

# Licorice Pizza

( Comedy-Drama ) ( 2021 )

133minutes

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## Major Characters

**Alana Kane** .....Alana Haim  
A 25-year-old photography assistant

**Gary Valentine** .....Cooper Hoffman  
A 15 year-old actor. Valentine is based on film producer and former child actor Gary Goetzman. He meets Alana at his school picture day

**Anita Valentine**.....Mary Elizabeth Ellis  
Gary's mother and agent

**Lance Brannigan**.....Skyler Gisondo  
An actor and love interest of Alana

**Sue Pomerantz** .....Isabelle Kusman  
Gary's classmate.

**Jack Holden** .....Sean Penn  
An actor based on William Holden

**Rex Blau** .....Tom Waits  
A film director

**Jon Peters**(1945 - ).....Bradley Cooper  
An American film producer and former hairdresser who once dated Barbra Streisand

**Joel Wachs** (1937 - ).....Benny Safdie  
An American former politician and lawyer. He was a member of the Los Angeles City Council for 30 years, where he was known for his promotion of the arts, support of gay causes, advocacy of rent control and other economic measures.

**Jerry Frick** .....John Michael Higgins  
 A Los Angeles businessman who opened the Mikado Hotel and restaurant in 1963. The Mikado was the first Japanese restaurant in the San Fernando Valley

**Lucy Doolittle**.....Christine Ebersole  
 An actress based on Lucille Ball

**Mary Grady**.....Harriet Sansom Harris  
 Valentine's agent. Grady was a Hollywood child talent agent and mother of actors Don Grady and Lani O'Grady.

**Mr Jack**.....George Di Caprio  
 Owner of Mr Jack's Wig Shop

**Greg Valentine**.....Milo Herschlag  
 Gary's younger brother

**Brenda**.....Emma Dumont  
 A flight attendant

**Mioko**.....Yumi Mizui  
 Frick's first wife

**Kimiko**.....Megumi Anjo  
 Frick's second wife

**Steve** .....Ryan Heffington  
**Brian** .....Nate Mann  
**Matthew** .....Joseph Cross  
**Frisbee Kahill** .....Destry Allyn Spielberg  
**Mr. Jack** .....George DiCaprio  
**B. Mitchel Reed** .....Ray Chase  
**Kiki Page** .....Emily Althaus

# Licorice Pizza

( Comedy-Drama ) ( 2021 )

*Licorice Pizza* is a 2021 American comedy-drama film written and directed by Paul Thomas Anderson. It stars Alana Haim and Cooper Hoffman in their film debuts, alongside an ensemble supporting cast including Sean Penn, Tom Waits, Bradley Cooper, and Benny Safdie. The film was a box-office bomb, grossing \$33 million worldwide against a \$40 million production budget. Despite this, it was acclaimed by critics and received three nominations at the 94th Academy Awards: Best Picture, Best Director, and Best Original Screenplay, making it Metro-Goldwyn-Mayer's first fully produced, marketed, and distributed film to be nominated for Best Picture since *Rain Man* in 1988. It also received four nominations at the 79th Golden Globe Awards, including Best Motion Picture – Musical or Comedy, and Anderson won the BAFTA Award for Best Original Screenplay. . . © Wikipedia

## Plot

California's San Fernando Valley, 1973. Gary Valentine is a precocious high schooler and child star who meets - and is immediately besotted with - Alana, a twenty-something photographer's assistant trying desperately to find herself. The two of them form an unlikely bond, and soon begin running around the Valley together taking part in Gary's many haphazard schemes.

## Dialogue

### San Fernando Valley – Gaspar De Portola Middle School – 1973

[first lines]

**TEACHER:** [*over PA*] This is an announcement about Picture Day. Freshmen class portraits at 9:30. Sophomore class portraits at 10:30. Juniors will be during lunch.

**ALANA:** [*walking along the line*] Comb? Mirror? Comb? Mirror? Comb?

**BOY:** [*charging into her*] Bonzai!

**ALANA:** Hey! Fuck off, asshole.

**GARY:** I'll take it. [*she holds up the mirror*] So what's your name? [*she sighs*] Talkative. I like that. How's your day going? [*she looks at him with disdain*]

**ALANA:** Yeah.

**GARY:** Dinner tonight?

**ALANA:** [*with disbelief*] Are you asking me out?

**GARY:** Yes. [*they walk along together in the queue*]

**ALANA:** I'm not going on a date with you. You're twelve.

**GARY:** You're funny. I'm fifteen. How old are you?

**ALANA:** You're not supposed to ask that. You're not supposed to ask a girl how old she is. [*a beat*] Annoying.

**GARY:** You're right, it doesn't matter to me.

**ALANA:** [*a beat*] How are you gonna pay for dinner? If I say yes and we go on a date for dinner, how are you gonna pay?

