

THE MANHATTAN MAN

Written by

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BLACK

ANDY (V.O.)
(whispers to himself)
Speak the speech, I pray you, as I
pronounced it trippingly on the
tongue. Trippingly, trippingly,
trippingly.

CASTING DIRECTOR 1 (V.O.)
Next!

SUPER (WHITE TEXT): "INTEGRITY IS CRUCIAL FOR SUCCESS. ONCE
YOU CAN FAKE IT, YOU'VE GOT IT MADE." - HENRY FORD

CUT TO:

INT. BROADWAY STAGE - WINGS - DAY

A silhouette of ANDY SLOAN, (31), 5'5", 145 lbs., inhales,
rolls his shoulders back to stand upright and enters the -

INT. BROADWAY - STAGE - CONTINUOUS

Andy gazes at the majestic space.

ANDY
(to himself)
Wow.

He has crooked teeth, wears GLASSES, speaks with a nasally
voice and alongside a natural slouch, his hairline recedes.
There's a humbleness about Andy, but he's no lady killer.

CASTING DIRECTOR 1 (O.S.)
Top of scene two.

Andy snaps into actor mode.

ANDY
"Speak the speech, I pray you, as I
pronounced it trippingly on the
tongue but if you mouth it as many
as your players do - "

CASTING DIRECTOR 1 (O.S.)
Thanks for coming in.

Andy takes a step forward towards the lip of the stage.

ANDY
Is that it?

CASTING DIRECTOR 1 (O.S.)
That's it.

INT. AROUND APARTMENT - MONTAGE

On the wall, a framed PHOTO of Andy (8), shows him playing the Tin Man in a school production of *The Wizard of Oz*.

On the refrigerator, an ARTICLE cutout features a photo of Andy (18), and reads "Andy Sloan Goes to Juilliard".

On a bookshelf, a PHOTO of Andy (25), shows him playing Vladimir on an off-Broadway production of *Waiting for Godot*.

INT. STUDIO OFFICE - DAY

Andy wears a SUIT with his hair slicked back. He struts.

ANDY
(English accent)
"It pains me very much to have to speak frankly to you, Lady Bracknell, about your nephew - "

CASTING DIRECTOR 2 (O.S.)
That's good. We'll be in touch.

ANDY
(normal voice)
If I may, could I do it over? The scene didn't feel just right.

CASTING DIRECTOR 2 (O.S.)
The scene was fine. We're just looking for someone different.

ANDY
So you won't be in contact then?

INT. AROUND APARTMENT - MONTAGE

A POLAROID shows Andy, (30), and BRIANNA BIRDSONG, (27), a vibrant woman holding each other close while at the beach. It reads, "Brianna - First Date"

A POLAROID of Brianna splashing water at the camera.

A POLAROID of Andy kissing Brianna at sunset.

EXT. TIME SQUARE - DAY

Brianna bicycles past PEOPLE along the sidewalk. She wears a BACKPACK, has a STAGE MANAGER'S HEADSET around her neck and balances a COFFEE CUP HOLDER in her hand.

RING, RING, RING!

BRIANNA
(to herself)
Yeah, yeah. I'm coming.

EXT. BROADWAY THEATER ENTRANCE - MOMENTS LATER

Brianna holds the phone to her ear with her shoulder while locking her bike to the RACK.

BRIANNA
(on phone)
Yes. I'm right out side the door.

Brianna grabs the coffee holder, runs to the entry and gazes at a carnival styled MARQUEE.

It reads, "THOMAS MCQUEEN - Meredith Willson's *THE MUSIC MAN* - EMILY COLFAX" and showcases the faces of THOMAS MCQUEEN, (40s), a square jawed heroic looking man on the right and on the left, EMILY COLFAX, (30s), an angelic looking woman.

Brianna smiles.

BRIANNA (CONT'D)
(to herself)
I love this place.
(on phone)
What? - No. I'm stepping in right -

The door flings open and hits Brianna! The coffee explodes onto Brianna. CARLA, (20s), a PA, rushes out of the theater.

BRIANNA (CONT'D)
OH!

Carla has a RADIO in her hand and points it at Brianna.

CARLA
He's an asshole! I'm out! Don't
ever call me again!

Carla looks at the marquee.

BRIANNA
Carla, what's this about?

Carla chunks her radio at the marquee and punches a hole through McQueen's face.

BRIANNA (CONT'D)

No!

KAUFMAN, (60s), an eccentrically dressed director, races out of the theater, noticing Brianna and spotting Carla.

Carla runs into the crowd.

Brianna picks up her phone and the coffee cups.

BRIANNA (CONT'D)

That's the third PA this week.

Kaufman looks at the marquee and pulls his hair.

KAUFMAN

Fuck!

He nears the door.

BRIANNA

He can't keep doing this, Sir.
Kaufman. You're the director.
Please, set McQueen straight.

Kaufman takes a coffee and heads toward the door.

KAUFMAN

Get another one, Brianna.

INT. REHERSAL STUDIO - NIGHT

Andy points a POCKET KNIFE at the STAGE MANAGER.

ANDY

"How dare you accuse me of having a
small nose!"

CASTING DIRECTOR 3 (O.S.)

Alright! That's good.

ANDY

Good?!

CASTING DIRECTOR 3 (O.S.)

Good as in, "no need to proceed."
We need it to be bigger is all.

ANDY
(yells line)
"How dare you accuse me of - !"

CASTING DIRECTOR 3 (O.S.)
I meant we need someone who's
taller.

ANDY
Oh.

INT. AROUND APARTMENT - MONTAGE

A PHOTO of Andy and Brianna standing in front of an apartment complex holding a key.

A PHOTO of Andy giving a bouquet to Brianna while she's a stage manager on Broadway.

A PHOTO of Brianna helping Andy with his lines at the park.

INT. OFF-BROADWAY STAGE - NIGHT

Andy wears a tanktop over his lanky body and sits in a chair with its back facing the audience.

ANDY
(New Orleans accent)
"Our supply-man down at the plant
has been going through Laurel for
years and he knows all about her
and everybody else in the town - "

LAUGHTER from the house.

CASTING DIRECTOR 4 (O.S.)
Kid, I don't know why your agent
booked you for this.

ANDY
(normal voice)
Would you like for me to read for
another part?

CASTING DIRECTOR 4 (O.S.)
Goodnight, kid.

Andy doesn't move from the chair.

INT. AGENT'S OFFICE - MOMENTS LATER

A faded banner unevenly hung reads, "DAVENPORT TALENT AGENCY - We bring out the best in you!"

MR. DAVENPORT, (50s), a short man wearing a suit with a CIGAR in his mouth pours two glasses of SCOTCH.

MR. DAVENPORT
Andy, my boy! What news on the Rialto?

Davenport gives Andy a scotch and clinks the glass.

ANDY
Um, sorry?

MR. DAVENPORT
How are the auditions going? Any leads?

ANDY
Wouldn't you know that, Mr. Davenport?

Davenport sits in his office CHAIR positioned higher than normal. He gestures for Andy to sit. He does and sinks into the cushion looking up at his agent.

MR. DAVENPORT
What seems to be the problem?

ANDY
I keep getting cut off. Every audition I go on which you set me up for, the casting director stops me in the middle of it.

MR. DAVENPORT
Interesting. What's their reasoning?

ANDY
They want someone different.

Davenport takes a puff of his cigar.

MR. DAVENPORT
Your last audition was for Streetcar, yes?

ANDY
Yeah.

MR. DAVENPORT
And after you read for Mitch, they
cut you off?

ANDY
No.

MR. DAVENPORT
No?

ANDY
I read for the lead.

Davenport puffs on his cigar.

MR. DAVENPORT
You read for Stanley?

ANDY
Yes sir.

MR. DAVENPORT
You received Stanley's lines?

ANDY
Uh, huh.

Davenport pulls out a FILE, reads it, and drinks the scotch
in one go.

MR. DAVENPORT
Andy, my boy, there's been a mix
up. It seems another actor of mine
who's also named Andy and around
your age, but looks like a leading
man has been getting your lines.

Andy thinks through this logic.

ANDY
So, all the auditions, I've been
going on which are for the lead
role are for this other Andy?

MR. DAVENPORT
That would be the case.

Andy peers at Davenport. *Are you kidding me!?*

ANDY
You've been setting me up to play
supporting characters?

MR. DAVENPORT
That, and/or the comedic relief.

ANDY
But I can play the lead. I've done
it before Off-Broadway.

Davenport bursts out into laughter thinking Andy is joking.

MR. DAVENPORT
My boy. You're a talented actor,
but you're no Brando.

ANDY
But I can be Brando. Tell me, who
do I need to be in order to get
that part?

MR. DAVENPORT
Andy.

ANDY
Yes?

