

THE PLAYER (1992) BEATSHEET 01.20.10

beated by Erik LeDrew

1. A painting depicting a movie set. A slate reads "The Player". We hear the buzz of a movie set O.S. Someone calls action, CAMERA dollies back and out of an office. This scene is shot in a continuous take, and we move around the back lot of a motion picture studio. We meet two of the principle players: GRIFFIN MILL, a development executive; WALTER STUCKEL, head of studio security, who is discussing continuous-take tracking shots like in "Touch of Evil". The camera moves into a meeting Griffin holds with a screenwriter on making "The Graduate 2". CAMERA continues and we meet BONNIE SHEROW, a fellow executive at the studio. As she walks across the lot, a mail-room clerk is hit by a golf cart and she goes to help him pick up mail. CAMERA pushes in on a stack of mail, on top of which is a "Hollywood" postcard someone has modified to read "Your HOLLYWOOD is dead". CAMERA moves on to follow a hotshot driving a Porsche as he stops to make a pass on a woman. CAMERA continues on to follow a tour group, which passes under a sign bearing the studio's motto: "Movies Now More Than Ever." CAMERA PANS with a car to find JOEL LEVISON, the head of the studio. CAMERA TRACKS on with a group of suits, who reveal that a banking bigwig is sending his son over to the studio from Boston. They mention a rumor that Griffin will be replaced by someone named "Larry Levy". CAMERA pushes back into Griffin's office window, where he's now listening to a pitch for "God's Must Be Crazy except with a television actress instead of a Coke bottle." We find Stuckel again, and he's still talking about tracking shots like Touch of Evil and Rope. CAMERA follows Bonnie as she lectures her assistant on getting "too close" to writers. And we arrive back at Griffin's office, where he is now hearing a pitch on a "psychic-political-thriller-comedy with a heart". Then his assistant JAN hands Griffin the postcard and as he reads, CAMERA pushes in on the back: "I hate your guts asshole!" Griffin looks behind him to the empty studio lot as the writer attempts to continue his pitch in B.G.
2. Griffin comes out of the pitch and asks who left the postcard but Jan doesn't know. Bonnie arrives and asks if she and Griffin are still having lunch. As she leaves, Bonnie asks Jan if he's having a bad day. J: "Writer's block."
3. Griffin walks into the parking lot, assistant in tow. He runs into Bonnie who wants to ride to lunch with him, but he's going to see Levison. She takes his lunch order, they kiss, part. He walks into another building on the lot.

4. Griffin walks inside the reception area of a much nicer office than his. Levison's secretary CELIA tells him he can't go in, they're in a meeting, but Griffin opens the door and goes in anyway.
5. Levison welcomes him, introduces him to the banker's son REGGIE, out there from Boston for a couple of weeks. Reggie is clearly a rich east coast brat, out to LA to pick up some celebrity tail. Griffin is a bit flabbergasted that he's being asked by this kid to hook him up with Meg Ryan or Winona Ryder. Walter and Levison just give him "Play along" looks. As Griffin exits, Celia asks if he needs anything. G: "No, you're real busy." Reggie sits back down, still looking over actress' headshots for someone to fuck.
6. Griffin asks Celia what's going on around the studio. C: "Don't ask." G: " 'Don't ask', you don't know. Or, 'Don't ask', I don't wanna know?" C: "Just don't ask." Celia tells him not to worry about Reggie, he represents a lot of money to the company. Griffin says its not Reggie he's worried about, but Larry Levy. He asks if he should be looking for a job and wouldn't you know it -- the phone rings and Celia has to answer it. Griffin exits.
7. Angelica Huston and John Cusack talk with "some guy" over lunch about the psychic-political-etc. pitch Griffin heard earlier. Griffin enters elsewhere in the restaurant. He introduces himself to someone. He sits next to Bonnie at a table with other production-types. They ask him what's the deal with Larry Levy? G: "If he had half a brain, he'd be dangerous." Then someone mentions Levy's the guy having lunch with Huston and Cusack. As the Huston-Cusack-Levy trio exit, Griffin introduces himself to Huston and Cusack, completely ignores Levy.
8. After lunch, Griffin sends Bonnie off with someone else from the studio, gets his car from the valet. He finds another postcard under his windshield wiper, this one a picture of Bogie aiming a revolver at camera. The back reads: "I told you my idea and you said you'd get back to me. Well?"
9. Back at his office, Griffin puts the postcard in his desk drawer and we see that there are quite a few other postcards, all with the same penmanship. We learn he's gotten seven such postcards in the last two weeks alone. Griffin declines to bring this up with Stuckel when he's already on thin ice at the studio. Jan says it must be a writer. G: "Which one?" J: "Take your pick." We learn he has a party to attend that night at "Dick Mellon's" and promises to take Bonnie on a mini-vacation somewhere afterwards.
10. At the party, guests move around a swimming pool and a man plays piano. Griffin enters with Bonnie, and introduces her to a deaf writer whose script Bonnie likes except "for a few changes in the third act." DICK