**GARY:** You say everything twice.

**ALANA:** [*laughs*] I don't say everything twice.

**GARY:** You do.

**ALANA:** What is this, "Say everything twice"? Come on. How are you gonna pay?

**GARY:** Do you go to the movies?

**ALANA:** Of course I go to the movies.

**GARY:** Did you see *Under One Roof*?

**ALANA:** Yeah.

**GARY:** You're looking at Tony.

**ALANA:** There's, like, a million kids in that movie. I don't know a Tony.

**GARY:** I want you to have dinner with me, not my work. I'm not trying to brag, but you did ask how I was gonna pay for dinner. ....continued

**ALANA:** You're such an actor. You're such an actor. What else have you been in?

**GARY:** *This House is Haunted.*

**ALANA:** No.

**GARY:** *Two Beds, Two Baths.*

**ALANA:** No.

**GARY:** I've done three sketches on *The Merv Griffin Show*. Did you ever see me on the... [*the queue of students keeps moving along toward the sports hall*]

**ALANA:** All right. Don't list your whole resume, it's braggy. I'm not going on a date with you, man. You're fifteen.

**GARY:** "Man." I like that.

**ALANA:** "Kid," how about that? I'm not going on a date with you, "kid." You're fifteen.

**GARY:** Don't call it a date. It's not a date. Just come say hello. I like the way you look. I like talking with you. Where do you live?

**ALANA:** Encino.

**GARY:** Encino? I live in Encino. Where in Encino?

**ALANA:** On Hatteras.

**GARY:** Hatteras and what?

**ALANA:** Ugh. Creep. "Hatteras and what? Hatteras and what?" I'm not telling you where I live, creep.

**GARY:** I'll be at the Tail o' the Cock tonight.

**ALANA:** I don't care where you'll be.

**GARY:** I go there every Thursday for dinner.

**ALANA:** I don't care where you eat. Wait, where are your parents while all this is happening?

**GARY:** They're working. Just come say hi. [*inside the building*] I'll tell you what I'm doing. I take my brother Greg to Tastee-Freez around 6:30, he's in bed by 7:30.

**ALANA:** Wait, you go all the way from Encino to Tail o' the Cock for dinner?

**GARY:** I live in Sherman Oaks.

**ALANA:** Oh, come on.

**GARY:** I take my brother Greg to Tastee-Freez around 6:30, he's in bed by 7:30. I slip around the corner to Tail o' the Cock for my dinner. That's where I'll be. I'm not trying to pressure you.

**ALANA:** You are pressuring me. You are. That's what you're doing.

**GARY:** If you wanna come and say hello, if it's convenient within your plans, I'd love to see you. [*going into the basketball court*].....continued



**ALANA:** [*scoffs*] "Convenient within my plans"? Wait, you leave your brother alone? How old is he?

**GARY:** He's eight. [*corrects himself*] He's nine.

**ALANA:** You're hilarious. You can't even keep your own stories straight. What are you? You're like a little Robert Goulet, Dean Martin or something. Where do you come from?

**GARY:** Sherman Oaks.

**ALANA:** Ha! Sherman Oaks. [*at the registration desk*]

**CINDY:** Hi, Alana.

**ALANA:** Hi, Cindy. Did you know we got a big movie star here?

**GARY:** Gary Valentine.

**ALANA:** Your name is Valentine?

**GARY:** Valentine. [*Cindy hands him a card*]

**CINDY:** Should I get an autograph?

**ALANA:** Don't bother. [*going to the photographer*]

**GARY:** I've been right here the whole time. I get this feeling I was meant to know you, Alana.

**ALANA:** You know I'm twenty-five, right? I can be your friend but I can't be your girlfriend. That's illegal.

**GARY:** You give me hope.

**ALANA:** Shut up.

**GARY:** This is fate that brought us together. This is fate.

**ALANA:** Shut up. [*Gary sits*]

**PHOTOGRAPHER:** Card? Right here. [*takes his photo*] Next.

**GARY:** How have I never seen you before? How have we never met?

**ALANA:** Stop talking so much, slimy. We'll see. I doubt it, but we'll see. Now I gotta get back to work and you have to get back to class.