MR. DAVENPORT
No, my boy. I'm answering your
question. You need to be you. If
you want to be the star, get
comfortable in your own skin.

Andy looks at his untouched scotch and sets it down.

EXT. TIME SQUARE - MOMENTS LATER

Andy bicycles amongst traffic while in a daze.

MR. DAVENPORT (V.O.)
You're a talented actor... Be
comfortable in your own skin...
You're no Brando...

HONK! Andy snaps back to reality, nears the rear bumper of a
TAXI and punches the brakes. He stops just in time.

ANDY
(to himself)
God damn it.

EMILY COLFAX, (30s), exits the taxi. She's the eighth wonder
of the world. Andy can't take his eyes off of her as she
walks over to the sidewalk.

Andy loses sight of her. He weaves between cars to get a better look.

Emily stops at an alleyway. A BLACK CAT walks out. She gives it something from her PURSE.

HONK! A CAR drives by nearly two inches from his front tire. He's right under the traffic LIGHT. He backs up and looks at the alleyway.

Emily is gone. Andy rides over.

EXT. ALLEYWAY - CONTINUOUS

Andy turns on the flashlight on his PHONE. It's a dead end.

ANDY
Where did she go?

MEOW. Andy looks down. The cat rubs its chin against his foot. *Strange.*

INT. APARTMENT - LIVING ROOM - LATER

The space is small. A single bedroom with a bath, and a tiny kitchen. Brianna pours a GLASS of wine while on the phone.

BRIANNA
(on phone)
No, no, his picture is literally next to the word, 'asshole' - I know! Why isn't he canceled yet? That's my question - No. Thanks for the suggestion, but it's got to be a dude. My next PA needs to be a guy. That way Thomas McQueen can't jeopardize anyone else's job.

Andy enters, sets his bike beside Brianna's bike against the wall and walks up behind her. He massages her shoulders.

BRIANNA (CONT'D)
(on phone)
He could - I agree... - Yeah, I'm still listening.

Andy kisses the back of her neck.

BRIANNA (CONT'D)
(on phone)
I'll call you back.

She hangs up, turns around and tosses the phone on the COUCH. Brianna plants her head on his shoulder. This is the only peace she gets during the day.

ANDY

Why do you smell like a cappuccino?

Brianna grunts.

ANDY (CONT'D)

Bad day at the theater?

BRIANNA

Put in a movie.

MOMENTS LATER

On the TV screen, the film, *The Nutty Professor* (1963) plays. We see the character of Kelp drink a batch of chemicals in his laboratory.

Andy sits on the couch and combs his fingers through Brianna's hair as she sits on the floor right below him.

BRIANNA

I don't get this movie.

ANDY

What don't you get?

BRIANNA

It's about a self-conscious chemist who actually believes he must transform himself into a debonair dick in order to sleep with the girl of his dreams, right?

ANDY

Basically.

BRIANNA

Why does he feel the need to alter himself when she already loves him for who he is.

Andy keeps combing her hair.

ANDY

After this movie came out, girls from all over wrote love letters to both characters, the chemist and the dick. Take a guess on which character received more letters.

BRIANNA
The chemist?

ANDY
The debonair dick.

BRIANNA
Well, I'd write the chemist.

On the screen, we see the character of Kelp transforming into Buddy Love as he makes a mess of the laboratory.

BRIANNA (CONT'D)
How did your audition go?

Andy stops combing her hair. Brianna notices this, turns, and sees his glum look. She stands and touches his face.

BRIANNA (CONT'D)
Andy Sloan. You are the most gifted actor I've ever seen.

ANDY
I don't look it though.

She sits on the couch beside him.

BRIANNA
You don't need to look it, Andy!
You don't need them. I've said this a thousand times. Broadway is a place where real actors go to die. They do a little song and dance, and that's it. You're an actor, Andy. When you get up on that stage I'm convinced you're someone else because you have the freedom to do it. Whereas on Broadway... you're whatever they want you to be.

ANDY
At least they die at the top of their game.

She gets in close.

BRIANNA
Someday, the right person will see what I see in you and when that time comes, I'll be right there in the front row.

Andy gives her a slight smile.

BRIANNA (CONT'D)
You can sing, you can dance...

ANDY
I can act.

BRIANNA
Well, you being a triple threat is
still up for debate.

Andy attacks her with tickling. She squirms, falls on the couch and they roll onto the floor. LAUGHTER follows kisses.

She kisses him and stops to think. He continues kissing her.

BRIANNA (CONT'D)
If it's really what you want, I can
get you on.

ANDY
I already am.

BRIANNA
Not like that! You're such a guy. I
mean I can get you on Broadway.

Andy stops kissing her and raises his head.

ANDY
By getting the director coffee?

She gives him a look. *Well... yeah, actually.*

BRIANNA
Something happened at work. I know
it's not your field, but I need
someone I can trust.

ANDY
Are you asking me to PA for you?

BRIANNA
It's how Sondheim got his start.

ANDY
Really?

BRIANNA
No. But it made you consider it.

Andy attacks her with tickling again.

BRIANNA (CONT'D)
It's only temporary until I can
find someone permanent.

He holds her and thinks.

ANDY
What time do we have to get up?

BRIANNA
So you'll do it?

ANDY
It's how Sondheim started out.

She kisses him. Andy pulls off her shirt.

BRIANNA
Andy, we have to get up so early.

He moves down and kisses her neck.

BRIANNA (CONT'D)
Okay, not that early.

On the screen, we see the character of Buddy Love singing,
"Old Black Magic" to a beautiful blond woman by the piano.

ANDY (O.S.)
(sings along with film)
"Old black magic that you weave so
well. Those icy fingers up and down
my spine. The same old witchcraft
when your eyes meet mine..."

FADE TO BLACK:

INT. APARTMENT - BEDROOM - DAY

Two bodies are spread out on a messed up bed. They're both in
a deep sleep. An ALARM CLOCK goes off. It reads, "5:00 A.M."

Andy's head pops out from the covers.

ANDY
Speak the speech I - !

He looks at the clock, grunts and turns it off. His head hits
the pillow again.

Brianna jumps out of bed, kisses Andy and hops to the
kitchen. Clearly a morning person.

BRIANNA
First day! I'll make coffee!

Andy grunts and doesn't move.

INT. KITCHEN - CONTINUOUS

Brianna hums the song, '76 Trombones' and places the TEA POT on the stove. As the water heats up, she stuffs her BACKPACK with items such as a TUNA SANDWICH, CRACKERS and APPLES.

INT. THEATER - WINGS / STAGE / HOUSE - LATER

Brianna wears a HEADSET, carries a BINDER and a COFFEE CUP while scooting past STAGEHANDS wheeling out a RAILROAD CAR.

BRIANNA
(on headset)
Everyone needs to be in place for the last tech rehearsal. Previews begin tomorrow. Five minutes till show. Break-a-leg!

She steps off the stage, nears Kaufman already sitting in the house and hands him the coffee. She sits beside him.

KAUFMAN
Get McQueen out here.

Brianna pushes the button of her headset.

INT. BACKSTAGE / MCQUEEN'S DRESSING ROOM - CONTINUOUS

Andy wears a HEADSET and walks down the hall.

BRIANNA (V.O.)
Go for Andy.

ANDY
(on headset)
Go ahead.

BRIANNA
(on headset)
Find McQueen and tell him to report to Kaufman before we begin.

ANDY
(on headset)
Heard.

He knocks on McQueen's dressing room door.

ANDY (CONT'D)
Mr. McQueen?

No response. Andy knocks again and opens the door.

It's empty. Andy closes the door, scratches his head, walks down the hall to the wardrobe room. Knocks and enters.

INT. WARDROBE - CONTINUOUS

ACTORS dressed in pleated pants and straw hats are inspected by the COSTUME DESIGNER, (60s).

ANDY
Anyone seen McQueen?

WARDROBE
He should be in the wings.

ANDY
Thank you. Five minutes everyone.

ACTORS
Heard.

INT. HOUSE / ORCHESTRA PIT / STAGE - CONTINUOUS

The house lights dim down and the stage lights come up.

KAUFMAN
(to Brianna)
Did your new guy find McQueen yet?

BRIANNA
I think he's still looking.

KAUFMAN
Remind me to talk to McQueen after rehearsal.

BRIANNA
Heard and thank you.

MUSICIANS gear up their instruments and play, 'Rock Island'.

There are seven actors on stage sitting in movable CHAIRS. One chair is empty. The opening scene starts.

ACTOR 1
CASH FOR THE MERCHANDISE, CASH FOR
THE BUTTON HOOKS -

ACTOR 2
CASH FOR THE COTTON GOODS, CASH FOR
THE HARD GOODS -

INT. WINGS - CONTINUOUS

Andy pulls a curtain back and finds Thomas McQueen sleeping. He's in full costume. A SUITCASE lies at his feet which reads, "Prof. Harold Hill" and a STRAW HAT covers his face. Andy lifts the hat.