MELLON greets Griffin and Bonnie. They gossip about various people and Dick introduces Bonnie to someone so he and Griffin can talk in private. We see that Larry Levy is at the party. Griffin tries to explain the postcard predicament to Mellon. We learn that Griffin is “the writers’ executive”, so why is a writer pissed off at him? Then Griffin sees Levy talking with Jeff Goldblum. Griffin asks Mellon if he’s “out” at the studio, Mills tells him not yet. Griffin goes to Bonnie and we SEE elsewhere at the party, Reggie the banker’s son trying to get his groove on.

11. Bonnie reads a script aloud while she and Griffin relax in a hot tub. She thinks the writing is so awful it’s funny but Griffin is kind of oblivious. Griffin brings up the postcard problem, but out of embarrassment disguises it as a story someone pitched him. G: “The question is, ‘How long before the guy becomes dangerous?’” She guesses 6 months. They make love.
12. Burt Reynolds has lunch with someone. Levy approaches him, apologizes for something in the past. Griffin arrives, greets Burt as a friend, but when he goes to his table. B: “Asshole.” Griffin has lunch with Levison. Griffin tells Levison if he has to report to Levy he’ll quit. Levison tells him Levy is good with material like Griffin’s good with writers. L: “He’s a new member of the team, that’s all. He’ll make us all look good.” Griffin excuses himself.
13. Griffin enters his office, finds a stack of postcards on his desk. He unfolds them and finds they’re all strung together. Across the back: “In the name of all writers, I’m going to kill you!”
14. Griffin asks Jan how the postcard got there. She says it came with the mail but it doesn’t have a postmark. The mail clerk doesn’t know either. Griffin sends them both to the mailroom. They exit. Then Griffin goes snooping around Jan’s calendar of his old appointments. He finds a few names. He starts comparing them to writers’ names in his own calendar. He finds a name: “David Kahane”. He looks up the status of Kahane’s script: “Unproduced.” Griffin appears to have his man.
15. Griffin pulls up in front of a suburban LA house. A woman inside works with strange materials. He calls the house, approaches it as the phone rings. She answers. Kahane isn’t there. Griffin introduces himself, the woman appears to know him as The Dead Man -- a “funny nickname” Kahane has for Griffin. Griffin learns the woman and Kahane aren’t married, that her name is JUNE with an unintelligible last name. They flirt while he watches her. He learns Kahane went to see “The Bicycle Thief” in Pasadena. Griffin asks why she didn’t go to the movie with Kahane. J: “Life’s too short.”