**GARY:** Stop using time as an excuse, Alana. Our roads took us here.

**ALANA:** Stop sounding like a philosophy guy, Albert Einstein. [*stars to leave*] Maybe I'll see you later. [*walking away*] I'm not gonna see you later.

## Tail O' the Cock – Bar Area – Night

**ALANA:** [*sitting down*] Don't be creepy, please. [*he continues to stare at her*] Will you stop with the googly eyes?

**GARY:** Excuse me, Don. Can I have two Cokes?

**DON:** Sure, Gary, you got it. [*soft jazz music continues playing*]

**GARY:** Thank you. [*breathing heavily*]

**ALANA:** Stop.

**GARY:** What?

**ALANA:** I can hear you breathing. Stop.

**GARY:** Breathing?

**ALANA:** Yes. [*they move to a table*]

**GARY:** So, Alana, what are your plans?

**ALANA:** I don't know.

**GARY:** What's your future look like?

**ALANA:** I don't know.

**GARY:** How do you like working at Tiny Toes?

**ALANA:** I hate working at Tiny Toes.

**GARY:** You should start your own business.

**ALANA:** [*chuckles*] What business should I be in?

**GARY:** I don't know. What do you like?

**ALANA:** I don't know.

**GARY:** You're an actress. You should be an actress.

**ALANA:** [*scoffs*] So how'd you become such a hotshot actor?

**GARY:** I'm a showman. It's my calling. I don't know how to do anything else. It's what I'm meant to do. I mean, ever since I was a kid, I've been a song and dance man.

**ALANA:** Come on. Ever since you were a kid? Song and dance man? [*beat*] Where are your parents?

**GARY:** My mom works for me.

**ALANA:** Oh, of course she does.

**GARY:** Yes, she does. In my public relations company.

**ALANA:** In your public relations company? Because you have that?

**GARY:** Yes.

**ALANA:** And you're an actor.

**GARY:** Yes.

**ALANA:** And you're a secret agent too?



**GARY:** Well, no, I'm not a secret agent. [*chuckles*] That's funny. ....*continued*

**ALANA:** Are you joking?

**GARY:** Well, no, I'm not.

**ALANA:** That's a lot.

**GARY:** Gets complicated.

**ALANA:** I'm sure. And all that math homework you have to do after everything.

**GARY:** My mom's in Las Vegas right now taking care of the Hacienda Hotel, which leaves me back here. We do PR for Tail o' the Cock and Chadney's.

**ALANA:** I like Chadney's.

**GARY:** You like Chadney's?

**ALANA:** Yeah.

**GARY:** Do you like Japanese food?

**ALANA:** I don't really know what that is.

**GARY:** The Mikado? I'm taking you to The Mikado next time.

**ALANA:** Next time?

**GARY:** Yeah. The food's magnificent.

**ALANA:** You're sweet, Gary. [*long pause*] You're gonna be rich in a mansion by the time you're sixteen. I'm gonna be here taking photos of kids for their yearbooks when I'm thirty. You're never gonna remember me.

