify anything with school records. It just got too big to let the truth out.

NICK
Well, that's interesting. But how is that supposed to change things?

WORLEY
Well it kind of shoots your age argument out of the water. So what else is there?

NICK
I don't know.

NICK leans back on his desk. WORLEY is close and approaching more and more.

WORLEY
Why are you fighting me on this?
I know you feel it.

NICK
I did. (beat) I do.

NICK looks at her very seriously. She skips the conversation and kisses him. They embrace in an amazing movie kiss.

CUT TO:

INT. NICK'S APARTMENT HALLWAY - AFTERNOON

ALLIE never went for pizza. She is standing in the hallway trying to catch as much action as possible. The door is still slightly ajar. She leans her head in to see NICK and WORLEY's embrace.
ALLIE
(to herself)
Yes!
She steps back to the hall closing the door to where it was ajar and heads back down the hallway.

CUT TO:

INT. NICK'S APARTMENT - AFTERNOON

NICK and WORLEY stop their kissing and look at each other.

    NICK
    A whole week, huh?

    WORLEY
    Yup.

    NICK
    And then?

    WORLEY
    It's not like you couldn't come to L.A..

    NICK
    To Holly-weird?

    WORLEY
    Does it really matter where you write a book?

    NICK
    Can I get the Yankees out there?

WORLEY grins and looks him in the eye.

    WORLEY
    Shut up.

They kiss again.

FADE TO:

EXT. HOLLYWOOD PREMIERE GALA - LATE AFTERNOON
WORLEY steps out of a limousine on to the red carpet. She pauses and waits for NICK to emerge behind her. She smiles and takes his hand as they walk up the red carpet.

CUT TO:

EXT. TELEVISION REPRORT – LATE AFTERNOON

An ENTERTAINMENT REPORTER is doing a live report from the red carpet as WORLEY and NICK pass by. She pulls WORLEY in for an interview.

ENTERTAINMENT REPORTER
Worley! Can we talk to you?

WORLEY is gracious and steps up to the microphone.

WORLEY
Sure.

WORLEY pulls NICK in close to make sure he shares some camera time.

ENTERTAINMENT REPORTER
Worley, you’re blowing up! The show is a hit. Both of your movies are hits. How does it feel?

WORLEY
Oh, it feels great. It’s very satisfying that people enjoy what I do.

ENTERTAINMENT REPORTER
So it’s been three months since your very public break-up with Max Weber. Why did you decide to come to the premier of his movie?

WORLEY
Well, Max and I are still friends and I like to do what I can to support my friends.

ENTERTAINMENT REPORTER
And you’re here with your new man, writer Nick Rye. Must be quite an
adjustment dating a superstar eh Nick?

NICK pauses for a moment not expecting to be included in the interview.

NICK
Well, I can’t say I like the photographers outside the house all the time but Worley’s not a superstar to me, she’s just the woman I love.

WORLEY smiles, taken aback by NICK’s openness.

ENTERTAINMENT REPORTER
Awwww! How great is that. So Worley, what’s next?

WORLEY
Well, I’ve just finished a new movie called “Leftovers” and I’m looking forward to the two weeks off before we’re back to work on Season 3 of “Young Dreamers.”

ENTERTAINMENT REPORTER
And for you Nick.

NICK
I’m also looking forward to Worley having two weeks off.

They all enjoy a laugh at NICK’s joke.

NICK (cont’d)
And then I’ll be preparing for the release of my first book that’s coming out next month.

ENTERTAINMENT REPORTER
Guess you’ll have to get used to being interviewed instead of being the interviewer?

NICK
Yeah, Worley’s volunteered to help me with that.

WORLEY interjects.
WORLEY
Just a light round of twenty questions.

They all share a laugh.

ENTERTAINMENT REPORTER
Well, we’ll let you guys go in and enjoy the show. Thanks for stopping buy.

WORLEY
Thank you.

NICK
Yeah, thanks.

ENTERTAINMENT REPORTER
Worley Scott and Nick Rye. An uncommon couple in Hollywood but I’m thinking they’ve got a shot. I’m going to pass this back up to you in the studio.

CUT TO:

EXT. HOLLYWOOD PREMIERE GALA – LATE AFTERNOON

WORLEY and NICK have continued up the red carpet as the photographers flash away with their cameras. WORLEY pulls NICK aside.

WORLEY
Where did that come from?

NICK
What?

WORLEY
Making nice-nice with the entertainment press? What will your New York friends say about this?

NICK
My New York friends wouldn’t watch that show.

WORLEY gives him a suspicious look.
NICK (cont’d)
What? It’s your night, your rules.
Just wait until we get back to the
east coast.

WORLEY pulls him close.

WORLEY
Nick Rye. You’ve gone Hollywood
haven’t you?

NICK
Only for you Worley Scott, only
for you.

They kiss and the paparazzi is eating it up flashing
picture after picture that will fill magazines and
newspapers for the next few weeks.

FADE OUT:

THE END