16. Griffin enters the theater during the climax of *Bicycle Thief*. He passes a pair of crossed legs as he makes his way down the aisle. He watches people exit the theater, picks a pony-tailed man out and follows him to the lobby. CAMERA finds the cross-legged man, cradling a briefcase. The man gets up exits.
17. Griffin approaches the ponytailed guy in the lobby, ponytail says Griffin's got the wrong guy. Then he sees the cross-legged guy exit, approaches him. This is DAVID KAHANE. Kahane clearly knows him and resents him. Griffin thinks he's being complimentary when he says that his studio should remake *Bicycle Thief*. Kahane tells him they'd ruin it, "give it a happy ending." G: "No, we'd keep it pure." Griffin asks him if he wants to write it. Kahane tells him to fuck off. Griffin appears conciliatory, offers to buy Kahane a drink to make up for not getting back to him. Kahane takes him up on it.
18. An Asian man does karaoke. Kahane and Griffin talk about Japan. Kahane says he lived there for a year. Griffin tells him he should write about it. K: "I did. Don't you remember?" This was Kahane's pitch. Griffin tries to pretend he remembers, but Kahane isn't buying. Griffin cops to being an asshole. G: "It comes with the job." He appears genuinely apologetic. Kahane gives him the cold shoulder. Griffin offers a "deal" to make up for blowing him off. G: "Let's just stop all the postcard shit, okay?" Kahane doesn't respond to this. When Griffin offers his hand in friendship, Kahane tells him to fuck off, he's a liar. Kahane accurately deduces how Griffin found him. K: "Did you speak to the Ice Queen? You'd like her...she's a lot like you: all heart." Kahane tells Griffin he's on his "list", and nothing's going to change that. K: "See you in the next reel, asshole." Kahane exits. Griffin sits, the implications of Kahane's parting shot sink in.
19. Griffin exits the bar, walks under the theater sign as it blinks off.
20. Kahane takes a piss on the sidewalk, next to Griffin's car. A woman walks past. Griffin starts to get in his car, unaware of Kahane's presence. Kahane asks if he still wants to buy his story. Griffin says he does, but he needs to stop by the studio in the morning. K: "Oh and who will I ask for? Larry Levy?" This gets Griffin's attention. Kahane dangles the Levy threat over Griffin's head as he walks away. Griffin follows him. Kahane mocks Griffin and his demeanor becomes increasingly threatening. Griffin begs to forget everything, just stop the postcard shit. K: "I don't write postcards, I write scripts!" Their fighting continues to escalate as Kahane tries to get in his car. Griffin puts his hand on the partly-open door to make one last attempt, but Kahane is so riled-up he shoves the door all the way open, knocking Griffin backwards and off his balance. Griffin falls a few feet down to a recessed alley. Kahane steps down to check on Griffin, asks if

he's alright. But Griffin explodes in a rage, throws Kahane down the alley and shoves his face in a puddle of water. Griffin screams "Keep it to yourself" repeatedly as he holds Kahane's head underwater. There is murder in Griffin's eyes. He finally lets go and starts to walk away. He straightens his suit, looks around, notices Kahane isn't getting up. He runs back and rolls him over: Kahane is dead. Griffin panics, sees his handprint on Kahane's window. He goes back to the body, takes the cash out of his wallet and the watch off of his wrist. He smashes in the fingerprinted window and walks away, leaving Kahane's dead body. In V.O., a rising conversation about how many writers it took to write "Fatal Attraction". Convo continues as we CUT TO:

21. A meeting in Levison's office, where studio execs are gathered around a table. Griffin is missing, but Celia prods Levison to start the meeting anyway. Stuckel mentions "D.O.A." as Griffin pulls up outside. S: "I think we have the same situation on our hands." Levison tells him to keep their noses clean. Griffin talks to Jan outside before entering. As he enters, we SEE Stuckel speaking with Jan back at Griffin's car. Levison tells Griffin he missed the formal welcoming ceremony for Levy, who now sits at their development table. Griffin does his best "fuck you" as he welcomes Levy. This is not lost on Levy. Levison tells Levy to continue with what he was saying. Levy: "I was just saying, I have yet to meet a writer who can turn water into wine and we continue to treat them as if they can." Levison says with pride, "Not at this studio." Levy's proposal is to get rid of writers, and develop the stories themselves. To demonstrate, Levy has people around the table pick stories out of the day's newspaper, he fashions them into self-written packages on the spot. Griffin notices on the newspaper a story about the dead Kahane. Griffin zones out a bit as he reads the story. Levison asks him for comment. Griffin responds, tongue-in-cheek: "I was just thinking what an interesting concept it is to eliminate the writer from the artistic process. If we can just get rid of these actors and directors, maybe we got something here."
22. Griffin enters his office, finds Stuckel sitting in his chair. Stuckel questions Griffin about Kahane, reveals he knows the whole story and that he got it from the Pasadena police. Griffin admits to "seeing" Kahane, but denies killing him. Their back and forth continues and Stuckel calls him on his bullshit -- but still Griffin denies it. Then he gets a fax: the back of a postcard, with "Surprise!" written on it. Griffin hides it from Stuckel.
23. A dead fish floats belly-up in a pond. O.S. we hear: "...the Hollywood system did not murder David Kahane...the most we can pin on Hollywood is 'Assault, with intent to kill'..." It is Kahane's funeral. We SEE June sitting in the front. Griffin watches the funeral in B.G. Then a MAN appears in the far B.G., watching Griffin it seems. As the funeral breaks, June sees