**GARY:** I'm not gonna forget you. Just like you're not gonna forget me.

### Walking Home – Night

**GARY:** If I ask for your phone number, would you give it to me?

**ALANA:** Why should I give you my phone number?

**GARY:** So I can call you.

**ALANA:** I don't know, Gary.

**GARY:** Why not?

**ALANA:** How are you gonna remember it?

**GARY:** It's only seven numbers.

**ALANA:** [*sighs*] 758-4686.

**GARY:** 756-4686.

**ALANA:** You already got it wrong.

**GARY:** 758-4686.

**ALANA:** All right, Don Rickles. Don't call me all the time. Okay? We're not boyfriend and girlfriend. Remember that.

## Hatteras Street – The Kane Home – Driveway– Night

**ALANA:** Hi, Dad.

**DAD:**Whoa, whoa, whoa, whoa. What's up?

**ALANA:** What?

**DAD:**What's going on?

**ALANA:** Nothing.

**DAD:** What time is it now?

**ALANA:** 10:00.

**DAD:** What'd you do?

**ALANA:** I told you what I was gonna do this morning.

**DAD:** What?

**ALANA:** Go to dinner with Lisa.

**DAD:** Lisa?

**ALANA:** Yeah.

**DAD:** Who the fuck is Lisa?

**ALANA:** Dad, you know Lisa.

**DAD:** Lisa? I don't know Lisa.

**ALANA:** Yeah, she works with me at Tiny Toes.

**DAD:** What?

**ALANA:** Yes.

## G and G Public Relations Company

**ANITA:** [*reading the prepared text*] "His name is Jerome H. Frick. His friends know him simply as Jerry, and his attractive young wife as Mioko. Their new restaurant Mikado is a delightful dinery featuring foods of Japan, and it should be quite authentic, for Jerry had a restaurant some fifteen years in Tokyo. The entire staff, with the exception of Jerry, is Japanese, and those 'little doll' waitresses are dressed fittingly in colourful kimonos. [*Mioko looks horrified*] Give it a try, we think you'll be delighted."

**JERRY:** Oh, that's wonderful, Anita.

**ANITA:** Oh, fantastic.

**JERRY:** Oh, of course. It's just wonderful. Thank you. Of course. Uh, do you think we should mention something about the serenity, though?

**ANITA:** Hmm.

**JERRY:** The pleasant quiet?

**ANITA:** Yes, and I wish that we had space to include everything because it's such a beautiful restaurant, but if we choose one thing...

**JERRY:** Right. Okay. [*to Mioko in English but in faux Japanese accent*] Oh, Mioko, how you think of this? Wa you think of item for newspaper? [*Mioko answers in Japanese*] Oh, oh, Yoko-san. [*to Anita*] I think the cuisine is not mentioned.

**ANITA:** Oh.

**JERRY:** She's wondering if we mentioned the cuisine.

**ANITA:** Of co... Uh... The cuisine?

**JERRY:** Yeah.

**ANITA:** I think we did talk about that, didn't we? I have an earlier draft. Here it is. [*clears throat*] "There is a complete roster of Japanese appetisers available while sipping *American* or Japanese spirits. For the daring, sashimi is offered. But don't worry, there are many American dishes too. Mikado is for the gourmet and the non-gourmet alike."

**JERRY:** [*in faux Japanese accent*] Wa you think of that? [*Mioko answers in Japanese*] [*to Anita*] Much better talking about the cuisine than the waitresses.

**ANITA:** Thank you. Oh, fantastic. I will make a note of that. That's what we'll send to the paper. Thank you so much for coming in to G and G Agency.

## Los Angeles – New York Flight

**STEWARDESS:** Excuse me, sir, could I offer you another beverage?

**GARY:** [*removes headphones*] I beg your pardon?

**STEWARDESS:** Can I get you something else to drink?

**GARY:** What's your name?

**STEWARDESS:** Um, it's Brenda.

**GARY:** Brenda. That's a beautiful name. [*she blushes*] I'll take two Cokes, Brenda.

**STEWARDESS:** Okay. [*a beat*] Are you one of the actors?

**GARY:** Yes, I am. [*she leaves to get the drinks- Lance joins from 1st class*]

**LANCE:** Hola. Como esta? I'm Lance.

**ALANA:** Hi. Me llamo Alana.

**LANCE:** Alana. Bien. Bien. [*to Gary*] Hey, Gar.

**GARY:** Lance.

**LANCE:** How's things back here? Pretty smooth ride, right?

**ALANA:** Mmm-hmm.

**LANCE:** Never flown this bird before. What'd you have for lunch?

**GARY:** Salisbury steak.

**ALANA:** I had the chicken.

**LANCE:** They did have steak back here? Good, good. All right. Well, hey, very nice to meet you, Alana. I'll see you on the tarmac.

**ALANA:** Charmed.

## Backstage – Dressing Room – The Jerry Best Show

**LANCE:** Wow, super-hot chaperone, Gar. Nice one.

**GARY:** That's my friend, don't think about that.

**LANCE:** Oh, man, are you kidding? My mind's racing, doing circles around that track.

**LUCY:** [*coming in*] Hello, boys.

**ALL:** Hi, Lucy.

**LANCE:** How ya doing, Lucy?

**LUCY:** Hey, Lance. And, Valentine, don't. Just don't in here. [*makes a V sign*] What's that? What is that? V? Is that for "vagina"? Why are you doing that? Why do people keep doing that?

**GARY:** Peace and love, baby.

**LUCY:** Oh, shut it, you little shit. Now, cut the comedy. Don't be an ass out there. [*leaving*] Good show, everybody.