ANDY
Mr. McQueen?

McQueen rolls over to reveal a BOTTLE. He belches. Andy covers his nose. McQueen sits up.

MCQUEEN
Baby girl, I told you to call me,
"Harold". How else am I supposed to
play this part?

ANDY
Well, you could always act.

McQueen opens his eyes and sees Andy. He stands, falls over and takes Andy down with him.

INT. HOUSE / WINGS - CONTINUOUS

Brianna pulls out the tuna sandwich.

KAUFMAN
Why isn't McQueen on stage?

Brianna puts her dinner away and clicks the headset.

BRIANNA
(on headset)
Andy, did you find McQueen?

Andy gets out from underneath McQueen and clicks his radio.

ANDY
(on headset)
You know, I don't blame your last
PA for quitting.

BRIANNA
(on headset)
Oh, good. Send him out!

Andy nudges him with his foot.

ANDY
(on headset)
He's drunk.

BRIANNA
(on headset)
Just get him out here!

ANDY
(on headset)
Heard.

As difficult as it is, Andy gets McQueen up on his feet.

ANDY (CONT'D)
I'm sorry about this.

Andy slaps the shit out of McQueen. McQueen wakes up.

ANDY (CONT'D)
You're needed on stage... McQueen.

INT. STAGE / HOUSE - CONTINUOUS

The song continues and Kaufman is fuming.

ANDY (O.S.)
I said I was sorry!

Andy runs across the stage interrupting the song. His headset falls off.

McQueen chases Andy, grabs him, and punches him in the mouth.

Andy cries in pain.

Kaufman jumps out of his seat and nears the stage.

KAUFMAN
Where the fuck have you been?

McQueen drops Andy and turns to Kaufman.

MCQUEEN
This bitch won't call me Harold!

Kaufman climbs up on the stage, sees Andy's bloody mouth.

KAUFMAN
Get out of here, kid!

Andy rushes off into the wings.

An actor secretly pulls out his PHONE and presses record.

KAUFMAN (CONT'D)
Are you drunk, McQueen?

MCQUEEN
You too?

McQueen nears Kaufman at the apron.

KAUFMAN
What are you going on about?

Points at Kaufman.

MCQUEEN
How many times do I have to tell
you?

Points at Brianna.

MCQUEEN (CONT'D)
You.

Points at the LIGHTING TECHNICIAN on the catwalk.

MCQUEEN (CONT'D)
I've told you fucking twice.

McQueen faces the actors, stumbles back and nears the lip of the stage.

MCQUEEN (CONT'D)
And said to the rest of you, ever
since we started this shit show to
call me - !

KAUFMAN
McQueen, stop this right -

McQueen roars while throwing his fists to the sky.

MCQUEEN
I AM HAAAAAAAAAAAAAARR -

Kaufman runs up to McQueen with his arms out. McQueen falls into the orchestra pit.

MCQUEEN (CONT'D)

- AAAW!

DONG!

Kaufman walks to the apron and looks down.

KAUFMAN

McQueen? You okay?

INT. ORCHESTRA PIT - CONTINUOUS

McQueen is twisted up in the XYLOPHONE. He shoots the bird at Kaufman.

INT. STAGE / HOUSE - CONTINUOUS

KAUFMAN

(to Brianna)

Call an ambulance.

He turns around to the actors all staring at him.

The actor filming the scene quickly hides his phone.

KAUFMAN (CONT'D)

Fuck me.

Kaufman hurries off the stage.

ACTOR 1

Is he dead?

ACTOR 2

Does McQueen have an understudy?

ACTOR 3

Can I audition for the lead?

STAGE HAND 2

Kaufman pushed McQueen!

BRIANNA

Everyone! I know we have a ton of questions, but just go home and we will call you with further details!

She races after Kaufman.

The entire theatre explodes with questions.

The actor pulls out his phone and fiddles with it.

CLOSE - Phone screen. The video is posted on YouTube.

Emily walks out on the stage and all goes quiet.

She looks down at the pit.

ACTOR 1 (O.S.)
What will she do now?

ACTOR 2 (O.S.)
No leading man, no love interest.

STAGE HAND 1 (O.S.)
We're out of a job now.

Emily looks concerned. She drops her SHEET MUSIC and exits.

INT. OFFICE - MOMENTS LATER

Kaufman flings PAPERS out of a DESK drawer. He finds a SMALL BOTTLE of whiskey, twists the cap off and downs it.

Brianna enters on her phone.

BRIANNA
(on phone)
We are 1681 Broadway - Yes the theater - Yes, The Music Man!
Please hurry!

Kaufman sinks to the floor.

KAUFMAN
What the fuck happened out there?

DING, DING! Brianna checks her phone.

CLOSE - A video online appears to show Kaufman running at McQueen with his arms extended out pushing him into the pit.

KAUFMAN (CONT'D)
Brianna?

She sits.

BRIANNA
Why didn't you talk to him when I asked you to?

EXT. THEATER - BACK DOOR / ALLEYWAY - MOMENTS LATER

The cast and crew exit.

ACTOR 1

Can you talk to your cousin about me for that other job?

STAGE HAND 1

I've already started submitting my resume on LinkedIn.

ACTOR 2

Anyone want to get a drink?

INT. BATHROOM - MOMENTS LATER

Andy looks at himself in the mirror. He spits out blood and finds he's missing a tooth. He winces.

ANDY

(to himself)

No, no, no, no, no!

He puts his hand in the sink to try and find his tooth.

ANDY (CONT'D)

Where is it?

INT. OFFICE - CONTINUOUS

KAUFMAN

We have to recast.

BRIANNA

Recast? We're going to get sued!

KAUFMAN

There's signage, Spotify advertisements, elementary schools are coming here on field trips...

BRIANNA

Just postpone the show, Sir Kaufman!

Kaufman looks at her.

KAUFMAN

If you're not going to be helpful...

Kaufman pushes Brianna out of the office. She drops her phone. The door is slammed shut and locked.

She bangs on it.

BRIANNA (O.S.)
Open the door, Kaufman!

INT. THEATER - LOBBY - MOMENTS LATER

PARAMEDICS carry McQueen on a stretcher. He squirms.

PARAMEDIC
Mr. McQueen, please don't move. We
have to get you to the ambulance
and don't want to break anything
else along the way.

MCQUEEN
It's Harold.

Brianna runs down and they see each other. He points at her.

MCQUEEN (CONT'D)
I'll be back for you and your
little boss too.

She stands strong until McQueen is out of the building.
Brianna sinks on the floor and puts her face in her hands.

INT. STAGE / WINGS - CONTINUOUS

Andy looks at the stage floor.

ANDY
(to himself)
Where the hell is my tooth?

Emily enters from the wings, sees Andy and stops. She steps
back into the dark and watches.

Andy walks up to the apron and sees Emily's sheet music.

He reads it, looks around and sings. He's pretty good... even
with a missing tooth.

ANDY (CONT'D)
GOODNIGHT, MY SOMEONE. GOODNIGHT,
MY LOVE. SLEEP TIGHT, MY SOMEONE.
SLEEP TIGHT, MY LOVE. OUR STAR IS
SHINING, IT'S BRIGHTEST LIGHT. FOR
GOODNIGHT, MY LOVE, FOR GOODNIGHT.

Andy looks at the sheet, breathes and -

EMILY (O.S.)
 SWEET DREAMS BE YOURS, DEAR, IF
 DREAMS THERE BE.

He turns to find Emily sashaying from the wings towards him.
 Andy is star struck.

EMILY (CONT'D)
 SWEET DREAMS TO CARRY YOU CLOSE TO
 ME.

She gestures for him to take the next line.

ANDY
 I WISH THEY MAY AND I WISH THEY
 MIGHT, NOW GOODNIGHT, MY SOMEONE,
 GOODNIGHT.

INT. THEATER - LOBBY - CONTINUOUS

Brianna hears the song, opens the doors and enters the -

INT. HOUSE / STAGE - CONTINUOUS

She sees Andy singing on the stage. This lifts her spirits.

ANDY (O.S.)
 -- HEART WHEN LOVERS ARE PARTED
 THEY SAY...

Brianna walks down the aisle towards the stage.

EMILY
 BUT I MUST DEPEND ON A WISH AND A
 STAR AS LONG AS MY HEART DOESN'T
 KNOW WHO YOU ARE.

Brianna stops walking.

EMILY (CONT'D)
 SWEET DREAMS BE YOURS, DEAR, IF
 DREAMS THERE BE. SWEET DREAMS TO
 CARRY YOU CLOSE TO ME.

ANDY & EMILY
 I WISH THEY MAY AND I WISH THEY
 MIGHT. NOW GOODNIGHT, MY SOMEONE,
 GOODNIGHT.