- Griffin. Griffin introduces himself and June reveals he's actually the only person she knows there. Griffin compliments Kahane's talent. J: "That's funny, most of us suspected he was uniquely un-talented." Griffin offers his sympathies, but June seems to just let grief roll right on by. J: "David's gone and I'm...somewhere else already." She asks Griffin to take her home. Griffin notices the man watching him from afar.
24. Griffin looks at all of June's various artworks. They make small talk. She asks Griffin why he wanted to see Kahane so bad the night he was killed. Griffin bullshits her about liking Kahane's script with reservations, but suddenly solving a problem with the ending. She asks what his solution was. G: "Up. You know, moods. Up as opposed to down, happy as opposed to sad. What did you think?" She admits to never having read it. She takes a picture of him, says she's going to include it in a painting that glorifies an Icelandic criminal. They talk about how criminals always have to suffer in Hollywood films. G: "Well criminals should pay for their crimes. Shouldn't they?" J: "I think knowing they committed their crimes is suffering enough...If you don't suffer, maybe it wasn't a crime after all." Griffin takes a photo of her.
25. A woman picks up an Oscar statue from O.S. Stuckel and another woman stand around her. She mimics an Oscar acceptance speech. Griffin enters. Stuckel introduces the woman as "DETECTIVE AVERY". They go into Griffin's office and Stuckel cracks a joke about her being a better filmmaker than "the film grads they're handing cameras out to these days." Avery questions him politely and Griffin plays things smooth -- but like everyone else, she doesn't buy his bullshit. Stuckel looks outside and we SEE the man from the funeral loitering on the lot. Stuckel interrupts the questioning. Avery asks him a final question about his car. G: "I drive a Range Rover...if I had a shitty car I might be a dead man." A: "Somehow, I think you're a little too lucky for that."
26. A slate marks the beginning of a take. We SEE Scott Glen performing a scene with an actress. Griffin and the various studio execs watch a series of these shots in a dailies screening. Everyone talks about anything but the dailies they're watching. Levison questions Griffin about the police in his office, Griffin shrugs it off. Levison appears to have Griffin's back in this mess. Jan tells Griffin he has a message from someone named "Joe Gillis" to meet at a hotel later that evening. Griffin asks the room if anyone knows who this guy is. Levison answers he's the writer in "Sunset Blvd" who gets killed by a movie star. From a line of dialogue we learn the female character in the dailies is framed for murdering her husband.
27. Griffin enters a hotel lobby. Malcolm McDowell recognizes Griffin. Apparently McDowell and he have bad blood that Griffin was unaware of.