## Hollywood – Audition

**VIC:** Gary Valentine.

**GARY:** Vic. Nice to see you.

**VIC:** Nice to see you. What've you been up to, man?

**GARY:** I was in New York on a PR trip for *Under One Roof*. The Jerry Best Show.

**VIC:** Oh, yeah.

**GALE:** [*seeing how big he got*] Oh, my God, you're huge.

**GARY:** Oh, hi, Gale.

**GALE:** Wow. Gary. You've really grown a lot, huh?

**GARY:** Yeah.

**GALE:** Good, you've been eating your vegetables.

**VIC:** And action.

**GARY:** You can wear the new Sears 10-in-1 suit this way. [*removes the jacket*] Or this way. [*turns the vest inside out*] Or try this all-new vest suit look. Or seven other ways

**VIC:** [*getting up*] Perfect, man, you still got it. Thank you, Gary. Really appreciate it. Thanks for coming in.

**GARY:** How ya doing?

**VIC:** Good. Divorced, but, losing weight, so very nice.. [*Gale hands him some text*]

**GALE:** Can we have him read this?

**VIC:** Oh. [*to Gary*] How about a cold read?

**GARY:** Sure, let's do it. [*Vic sits*]

**VIC:** And action.

**GARY:** "My face is a pimply mess and I don't know what to do."

**VIC:** Cut. Fantabulous! You still got it, man. Thank you.

**GARY:** Thanks, Vic.

**GALE:** Thanks, Gary.

**GARY:** It was good to see you guys.

## The Kane Family Home – Night

**FATHER:** Lance, are you ready for nice dinner?

**LANCE:** Very ready. Thank you for having me again.

**FATHER:** Wonderful. Are you ready to do a berakhah on the challah?

**LANCE:** Oh, wow, thank you. Uh, however, I must respectfully refuse. I'm an atheist.

**ALANA:** [*a beat*] You're Jewish.

**LANCE:** Well, you're certainly right. I was born into Judaism, but my personal path has led me to atheism. You see, I just can't believe there's a God when I see all the suffering in the world. Vietnam, you know? So, with all due respect, no, sir. I can't do the blessing, but thank you.

[*later; leaving*]

**ALANA:** What does your penis look like?

**LANCE:** [*chuckles*] What?

**ALANA:** What does your penis look like?

**LANCE:** Like a regular penis, I guess.

**ALANA:** Is it circumcised?

**LANCE:** Yeah.

**ALANA:** Then you're a fucking Jew! [*storms back into the house*] Why would you do that? Why would you do that? He was maybe gonna be my boyfriend.

**FATHER:** Listen, young lady, you don't bring this idiot to Shabbat dinner here.

**ALANA:** Listen, Dad, he's an atheist, and an actor, and he's famous.

**FATHER:** But he's Jewish.

**ALANA:** He was gonna take me out of here. [*to her sister*] Este, don't you even look at me. Don't you even look at me. You're always looking at me.

**ESTE:** No. I didn't even say anything.

**ALANA:** [*follows her to the kitchen*] What are you doing? What are you doing? What are you thinking, huh? "I'm Este. I work for Mom and Dad. I'm perfect. I'm a real estate agent. Alana doesn't have her life together. Alana brings home stupid boyfriends all the time."



## Mr Jack's Wig Shop – Sherman Way –Day

**GARY:** What is that?

**BRENDA:** That is a bed made of water, sweetheart. What's your name?

**GARY:** Gary.

**BRENDA:** Gary, won't you come in and take a closer look at it. It won't bite. Come on, baby. [*leads him towards the bed*] It's nice, isn't it?

**MR. JACK:** Hop on. [*Gary climbs on*] Groove on that.

**GARY:** How much does it cost?

**MR. JACK:** \$69.95. Do you dig it? Do you love it? Nobody's gonna sleep on mattresses anymore. That's old hat, Jack. That's for squares.

**GARY:** Do you sell a lot of these?

**MR. JACK:** No, you're my first customer.

**GARY:** How long has it been out?

**MR. JACK:** Just a couple of days. It's modern edge. Out-there, sleep and dream technology. Liquid luxury for you.

**BRENDA:** You can impress your lady friend.

## Teenage Fair – Trade Expo – Soggy Bottom Water Beds

**KEVIN:** I got a really good idea.

**GARY:** Okay.

**KEVIN:** Um, I have my dad's pipe. So, we should give your customers some weed to help sell waterbeds.

**GARY:** Yeah, that is actually a good idea. Do you mind grabbing lights from the car?

**KEVIN:** Yeah, okay.

**GARY:** Okay. Let's sell some beds. There's my star. [*Kiki climbs on the bed in her bikini*] Magical. Magical. Head right here, facing that way. Lovely. Look that way. Arm like this. Arm like this. [*he walks through the hall drumming up business*] Who wants to be famous? Who wants to be famous?