A moment of silence is shared. Emily touches Andy's chin with
 her finger and glides it down to his Adam's apple.

EMILY
You have some good pipes, pumpkin.

ANDY
Thank you.

She circles him like a vulture. Sizes him up.

EMILY
You could play the lead.

Andy nervously laughs.

ANDY
I don't - They'd never go for it.

EMILY
What makes you say that?

ANDY
Look at me.

Emily faces him head on.

EMILY
I am.

Andy gulps.

EMILY (CONT'D)
Without a leading man, this show
will bite the dust. Everyone one
loses their job, and you'll ask
yourself, "Why didn't I?"

ANDY
Why didn't I, what?

EMILY
Follow me.

She sashays into the wings.

Brianna clicks her headset.

BRIANNA
(on headset)
Andy?

It's no use. Brianna sees Andy smiling.

BRIANNA (CONT'D)
(to herself)
Don't go.

Andy drops the sheet music, turns and goes into the wings.
Brianna stands there stunned.

EXT. THEATER - BACK DOOR - MOMENTS LATER

Andy is on his phone. It goes to voicemail.

BRIANNA (V.O.)
Hi, you've got Brianna! Leave a
message and I'll get back to you.

BEEP.

ANDY
(on phone)
Hey, I guess you're busy... uh,
look I'll be in late tonight, okay?
Don't wait up. Something's
happening and -

Emily comes out of the back door. Andy holds it open. She's
wearing a short cocktail dress.

ANDY (CONT'D)
(on phone)
Call you back.

Andy hangs up, keeps holding the door.

EMILY
You coming, pumpkin?

ANDY
Ms. Colfax, do you know Bri -?

She leans into him. Andy gulps.

EMILY
I thought you wanted the lead?

Andy keeps the door open.

ANDY
I do, but...

EMILY
Now or never.

INT. THEATER - WINGS / BACKSTAGE - MOMENTS LATER

Brianna runs through the theater.

BRIANNA

Andy!

She finds the back door closed. She opens it and walks out.

EXT. THEATER ENTRANCE - CONTINUOUS

The marquee is lit up. Brianna walks down to the bike rack and finds both her and Andy's bicycle still locked.

Down the street, she sees Andy enter a TAXI. It drives off.

Brianna stares at Emily Colfax's face.

EXT. TIME SQUARE - STREET - MOMENTS LATER

The taxi glides down and stops randomly near a curb. The door opens and both Andy and Emily exit. He looks around.

ANDY

Where are we?

Emily turns and walks straight into a dark alleyway.

ANDY (CONT'D)

I don't think that's really safe.

Andy grunts and follows.

EXT. ALLEYWAY - CONTINUOUS

Andy catches up with Emily and can't stop staring at her.

EMILY

Like the view?

He looks away.

ANDY

Where exactly are we going?

EMILY

You'll see, pumpkin.

Andy checks his phone. No calls from Brianna.

Emily stops.

EMILY (CONT'D)

We're here.

Andy looks around and nervously laughs.

ANDY
And where's that?

MEOW. A black cat rubs itself against Andy's leg.

Emily pulls out a small paper wrapped PACKAGE from her purse and hands it to Andy.

ANDY (CONT'D)
What's this?

EMILY
An offering.

Andy unties the string to find a FISH. He looks at Emily.

ANDY
So, you just carry fish with you?

She gestures to the cat. Andy sets it down.

The cat bites down and runs off with the fish.

ANDY (CONT'D)
(to Emily)
Now what?

Rumbling occurs. The brick wall shakes, the stones move, rotate and shift to open a pathway. MIST rolls out.

Andy stands there with his jaw dropped.

Emily walks by him, pushes his jaw up and enters the pathway.

Andy quickly follows behind. The bricks move, rotate and shift back into a wall.

INT. DARK PASSAGE - CONTINUOUS

Andy walks through a tunnel full of smoke.

ANDY
Ms. Colfax?

MEOW! Andy yells.

The cat walks through the curtains. Andy follows and sees -

INT. OLD BLACK MAGIC - CONTINUOUS

The establishment is lit with neon blue and pink. The walls are covered with PHOTOS of celebrities from the time of Charlie Chaplin to Joe Biden.

The shelves are filled with antique books.

Velvet stools line a glass bar and lit candles float freely in the air right below a mirror covered ceiling.

As for the PEOPLE, everyone is dressed to the nines. Couples who are on the brink of making love are glued to oddly shaped couches, others clink cocktail glasses and others gather at abstract shaped tables. The jazz band rocks out.

Everyone stops what they are doing and look at Andy. The room goes silent.

EMILY

Took you long enough.

Emily takes Andy by the hand and pulls him over to sit at the bar. The room goes back to normal. She studies his face.

EMILY (CONT'D)

Oh, I love that look. Johnny had the same expression when I introduced him to Old Black Magic.

ANDY

Johnny?

EMILY

Depp.

ANDY

He comes here?

EMILY

Genie has all sorts of regulars, pumpkin. Many even fly in just to see her.

Andy laughs.

ANDY

Genie. What, like one from a bottle?!

Emily looks at him without emotion.

ANDY (CONT'D)

No way.

Emily gestures to GENIE, (70s), a woman behind the bar wearing a red buttoned VEST over top a white dress shirt with rolled up sleeves and a slew of gold rings and bracelets. We never see her from the waist down. She seems to float.

EMILY

McQueen frequents this place too.

Andy shoots a look of intrigue at her.

TRUMP (O.S.)

Another round of Green Dragon No.
2, Genie!

Emily and Andy look over to see DONALD TRUMP sitting amongst the four top members of the REPUBLICAN CABINET.

ANDY

That's - !

EMILY

A regular.

They all throw their glasses in the air.

ANDY

Where?

EMILY

Wait for it.

All the glasses land on the bar.

Genie waves her hands, the bar comes a live and a circus of bouncing glasses, spinning bottles, juggling ice and spirits of fruit commence. The table bends into a slope and all the new cocktails slide down.

The cat darts in-between the legs of DANCERS, jumps onto a bookshelf and accidentally knocks over a POTION. It pours on a GENTLEMAN going in for a kiss and transforms him into a frog. The woman rolls her eyes.

The cat lunges at the ledge of the bar. In doing so, it morphs into a BUTLER, (70s), with a small tray.

The bar flicks the cocktails in the air, the butler catches each drink perfectly without looking up and walks over to the group.

Andy takes off his glasses and rubs his eyes.

ANDY

That can't be -

A flash of light hits them.

Andy opens his eyes and sees spots.

Genie lowers an antique CAMERA from her face.

(Genie's *Italicized* dialogue is spoken in a thick CAJUN Accent)

GENIE

So, Genie can do for you, huh?

Genie leans in and examines Andy's face.

EMILY

Genie, this is a local pumpkin.

GENIE

Aw! Manhattan man!

EMILY

And talented I might add.

Emily toys with his hair.

GENIE

(to Emily)

This. Un Actor! Don't look it.

EMILY

Well, that's why we're here.

Andy looks at Emily. *What do you mean by that?*

GENIE

Manhattan man know them rules?

ANDY

Rules?

Emily models her hand as she moves it within the light.

EMILY

We'll have two of your magic
Manhattans. On the rocks with a
flaming orange twist. And oh, do
add a maraschino cherry.

(to Andy)

You'll die for her maraschinos.

Genie snaps her fingers and the bar comes alive again as it produces their drinks.

Andy jumps and watches. He notices Emily's skirt rise a bit as she crosses her legs. She lifts his chin.

EMILY (CONT'D)
Genie's cocktails are a bit
different than your normal spirits.

Genie puts on a magical show. Andy is mesmerized.

ANDY
You can say that again!

EMILY
Everyone is a Cinderella.

ANDY
Sorry?

EMILY
No one wants to be who they are
because it's that very person who
gets in the way of obtaining what
they want.

Emily turns Andy to view KEVIN HART telling a joke to a group of people. They all die of laughter.

EMILY (CONT'D)
His wish is to be admired. So when
he drinks, he becomes someone who
makes others laugh.

Emily turns Andy to BILLIE EILISH putting a CIGARETTE between her lips. MEN from all around suddenly hold out lit MATCHES.

EMILY (CONT'D)
Her wish is to be accepted. Through
Genie, she becomes irresistible.

The cat walks down the bar with a LOWBALL GLASS floating just above its tail.

Emily turns Andy to her.

EMILY (CONT'D)
And when you drink, you'll become
whatever you wish to be.

Andy looks at Genie sliding a LOWBALL GLASS to Emily. They both stare at him. The cat gets the glass to Andy and jumps in his lap. Andy pets the cat and chuckles.

GENIE
*Whatcha give Genie to make all them
 dreams come true, hum?*

The cat bites his finger. Breaks the skin. Andy jumps.