28. Two filmmakers, ANDY CIVELLA and TOM OAKLEY, hustle Andie MacDowell. They see Griffin and bring him over. The four joke uneasily. The man from the funeral enters the room but Griffin doesn't see him. Andie leaves with a friend. The two filmmakers turn to Griffin to hustle him but Griffin leaves them to ask the maître d' if anyone is looking for him, but she hasn't seen anyone.
29. The man from the funeral passes a portrait of Hitchcock in the hotel.
30. Griffin sits down at a pool-side table per the instructions he received. He looks around, but the deck is nearly deserted. Then a pair of hands claps him on the back -- but it's only Civella. Griffin mistakes Civella's presence for "Joe Gillis", but Civella just wants to hustle him some more. Griffin tries to shoo him away but then Oakley shows up as well and the two of them talk Griffin into a pitch. G: "Okay but 25 words or less." They go into a prison-drama pitch complete with mistaken identity and crusading lawyers who fall in love with their clients. Griffin does his best to pay attention and despite his preoccupation, finds himself enjoying the story they're telling. But it's a downer ending and they don't want any stars, innocent people die and the bad guy gets away "because it's real...because it happens." But then Civella floats Bruce Willis and Julia Roberts as the stars before Oakley can shut him down. It's called "Habeas Corpus." But Griffin is won over, and just as he appears ready to actually make a deal, the concierge gives him a postcard: "I said come alone." On the front is a picture of a rattlesnake. Griffin dazedly tells them they have a deal, come by the studio in morning. Then he abruptly excuses himself. As he leaves, Oakley reiterates his "she has to die, no fucking Hollywood ending" mantra. Then Oakley hugs Civella like an over-zealous child.
31. Griffin gets in his car, leaves the hotel. He receives a fax on his mobile fax machine. It reads: "Look under your raincoat", with arrows pointing straight to it. He lifts his coat and there's a box. He opens the box and finds inside a rattlesnake. Griffin swerves all over traffic until he can finally pull over. He gets out, uses his shirt to cover the snake, beats it to death with an umbrella. G: "You fuckin' dogshit writer, you fuckin' try to kill me?!"
32. June doodles one of her artworks, when Griffin appears at her door completely disheveled. She lets him in and gets him a drink. She shows him the painting with his picture. We learn snakes scare the shit out of him. She's being very consoling for having just lost her boyfriend. Griffin admits he has something to tell her, but it's hard to say. He tells her he came close to death tonight, but that he couldn't think of anything else. He admits to watching her while they talked on the phone the other night. She asks if he's "making love" to her. He agrees he is -- that is, he *wants* to. Then June becomes self-reflective and thinks it's too soon. J: "I would go

anywhere with you, if you asked...but we mustn't hurry things..." She asks him to leave and as he steps out, she tells him to invite her on a real date.

33. Jan is told by Griffin over the speakerphone to get Levy on the phone.
34. Griffin is in his office with Civella and Oakley hovering nearby. The call goes through to Levy in his car. Griffin tells Levy he's got something he should hear. Civella and Oakley launch into their pitch. Levy talks to Griffin off speakerphone about "this bullshit, 'no stars'" business. Griffin sells him on it anyways and Levy agrees they should make a deal fast -- but not until after his AA meeting. L: "It's where all the deals are being made these days." Griffin congratulates Oakley on his pitch and we begin to get the notion he may be playing the three of them. Jan enters as they exit. G: "They have a completely fucked up idea that has no second act...Levy liked it because he's a dick-brain." Griffin admits to using "this piece of shit idea" to bring down both Levison and Levy. G: "And I will step in to save the day." In B.G., the man from the funeral talks to the mail clerk.
35. Levy pitches the story to Levison. Levison thinks the ending is shit, but Levy makes the hard sell, uses the "O" word -- Oscar. Bonnie stands back against the wall, looking from Levy and his sell, to Griffin as he attempts to hide a smirk. Levison wants Levy to "run with it" but Bonnie comes to Griffin's defense. Griffin tells Levison his "plate is full". Levison offers Griffin a trip to New York to hear a pitch from Tom Wolfe, Griffin tells him Bonnie will know if the idea's solid. Bonnie doesn't think she's ready, but Levison tells her to pack her bags.
36. Bonnie intercepts Griffin as he goes to a meeting. She wants to know why he gave Levy the project. Griffin bullshits her and she calls him on it. Levy walks by as they argue, thrilled with "Habeas Corpus". Bonnie asks if he's seeing someone else, but he's firm in his lie, kisses her, wishes her happy travels, and exits. She watches him walk away for a beat, then exits too.
37. Cher and Levy arrive at a red-carpet event the V.O. informs us is a big, black-tie affair. "Everybody who is anybody is right here..." Then Griffin walks the carpet with June.
38. Inside the party, various celebs and studio types mill about. Griffin introduces June to someone. Then V.O. informs us the occasion is that Griffin's studio is donating prints of its classic films to the LA County Museum. Levison makes a rather unspectacular speech, then brings Griffin up -- the "man whose idea this all was." Griffin makes a much more elegant speech, gives an impassioned call to return to making films like the old great ones, films by "the new John Hustons, Orson Welles, Frank Capra..." Elsewhere, the man from the funeral leans against a wall,