ANDY
 Son of a - !

Genie grabs Andy's hand and puts ice on his finger. A drop of blood hits the bar.

GENIE
That do.

Genie lets go of Andy. The bleeding has stopped. In fact, there's not even a bite mark!

ANDY
 How did?

Emily hands Andy the glass and picks up her own. Clink.

EMILY
 Trick is to drink it in one go.

Andy looks at the cocktail.

ANDY
 When you say, "become," you
 actually mean "believe," right?

GENIE
What you want?

ANDY
 I don't -

GENIE
What you want!?

ANDY
 The lead.

EMILY
 What was that?

ANDY
 The lead!

REGULARS
 Say again?

ANDY
I want the LEAD!

Andy drinks the cocktail in one go, chokes on it, but continues drinking.

EVERYONE IN BAR
The Manhattan Man!

Emily sets her drink down, takes out the COCKTAIL PICK piercing the BLACK CHERRY, pricks her finger, smears a bit of blood on the bar.

Andy finishes his drink and puts it on the bar.

The drink hits Andy hard. The room distorts as the neon lights melt down the walls.

ANDY
I don't feel so good.

EMILY
Oh, almost forgot. You'll turn back into a pumpkin this time tomorrow with a slight headache, but you'll be a star.

All the voices, the music and Genie's laugh mix together.

Lights flash, the room spins, and Andy falls out of the seat.

CUT TO:

INT. DARK PASSAGE - UNKNOWN

Andy, completely sober finds himself standing back in the entrance with the curtains. MEOW. Andy jumps.

ANDY
What?

The cat walks through the curtains and Andy sees something different. He walks through and sees a -

INT. MAZE - UNKNOWN

Smoke and FUN MIRRORS are lit with neon light fading from green to red and back again.

ANDY
Emily?

The cat sits and looks up at Andy. He checks his pockets.

ANDY (CONT'D)
I don't have anything.

The cat stretches and trots down the hall.

ANDY (CONT'D)
Wait!

Andy follows the cat. He runs through the maze, loses the cat, sees it, runs another way and loses it again. He's lost.

HAROLD/ANDY (O.S.)
Whippersnapper.

Andy turns to the deep voice and finds the only STANDARD MIRROR within the maze. Andy sees himself in the mirror, but certain things are different.

In the mirror is who we will come to know as HAROLD/ANDY, (31) who's 6'3" and 170 lbs., with broad shoulders and a clean shaven jaw. He has a head full of black hair, perfect teeth and wears a slim cut suit. He is Andy, just improved.

Andy moves in a bit closer. Harold/Andy frowns and moves in a bit closer. Andy steps forward, reaches out. Harold/Andy mimics Andy. They touch the glass at the same time. Nothing happens.

Andy lets out a sighing laugh and looks at his surroundings.

HAROLD/ANDY (CONT'D)
Abracadabra.

Andy sees Harold/Andy's hand rotate over his hand. His fingers move through the glass and clamp down over Andy's hand bending it backwards.

ANDY
Let go! Help!

Harold/Andy pulls Andy through the glass that now behaves like gel. Andy pulls back, fights, but finds it pointless.

Andy screams as he is pulled through the mirror.

The cat lands on the floor and licks it's paw.

FADE TO BLACK:

INT. LIVING ROOM - DAY

The two bikes lie against the wall. A half empty open WINE BOTTLE and a used GLASS rests on the coffee table.

Brianna's hand hangs off the couch. Her WRIST WATCH reads, "4:59 A.M." It turns to "5:00" and the alarm clock in the bedroom goes off!

Brianna lies face down on the couch. Wakes up and hurries to enter the -

INT. BEDROOM - CONTINUOUS

Feet hang off the end of the bed. A body rests on Andy's side all covered up.

BRIANNA

Where were you last night?

No response. Just a shifting of the body under the covers.

BRIANNA (CONT'D)

Got your message. "Something's happening." So, what exactly happened, Andy?

She listens. Nothing.

BRIANNA (CONT'D)

Will you at least turn off the alarm!?

No response. Brianna huffs and walks off.

INT. BEDROOM - CONTINUOUS

A muscular arm comes out of the covers and turns off the alarm.

The body shifts and slides out from the covers. It rises and sits on Brianna's side of the bed. The man's back is chiseled and has broad shoulders. HAROLD/ANDY stretches his arms out, stands and walks into the -

INT. BATHROOM - CONTINUOUS

The lights flick on. Harold/Andy turns on the sink and washes his face. The hands lower and Harold/Andy sees his reflection in the mirror! He frowns, rubs his eyes and sees his reflection again.

HAROLD/ANDY

Dear God!

Harold/Andy pulls his hair back. Terror shifts into interest as he flexes his torso.

Harold/Andy comes close to the mirror and examines his face. He stretches his lips, smiles and touches his perfectly straight teeth. His tooth is no longer missing.

HAROLD/ANDY (CONT'D)

(to himself)

She wasn't kidding.

Harold/Andy looks down. Raises his eye brow, stretches the band of his boxers.

KNOCK, KNOCK. He lets them go with a snap.

BRIANNA (O.S.)

Hey, if you're not going to take a shower, I'd like to jump in.

HAROLD/ANDY

We could most certainly hose off at the same time, Ms. Birdsong!

Harold/Andy covers his mouth for his voice has deepened and his diction has changed.

HAROLD/ANDY (CONT'D)

(to himself)

"Ms. Birdsong?"

INT. BEDROOM - CONTINUOUS

BRIANNA

(to herself)

Birdsong?

Brianna touches the door.

BRIANNA (CONT'D)

You okay Andy?

HAROLD/ANDY (O.S.)

I'm going to come out in a natural state and need for you to keep a cool head, will you do that for me?

BRIANNA

Why are you talking like that?

HAROLD/ANDY
 Promise me you will keep cool!

BRIANNA
 Just tell me if you slept with her,
 Andy.

The door flings open. Brianna is frozen.

HAROLD/ANDY
 Ms. Birdsong?

Brianna runs out of the room. Harold/Andy chases her.

BRIANNA (O.S.)
 Andy!

HAROLD/ANDY
 It's no one but me!

INT. LIVING ROOM - CONTINUOUS

Brianna runs around the couch and picks up the empty wine bottle. She holds it up ready and willing to use it.

BRIANNA
 What have you done with Andy!?

Harold/Andy steps over the couch. Brianna pushes him over and he lands on top of the bikes. He doesn't get up.

HAROLD/ANDY (O.S.)
 I am Andy.

Brianna stands there for a moment and walks around.

Harold/Andy rolls over grunting in pain.

HAROLD/ANDY (CONT'D)
 You miss led me to believe the
 legendary Sondheim emerged as a
 production assistant.

BRIANNA
 Andy?

Harold/Andy stands and puts his hands on this hips.

BRIANNA (CONT'D)
 Holy - You look...

She looks at him and touches his chest.

BRIANNA (CONT'D)
Like McQueen.

Harold/Andy chuckles and scratches his head.

HAROLD/ANDY
What can I say? If the shoe fits.

BRIANNA
What exactly happened between you
and Ms. Colfax last night?

Harold/Andy sucks air in-between his teeth.

HAROLD/ANDY
Before we go further, for clarity's
sake, everything I did was to help
you keep your job.

INT. OFFICE - LATER

Kaufman is asleep in the desk chair. His desk phone rings. He wakes and answers.

KAUFMAN
(on phone)
Kaufman here. - He's doing what? -
For the last fucking time, I did
not push him - I did not!

Kaufman slams the phone on the receiver. RING, RING, RING.

KAUFMAN (CONT'D)
What is it!? - You can't do that! -
Do have any idea how many tickets
we've already sold? - What do you
mean there's a line? Doors don't
open until tomorrow.

He heads toward the window. CRACK. Looks down and picks up
Brianna's phone.

SHOUTING.

Kaufman nears the window and sees a CROWD at the entrance.

KAUFMAN (CONT'D)
(on phone)
Let me call you back - Yes, she
knows - I know Colfax is the one
who brought in McQueen. I have to
find her and see if she has someone
else in mind. I will call you back!

Kaufman drops the phone and runs toward the door. He flings it open and finds Emily standing there, radiant as always.

KAUFMAN (CONT'D)
Speak of the devil.

EMILY
Close, but no cigar.

She leans against the doorframe.

EMILY (CONT'D)
We need to talk, darling.

EXT. SIDEWALK / THEATER ENTRANCE - MOMENTS LATER

Brianna and Harold/Andy ride their bikes. He wears a hoodie, shorts and a Yankees baseball cap. They see the crowd shouting and banging on the theater doors.

HAROLD/ANDY
Through the rear, I do presume?

She walks off.

INT. BACKSTAGE - CONTINUOUS

Kaufman walks down the hall with Emily.

KAUFMAN
You sure he's the real deal?
Because I've got backers up my ass,
grandmas want refunds and I just
got off the phone with McQueen's
lawyer.

EMILY
I brought you McQueen didn't I?

KAUFMAN
True.

EMILY
Speaking of, how is our Prince
Charming?

KAUFMAN
Suing me. Since when has the
theater not been toxic? Fucking
actors. Sorry.

EMILY

It's fine.

Emily checks her watch.

EMILY (CONT'D)

I wouldn't worry too much. By
midday your Prince Charming will be
but a distant memory.

Kaufman stops and faces her.

KAUFMAN

What's that supposed to mean?

EMILY

He's a one-hit wonder, darling.

She looks down the hall...

EMILY (CONT'D)

Speaking of.

Brianna and Harold/Andy enter on the other side.

EMILY (CONT'D)

Pumpkin!

Harold/Andy perks up and races towards her.

BRIANNA

Pumpkin?

Kaufman meets up with Brianna and hands over her phone.

KAUFMAN

I have an idea, but I need your
help.

Brianna looks over at Harold/Andy talking to Emily.

BRIANNA

Why do I immediately hate it?

EXT. THEATER ENTRANCE - LATER

Kaufman unlocks the glass door and walks out into the crowd.

A KID holding his MOTHER'S hand points.

KID

McQueen Killer!

REPORTERS swarm Kaufman with microphones, cameras and questions.

REPORTER 1
Will you step down as director?

REPORTER 2
Is McQueen returning to the show?

REPORTER 3
Are you going to recast his role?

KAUFMAN
At this time -

CROWD PERSON 1
He was a saint! How dare you push him!

CROWD PERSON 2
I want my money back, now!

CROWD PERSON 3
Me too!

The crowd goes at Kaufman.

INT. WARDROBE ROOM - CONTINUOUS

Brianna ties a knot in Harold/Andy's dress shoes and Emily ties a knot in his bowtie.

BRIANNA
Done!

EMILY
Done.

From behind, Harold/Andy puts on his straw hat.

HAROLD/ANDY
And done.

EXT. THEATER ENTRANCE - CONTINUOUS

Kaufman is getting pulled left and right by the crowd.

KAUFMAN
(to himself)
Any day now...

From the sky, the 'Prof. Harold Hill' suitcase lands right in the middle of the people.

Everyone stops and looks up.

Harold/Andy wearing a pinstriped suit stands on top of the marquee just above McQueen's hole punched face.

HAROLD/ANDY

Excuse me!

CROWD PERSON 4

Who's that?

CROWD PERSON 5

That's McQueen!

KAUFMAN

He's at the hospital.

KID

Shut it! What are you pulling here?

Harold/Andy grabs the downspout, slides, and jumps and lands in a superhero pose right beside a member of the crowd.

HAROLD/ANDY

Are you Mr. Dunlop?

CROWD PERSON 7

No.

HAROLD/ANDY

Well either you're closing your eyes to a situation you do not wish to acknowledge or you are not aware of the caliber of disaster indicated by the presence of a pool table in your community!

CROWD PERSON 8 frowns.

CROWD PERSON 9

On First Street?

Harold/Andy grabs a member of the crowd.

HAROLD/ANDY

Well, ya got trouble my friend!

Harold/Andy rotates and slides to CROWD PERSON 11.

HAROLD/ANDY (CONT'D)
 RIGHT HERE, I SAY, TROUBLE RIGHT IN
 RIVER CITY.

Kaufman smiles as Harold/Andy puts his arm around CROWD
 PERSON 12. They don't have a clue on what's going on... yet.

HAROLD/ANDY (CONT'D)
 Why sure, I'm a billiard player.
 Certainly, mighty proud I say, I'm
 always mighty proud to say it. I
 consider that the hours I spend
 with a cue in my hand are golden.

Piano keys are struck giving the song energy. Harold/Andy
 jumps over to a STREET MUSICIAN with an electric PIANO.

PEOPLE stick their heads out of apartment windows.

HAROLD/ANDY (CONT'D)
 Help you cultivate horse sense and
 a cool head and a keen eye. Did you
 ever take and try to find an iron-
 clad leave for yourself from a
 three-rail billiard shot?

Harold/Andy climbs a taxi and stands on its roof. The REPORTER
 raises the camera to record.

HAROLD/ANDY (CONT'D)
 But just as I say, it takes
 judgement, brains and maturity to
 score in a balkline game. I say
 that any boob can take and shove a
 ball in a pocket and I call that
 sloth the first big step on the
 road to the depths of deg-ra-day!

INT. WARDROBE ROOM - CONTINUOUS

Emily nears the door.

BRIANNA
 Turn him back.

Brianna keeps a safe distance. Emily sashays to her.

EMILY
 He spoke about you.

BRIANNA
 And?

EMILY

And it was very brief. I guess he was distracted.

Emily turns to the door. Brianna grabs her arm.

BRIANNA

Turn him back.

EMILY

Couldn't even if I wanted to, sweetie.

Emily puts her hand on Brianna's grip.

EXT. THEATER ENTRANCE - DAY

Harold/Andy does a flip off the car's roof!

HAROLD/ANDY

You got one, two, three, four,
five, six pockets in a table.
Pockets that mark the difference
between a gentleman and a bum. With
a capital "B" and that rhymes with
"P" and that stands for pool!

From the street, apartment windows open up and other instruments join in on the song such as a TRUMPET, A SAXOPHONE and a VIOLIN.

INT. WARDROBE ROOM - CONTINUOUS

She pulls Brianna in close.

EMILY

You must be the step-mother.

Emily toys with Brianna's hair.

EMILY (CONT'D)

I always feel sorry for her.

EXT. THEATER ENTRANCE - CONTINUOUS

Harold/Andy dances, tosses his hat up in the air and -

INT. WARDROBE ROOM - CONTINUOUS

Emily moves her hand down Brianna's neck.

EMILY

Cinderella's step-mother locks her in a tower not out of hate, but out of fear. Without her, the step-mother's life is meaningless. See, you've always known of Andy's potential, but never helped him pursue it.

BRIANNA

That's not true.

EMILY

You get off on him needing you.

BRIANNA

No!

EMILY

And you're afraid you'll disappear when he finally finds himself.

Brianna tears up.

EMILY (CONT'D)

I did what you wouldn't, sweetie.

Emily pulls Brianna's ear to her mouth.

EMILY (CONT'D)

I made a man out of him.

Brianna slaps the crap out of Emily. Emily lunges at Brianna. Grabs her by the neck and lifts Brianna up effortlessly. Brianna's feet kick as she struggles to breathe.

EMILY (CONT'D)

Don't fret. Our leading man will become your little boy toy later tonight. But something tells me he's not going to be Andy for very long.

BRIANNA

Why - Andy?

EMILY

It's called, "The Music Man" for a reason.

Emily releases Brianna. She hits the floor and coughs.

BRIANNA

What are you?

Brianna looks down at her.

EMILY

I'm a actress who will not miss her
cue, sweetie.

INT. STAGE - NIGHT

The hat floats in the air, falls and is caught by Harold/Andy now standing on a platform which holds an AMERICAN FLAG gleaming from blue and green STAGE LIGHTS.

A storefront window STAGE PROP sits on stage right. It reads, "Billiards".

Harold/Andy jumps off the platform to be level with the actors who are all in full costume. The lights quickly shift from moody to a bright yellow and pink. Harold/Andy runs around shaking his hands in the air. Actors follow him as they sing and dance.

ACTORS

OH WE GOT TROUBLE!

HAROLD/ANDY

Right here in River City!

ACTORS

RIGHT HERE IN RIVER CITY!

HAROLD/ANDY

With a capital "T" and that rhymes
with "P" and that stands for pool!

INT. ORCHESTRA PIT - CONTINUOUS

The MUSICIANS dance in their seats as they play their instruments. This is the most fun they've had all rehearsal.

INT. HOUSE - CONTINUOUS

Kaufman stands in the back looking at a full house. BUZZ, BUZZ, BUZZ. He pulls out his phone and it reads, "Hospital".

ACTORS (O.S.)

WE'VE SURELY GOT TROUBLE!

Kaufman steps out of the house.

INT. WINGS / STAGE - CONTINUOUS

Emily wears a Marion Paroo dress and smiles while watching Harold/Andy sing.

Brianna on the other side wearing a HEADSET watches Harold/Andy with a look of concern.

Harold/Andy nears the audience. The lights go moody.

HAROLD/ANDY

Mothers of River City, heed that
warning before it's too late. Watch
for the tell-tale signs of
corruption the minute your son
leaves the house.

EXT. THEATER ENTRANCE - CONTINUOUS

Kaufman steps outside. People walk by, normal New York night. He pulls out a CIGARETTE and lights up.

A GUY walks up to him wearing a shoulder bag.