- dressed as a waiter. Griffin sums up with: "Movies *are* art...now, more than ever." Griffin sits at his table and finds a postcard sitting under his napkin. It reads: "Griffin Mill, the waiter's enemy. I'll get back to *you!*" Griffin looks up and he and the man from the funeral make eye contact, then the man from the funeral exits. Griffin takes June to the dance floor.
39. A limo pulls up to June's house. A car trails them a short distance behind.
40. Inside, Griffin and June flirt and horse around.
41. The trail car is driven by the man from the funeral, who watches as Griffin and June walk to her door. Griffin asks June if he "should" come in, she answers: "Not tonight, but soon." Griffin proposes Mexico, "neutral territory." They resolve to go that weekend.
42. The man from the funeral pulls up outside Griffin's house, opens his mailbox, finds it empty. In B.G. Griffin leaves his house, gets in his car. But as he exits his gated driveway, the man from the funeral steps out in front of Griffin's car, brandishing a police badge. He introduces himself as DETECTIVE DELONGPRE and asks Griffin to come down to the police station to look at mug shots. D: "You know, like in the movies."
43. Griffin enters the police station as a tame couple are escorted from the booking desk. Avery tells Griffin to have a seat, so he walks right into the nearest office. A: "Not in there sir, it's the captain's office." He comes back out and sits beside her cluttered desk. DeLongpre saw "Freaks" the other night, and Griffin demonstrates he knows Todd Browning directed it. DeLongpre starts chanting "One of us, one of us..." This makes Griffin slightly uncomfortable. What makes him more uncomfortable is when the talk turns to Avery and her tampons. As the questioning slowly turns serious, Griffin becomes more unnerved. Avery makes a crack about not arresting the "wrong man" in Pasadena. Griffin tries to turn the tables by asking if they have a witness, but then Avery brings up June: "Did you fuck her?" The situation continues to become more hostile until the cops are chanting "One of us..." and he is demanding to talk to his lawyer.
44. Griffin lies on the couch in his office. Stuckel stands to the side, tells him to find a good lawyer. S: "If you went to Pasadena with intent to kill, you could go to the gas chamber." Griffin sticks to his guns but Walter doesn't buy. Two screenwriters enter followed by Jan, who reports that his travel agent has confirmed his reservation. Stuckel finds out Griffin's going to Mexico, "just for the weekend." S: "You're pretty smooth...you should run a studio." He exits. The two writers want a studio deal. Bonnie enters and Griffin sits up, for the first time looking like a suave, powerful sociopath. He tells Bonnie he'll talk to her later. But she questions him about someone

- named “June something”. Griffin offers the writers a deal, they exit. He stares dead-eyed at Bonnie. She finally exits, suppressing tears.
45. Griffin and June pull up at the airport. Then Griffin sees DeLongpre and two police officers walking around. Griffin lies about forgetting his passport, says they’ll go to an oasis hot springs in the desert instead. J: “Are we hiding?” Griffin tells the truth, but coyly. They drive off.
 46. Griffin and June drive across the desert.
 47. Griffin pulls up to the entrance, is waved through by a gate guard.
 48. Someone lights candles on a table. Griffin and June walk into the quiet, richly designed dining area. No one is around, but the place is apparently fully booked. June asks where they all are. G: “Hiding.” She asks if places like this really exist. G: “Only in the movies.” A couple goes skinny-dipping in a nearby pool.
 49. Later, Griffin and June finish a dance. Griffin tells her about his job: he hears 50,000 stories a year, but can only make 12 into movies. He runs down the formula list of what makes a greenlight movie. J: “What about reality?” Griffin somehow infers she’s not from Iceland, as she claimed. J: “Why don’t you put me in the hot springs, see if I melt?”
 50. They make love. In the midst of the act, Griffin confesses that Kahane’s death was his fault. G: “I was responsible.” They continue to make love, almost as if she didn’t hear him.
 51. The next day, Griffin and June take mud baths. They are awkwardly quiet, sizing each other up from the corners of their eyes. Then Griffin receives a call from Dick Mellon. Griffin extricates himself from the mud.
 52. Dick tells Griffin that Reggie the banker’s son came down with “the clap”, so it looks like Levison is going to be shit-canned. The bad news is that Griffin has to be at the Pasadena Police Station in four hours for a line-up because the police have a witness. Dick tells Griffin he found him a top-flight criminal lawyer, GUY GERARD. Griffin says he’ll be in Pasadena.
 53. Griffin enters the police station. Stuckel is there to greet him, tells him he’ll handle the publicity. Avery thanks him for coming down without a fight. Then a man rolls up in a wheelchair and baseball cap: Gerard, his lawyer.
 54. Griffin walks into the line-up, while Gerard, Stuckel, Avery walk into the backroom. The witness is in there: the woman who walked past Kahane while he was pissing on the sidewalk. Griffin and several other “types” are in the line-up, including DeLongpre, presumably as a control. But of