GUY

Are you Charles Kaufman?

KAUFMAN

Who wants to know?

Guy just looks at him.

KAUFMAN (CONT'D)

Yes.

Guy pulls out a stack of PAPER from his bag and hands it to Kaufman.

GUY

From the estate of Thomas McQueen,
you are served.

KAUFMAN

Fuck me. I'm not taking it.

Guy tries to hand it over.

KAUFMAN (CONT'D)

I'm trying to run a show here.

Guy lets go of the stack, walks off and paper flies everywhere!

ACTORS (V.O.)
OH WE GOT TROUBLE!

INT. STAGE / HOUSE - CONTINUOUS

The stage lights turn bright and colorful. Harold/Andy jumps onto the platform.

HAROLD/ANDY (O.S.)
With a capital "T" and that rhymes
with "P" and that stands for pool!

ACTORS (O.S.)
THAT STANDS FOR POOL!

Harold/Andy interacts with the actors.

HAROLD/ANDY
With a "T"!

ACTORS
WITH A CAPITAL "T"!

HAROLD/ANDY
Gotta rhyme it with "P"!

ACTORS
GOTTA RHYME IT WITH "P"!

Grand finale! Lights shift, dancers finish their bits and everyone ends in their final pose with hands up and smiles.

HAROLD/ANDY (O.S.)
AND THAT STANDS FOR POOL!

ACTORS (O.S.)
AND THAT STANDS FOR POOL!

Song ends. Dead silence. And then... A ROARING ovation.

Harold/Andy gestures for the actors to bow. They do.

Actors gesture for Emily. She walks out. The crowd cheers for her as she bows.

Emily gestures to Harold/Andy.

The audience goes nuts as he steps into the center. He grabs the bill of his hat, takes his bow and remains bent over. The roar of the people is like a drug.

He rises up and smiles. A tooth is missing.

Emily sees this and signals the stage hands.

The curtains falls.

People rise out of their seats as the house lights dim up.

VOICE (V.O.)

Ladies and gentlemen, there will be
a brief fifteen minute
intermission.

The instrumental version of '76 Trombones' plays over the speakers as people head to the lobby.

INT. WINGS - CONTINUOUS

Emily pulls Harold/Andy over into the wings.

HAROLD/ANDY

Well this is unexpected, Ms.
Colfax. Fortunately, I'm well
equipped for the unexpected.

Brianna spots this and nears them.

Harold/Andy frowns and touches his temples.

HAROLD/ANDY (CONT'D)

Heavens to betsy.

EMILY

Sharp pain, pumpkin?

Harold/Andy bends down.

HAROLD/ANDY

Like a shark's tooth plunging
inward. Oh!

Emily nods and looks around.

EMILY

Do you need water?

HAROLD/ANDY

Oh, lord yes, Ms. Colfax. Please.

He looks up at her squinting his eyes.

EMILY

Get to Old Black Magic.

HAROLD/ANDY
 (Andy's voice)
 Why?

Harold/Andy covers his mouth with his other hand and finds he is missing a tooth. He winces.

EMILY
 You only had one drink.

HAROLD/ANDY
 (Andy's voice)
 Which lasts for a whole day!

EMILY
 It's been a day, pumpkin.

Harold/Andy takes out his POCKET WATCH.

HAROLD/ANDY
 (Andy's voice)
 I still have a few hours!

EMILY
 It's magic. Not science.

Harold/Andy frantically looks around.

HAROLD/ANDY
 (Andy's voice)
 There's still a whole second act!

Harold/Andy leans over and holds his stomach.

HAROLD/ANDY (CONT'D)
 (Andy's voice)
 Get me to Genie.

EMILY
 I'd love to pumpkin, but they're setting up my scene.

He looks over to see stage hands setting up the library scene with shelves, desks and all the other actors take their places. Emily nears her spot.

EMILY (CONT'D)
 It's intermission. You've got fifteen minutes, pumpkin. Run!

Harold/Andy gags, but nothing comes up. He runs -

INT. BACKSTAGE - CONTINUOUS

Harold/Andy trips and smashes into the wall.

He looks over to find one of his shoes still knotted in the doorway. His other foot shrinks in size which loosens the other shoe.

Harold/Andy gets up and runs down the hall.

Brianna follows close behind.

EXT. THEATER - BACK DOOR - CONTINUOUS

Harold/Andy bursts through the door to find a few actors smoking. They see him coming and are thrilled.

ACTOR 1

Hey, great job out there!

Harold/Andy stumbles passed them and pushes one aside to track down the alleyway. One of his legs shrinks causing him to limp.

ACTOR 2

Diva.

The door opens. It's Brianna. She takes off her headset and hands it to one of the actors.

BRIANNA

Back in five.

ACTOR 1

Heard.

She runs down the alleyway.

EXT. THEATER ENTRANCE - MOMENTS LATER

Kaufman is picking up all the papers. He stands with them in his hands, turns and Harold/Andy runs right into him scattering them back into the air.

Kaufman falls, lifts up and turns.

KAUFMAN

Get a job, man!

Kaufman goes back at picking up the paper.

Brianna runs from around the corner, trips over Kaufman, but recovers. Kaufman just lies there.

A PASSERBY lays a FIVE DOLLAR BILL on his chest.

EXT. TIME SQUARE / STREET - CONTINUOUS

Harold/Andy nears the BIKE RACK, twists the dial of the LOCK, his hands shake and shrink. He gets the lock off, pulls his BIKE out and pedals into traffic. HONK!

Brianna makes it to the rack and sees him in the street.

BRIANNA

Andy, stop!

Harold/Andy peddles as fast as he can. He swerves in-between cars and goes through a RED LIGHT.

A CAR just misses him, but swerves and hits another CAR! Harold/Andy doesn't even notice.

HAROLD/ANDY

(Andy's voice)

Old Black Magic. Old Black Magic.

Old Black Magic.

DRIVER

Asshole!

Brianna puts in the last digit of her LOCK, hops on her BIKE and tears down the street.

Harold/Andy's arms shake and shrink. His suit looks like a deflated balloon flapping in the wind.

Brianna glides through the traffic collision. People are yelling at each other while horns honk and lights flash.

Harold/Andy grunts, shields the oncoming lights with his hand and shakes his head.

Streetlights pass by BUZZING a little louder than the last.

Brianna is stopped by a line of crossing PEDESTRIANS. She loses sight of Harold/Andy and pushes through the people.

BRIANNA

Move! Sorry! Out of the way!

EXT. FOUR-WAY INTERSECTION / STREET - CONTINUOUS

Harold/Andy turns a corner and tracks up a hill with a headwind blowing him back. His hair is pulled out revealing his original receding hairline.

HAROLD/ANDY
(Andy's voice)
Almost there. Almost there!

His vision goes vertigo and turns blurry.

Brianna comes up to a four-way intersection and looks left and right. She spots Harold/Andy going up the hill.

She shifts the gears and tackles the hill.

Harold/Andy clenches his stomach while still pedaling. He is exhausted. He makes it to the top and barfs all over himself.

Brianna trudges up the hill nearing her target.

Harold/Andy's vision comes back, sees the alleyway down the street and rides on.

BRIANNA
No!

Harold/Andy picks up speed coasting down the hill while making a beeline for the alleyway.

Brianna marks the top of the hill and sees Harold/Andy speeding down in the middle of the street.

Harold/Andy passes one intersection without hesitation, then another and another. He leans right to turn and BAM!

A CAR, trying to catch the light, blindsides Harold/Andy.

He goes over the windshield, topples over the roof and rolls over the trunk.

BRIANNA (CONT'D)
Andy!

She races down to him.

Harold/Andy lays there on the street bleeding out. The scene is lit up by the car's red break lights.

He raises his torn up face which has more of Andy's slim features and peers at the alleyway.

The car speeds off crushing his bike along the way.

Andy struggles, but manages to crawl to the -

EXT. SIDEWALK - CONTINUOUS

Andy reaches the alleyway. A moment of bliss.

ANDY

Genie...

MEOW. Defeat runs through him as the cat prances out of the dark.

ANDY (CONT'D)

I don't have anything.

The cat rubs against Andy's face leaving behind cat hair.

Andy rests his face on the cement and cries.

BRIANNA (O.S.)

Andy?

Andy turns his head and sees Brianna standing over him. He smiles with a missing tooth.

Brianna gets on her knees and turns him over on his back.

BRIANNA (CONT'D)

I'm going to call an ambulance.
Just hold on. It's going to be
okay.

Andy gestures with his broken fingers for her to come closer.

She does.

ANDY

Cat.

BRIANNA

I don't understand. Don't talk,
just -

ANDY

Offer... CAT.

He points at her backpack.

Brianna thinks she understands, but is still very confused.

BRIANNA

Cat?

The cat runs out of the alleyway towards her. It rubs against her arm.

ANDY

Offer.

BRIANNA

Offer?

Andy does everything he can do to nod. Brianna nods too.

She opens her backpack, digs and pulls out her tuna sandwich.

The cat perks up.

Brianna sees Andy breathing heavily. She pops the lid, sets it down for the cat and watches it eat.

BRIANNA (CONT'D)

Now what?

The cat runs back into the dark.

The sound of BRICKS shift and mist rolls out of the alleyway.

Brianna stands and peers at the dark passage. Andy coughs.

Andy raises his hand towards her. She just stares at him choking on his own blood.

ANDY

In.

EXT. MANHATTAN - NIGHT

Establishing shot of buildings. Empire, One World, Flatiron.

Street signs glisten from the lights of the oncoming cars.

People listening to street performers. Some are on a date and the rest go about their normal lives.

EXT. THEATER ENTRANCE - NIGHT

The marquee is lit up with yellow and red. An image of Harold/Andy's heroic face is now there.

INT. OLD BLACK MAGIC - NIGHT

Regulars converse, dancers dance and the band plays on.

Brianna enters dragging Andy by the shoulders.

BRIANNA
Someone help me!

All the regulars lean over to see what's going on.

REGULAR 1
Who's that?

REGULAR 2
A newbie, it seems.

REGULAR 3
Genie will take care of him.

She sets Andy down and looks around at the people.

BRIANNA
Anyone?

They all go back to their drinks and conversation.

Andy struggles to breathe. Brianna goes down and cups her hands around his face.

BRIANNA (CONT'D)
It's going to be okay. I'm going to go find help.

Andy grabs her sleeve.

ANDY
I - I -

BRIANNA
I know. I love you too.

Andy shakes his head.

ANDY
I need - a - a drink.

Brianna looks at him oddly.

The pictures rattle against the wall.

Genie appears through a ball of fire and stands over Andy. She makes a funny dance, jumps on her toes and spits.

Andy sinks through the floor. Brianna frantically scratches at the tile.

BRIANNA
 (to Genie)
 Where'd he go?

Genie glides behind the bar. She makes Andy's cocktail.

GENIE
*Manhattan man didn't go nor leave,
 missy. But who comes back, it be up
 to you.*

Brianna watches all the items and ingredients that go into a manhattan cocktail jump onto the bar and behave as if they are alive. The ice skates on the table, the whiskey bottle wobbles and the picks swordfight.

BRIANNA
 What is this place?

GENIE
*Come, sit. Let Genie do for you.
 What ya like, hmm? Dry Vesper,
 Screwdriver, oh no, A Short Trip to
 Hell!*

BRIANNA
 I'm fine.

GENIE
*Fine, ha! Don't make Genie laugh.
 Bad thing when Genie laugh.*

BRIANNA
 Is he coming back?

GENIE
*We cover that, sweetie. Now Pick
 poison.*

BRIANNA
 Bring him back!

The band stops playing and looks at Brianna. Everyone stands.

GENIE
*Why ya yell at Genie, hum? Ya want
 him back... Sit.*

Brianna sits. Genie gives the 'okay' sign. Everyone resumes.

BRIANNA
 I followed him here.

GENIE
Manhattan man.

BRIANNA
 Why do you keep calling him that?
 His name is Andy.

GENIE
Uhhmm, no. No more.

BRIANNA
 No more?

Genie takes a PHOTO from the wall and hands it to Brianna.

Brianna looks at it.

CLOSE - it's an image of an empty bar stool.

GENIE
Tilt.

Brianna tilts the photo left and an image of Andy appears.

BRIANNA
 What the hell?

GENIE
Tilt again, sweetie.

She tilts it to the right and sees Andy fade into an image of Harold/Andy sitting on the stool.

Brianna looks at Genie and sees all the other photos on the wall.

She runs around the bar, nears the wall and picks up a photo. It's of Princess Diana.

She tilts it and finds Diana fading into a young woman. She drops the photo and grabs another.

Steve Jobs. Tilt. An unknown geek. Drop.

David Bowie. Tilt. Some punk kid. Drop.

She sees another photo, steps in close and sees McQueen.

Genie's hand holding Andy's COCKTAIL comes out of the wall towards Brianna following the rest of her.

GENIE (CONT'D)
Drink, sweetie. Ya feel betta.

Brianna knocks it out of Genie's hand causing it to spill on the floor. The glass shatters.

Brianna runs.

The jazz band really kicks it into gear!

BRIANNA

Andy!?

She bumps into an OLD MAN who spills his drink. He turns around to revile his half melted face. He drops to the floor and licks up the cocktail.

Brianna with pure terror, jolts, finds a blockade of people and jumps on the bar table.

BRIANNA (CONT'D)

Andy!

The bar comes alive and spits spirits at her.

She lunges towards the door, but gets attacked by the cat. She screams as it scratches, bites and pierces her leg with it's nails.

Brianna kicks it off, but is then grabbed by a plethora of discolored hands.

She screams, struggles and fights, but stops.

Brianna finds the room which once was full of beautiful people is now full of contorted looking fragmented and mindless creatures wearing black tie.

They lift her up by each ligament and pull.

BRIANNA (CONT'D)

Stop!

The sound a frog croaks and the bodies stop pulling on her.

Brianna breathes deeply as she is terrified.

Genie parts through the creatures as she glides towards Brianna.

BRIANNA (CONT'D)

Please don't hurt me. Just give me
Andy back and we won't come back.

Genie shifts Brianna upright to meet her eye to eye.

GENIE

*Look around, sweetie. Do you see
Cinderella?*

Brianna glances at a grumbling creature who looks like he's dissolving into sand.

BRIANNA

No.

GENIE

*No? Look. Look again and find each
one of Genie's regulars happy now.
They all Cinderella.*

Genie glides over to a regular who is all twisted up.

GENIE (CONT'D)

*She couldn't get a man. Thought she
was ugly. Then one day, she met
Emily, was brought to Genie and she
become beautiful. Now she loved by
all men... even when she doesn't
want love.*

A tear comes to Genie's eye. She sees another one with a RAT burrowing out of his head.

GENIE (CONT'D)

*He not happy at job. Thought he was
dumb. Ran into Emily, came to Genie
and he become captain of industry!
He fight off five lawsuits at once.*

Genie pops his back, the rat falls out and tries to crawl back inside the head. She sees another, glides to a skeleton-like creature with drool pouring out of it's mouth.

GENIE (CONT'D)

*And this... This my favorite. They
not happy. Couldn't stand. Too fat.
Met Emily and Genie made them
skinny. They become sick each time
they think of food.*

BRIANNA

You're the devil.

GENIE

*No! Genie fairy god mother! Genie
wants the world to be Cinderella.
All desire happiness and when
everyone get what they want...*

(MORE)

GENIE (CONT'D)

Emily will free Genie with last wish.

BRIANNA

So, this is what you've turned Andy into?

Genie spreads her arms out to her flock.

GENIE

Manhattan man a regular now.

A drop of BLOOD floats up from the floor and hovers past Brianna's face. She looks at the floor.

A puddle of blood bubbles in between the tiles.

Brianna struggles to be released, but it's no use.

BRIANNA

Let me go! Give Andy back to me!

All the pieces of the shattered glass come together as the liquid, ice and cherries seep back into it.

Genie holds the manhattan cocktail again and gestures it to Brianna.

GENIE

Only one way.

BRIANNA

But he won't be the same.

GENIE

You see. Manhattan man happy.

Brianna looks at the creatures as Genie laughs.

EXT. THEATER ENTRANCE - NIGHT

A TAXI punches its breaks near the curb.

Harold/Andy jumps out of the taxi.

BRIANNA (O.S.)

Andy, wait!

Harold/Andy turns to see Brianna getting out of the car.

HAROLD/ANDY

I can't miss my cue.

BRIANNA

You don't understand what's going to happen to you. Don't choose to be this - it isn't you.

HAROLD/ANDY

Yes it is! This is me now.

He points to the marquee. An image of his face is installed in replace of McQueen's image.

BRIANNA

Please don't this. Don't go through those doors.

Emily opens the front door of the theater and peers at Brianna. Her eyes wander to Harold/Andy.

EMILY

One minute to curtain, pumpkin.

Harold/Andy turns to the door. Brianna grabs and kisses him.

BRIANNA

Come back to me.

HAROLD/ANDY

Brianna.

Harold/Andy pulls her off of him.

HAROLD/ANDY (CONT'D)

My name is Harold.

The lights lining the marquee's ceiling flash on and off.

Harold/Andy turns and follows Emily into the theater.

Emily closes the door.

Brianna peers up at the marquee looking at Harold/Andy's face. She moves over to the side featuring Emily.

Brianna removes the RADIO from her belt, chunks it and punches a hole right in the middle of Emily's image.

BRIANNA

Fuck this.