- course, the witness swears on her mother's grave that DeLongpre is the killer. A: "Ma'am...Where the fuck is your mother buried?"
55. Griffin, Stuckel, Gerard walk out the entrance of the police station. S: "That Avery woman thinks you just got away with murder." G: "Everybody does, Mr. Mill." Griffin walks off without a word. CAMERA finds Avery et al watching Griffin leave O.S.
56. Chyron reads "One Year Later". FADES IN on a crowd of people, including Susan Sarandon and Peter Falk, watching police prepare a gas chamber for execution. CAMERA finds Julia Roberts receiving her last rites in her cell. Guards open the cell and escort her to the gas chamber.
57. We are in the dailies screening room with the usual crowd, watching the latest cut of "Habeas Corpus". We SEE the film play on, going much the same way as it was pitched: gas is released, Julia Roberts' character starts to gag. Bonnie's assistant tells Levy he made a wonderful movie. Then in HC, Bruce Willis enters, running down the hallway. He shoots out the glass of the gas chamber and carries Roberts out. R: "What took you so long?" W: "Traffic was a bitch." The lights come up and everyone congratulates themselves including Oakley and Civella. But then Bonnie objects. She tells everyone they sold out, they had something real and they ruined it. Oakley tells her the old ending tested terrible in some Middle American city. She continues her rant so Levy fires her.
58. Bonnie marches across the studio lot, up into Levison's old office. She enters the reception area, where Celia and Jan try to stop her from talking to "him". C: "He's very busy." Bonnie is on the edge of a nervous breakdown and convinces Celia to ask if he'll see her.
59. Celia enters Levison's old office, where Griffin and Stuckel are shooting hoops with a miniature basketball. Celia confirms Levy fired Bonnie. Griffin decides he can't see her, he promised he'd "be home early."
60. Griffin exits his office, walks right past Bonnie and out the front door.
61. He walks to where his car is waiting for him, doing his best to ignore Bonnie. Finally, he cuts her off: "Bonnie, you'll land on your feet, I know it. You're a survivor." But its clear he doesn't give a shit. Bonnie collapses on the steps of to his office. As he drives away, CAMERA pushes into the sign bearing the studio's motto: "Movies Now More Than Ever".
62. Griffin takes a call from Levy on his car phone, asks how the screening went. G: "How's my new ending?" Levy tells him it went over like gangbusters, which is why "he", meaning Griffin, gets the big bucks. Then Levy tells Griffin he's got a pitch from a writer he has to hear. The writer

speaks: "Hiya Grif, remember me? I'm the asshole who used to be in the postcard business." Griffin's confidence immediately dissipates. The writer goes on about this script he's been writing that's kept him busy: the writer pitches a story "about a shit-bag producer, studio exec, who murders a writer he thinks is harassing him. Problem is, he killed the wrong writer. Now he's got to deal with blackmail, as well as the cops. But here's the switch: sonuvabitch, he gets away with it." Griffin cuts him off, has Levy take him off speaker. Griffin asks if the exec gets away with it. Writer: "Absolutely. It's a Hollywood ending, Grif. He marries the girl, they live happily ever after." The writer says he'll "guarantee that ending" if the price is right. Griffin pulls up to his swanky mansion in the suburbs. June walks down the stairs to greet him. Griffin gives the writer the deal, asks the name of the story. Writer: "The Player." Griffin likes that, hangs up. Griffin walks up to a very pregnant June. J: "What took you so long?" G: "Traffic was a bitch." They kiss happily and go inside as the CAMERA pulls back and ZOOMS into a palm tree.

FADE OUT