**KEVIN:** Hey, Gary. I think I know where I can find some LSD. Do you think that would be better than the weed?

**GARY:** No, no, no. Keep it with the grass, man. Keep it with the grass. All right. Keep it with the grass. [*to customers*] Have you guys ever been to the ocean?

**GIRLS:** Yeah, why?

**GARY:** You remember that relaxing feeling of just laying on the water?

**GIRLS:** Laying on the water?

**GARY:** You can have that every night with a Soggy Bottom waterbed. [*Alana arrives*]

**GARY:** Hello, gorgeous.

**ALANA:** Hello, handsome.

**GARY:** Come here often?

**ALANA:** No, 'cause I'm not a teenager. I'm selling earrings for my friend JoJo.

**GARY:** Is your bottom soggy? Having trouble sleeping?

**ALANA:** Well, now that you mention it.

**GARY:** Boyfriend trouble?

**ALANA:** [*a beat*] No boyfriend. So I don't really have trouble.

**GARY:** Well, that's good. Let me introduce you to the greatest invention in sleeping since the inner spring. [*they walk towards the bed*]

**ALANA:** I've seen these before. These are far out. [*to Kiki*] Oh, hi, Kiki.

**KIKI:** Hey, Alana. What are you doing here?

**ALANA:** Seeing this little David Cassidy. What are you doing here?

**KIKI:** I'm working for him.

**ALANA:** Is that so? So, how many dots is it?

**KIKI:** Who knows? I don't think they even counted.

[*suddenly the police appear-violently arresting Gary* ]

**ALANA:** Hey! Whoa! Whoa. Whoa.

**KIKI:** Gary?

**ALANA:** Hey! What's going on? Officers? What's going...

**KIKI:** Gary! [*the police start leading him away* ]

**GARY:** What? Officer, what...

**KIKI:** No, Gary! No! No! Gary!

**ALANA:** There must be a mistake. Gary, what did you do?

**GARY:** Officer, what did I do?

**ALANA:** Officers, he's innocent, he's a kid.

**GARY:** I promise I'm innocent.

**ALANA:** He has rights!

**GARY:** Officer, what did I do?

**ALANA:** What are your badge numbers?

**GARY:** Officer, what did I do?

**ALANA:** I will be reporting you to the chief of police immediately when I get outside.

## Radio KPPC Pasadena

**DJ:** *[reading]* Everybody's talking about waterbeds these days, right? And, uh, it's with good reason, because the waterbed is "the greatest thing to happen to sleep since the invention of the inner spring. Okay. If you've been thinking about getting a waterbed now, you can have one delivered to your very door. All you gotta do is call the world's largest manufacturer of waterbeds, Pacific Waterbeds. They present Fat Bernie's king-size waterbeds." — I love the name — "Six foot by seven foot waterbed, you got a \$100 value for only \$39.95. Thirty-nine dollars and 95 cents for your very own king-size Fat Bernie waterbed if you act now. Call 451-3631 and have a Fat Bernie Waterbed delivered COD right to your very door. With a 10-day money-back guarantee if you're not satisfied. Your loved one will love you for it. Well, whomever he or she may be, or maybe you have two or three, or, uh, maybe you wanna tell somebody that you love them, you're not exactly sure how you're gonna do it, you can tell them with a king-size Fat Bernie waterbed. Now, you'll even love yourself for it. Maybe all you wanna do is just ensconce yourself in your own king-size waterbed with nobody around to bother you. That is some real narcissism, okay? It's KPPC Pasadena, we've got The Doors coming up next. *[Gary and Alana race out the door and back to Gary's Fat Bernie's Water Beds]*

## The Mikado Hotel and Restaurant

**GARY:** Jerry. Good to see you.

**JERRY:** How you doing? Good to see you, my friend.

**GARY:** Hi, Mioko.

**JERRY:** No, no, no. Mioko is gone. This is my new wife, Kimiko. *[chuckles]* Pretty as a picture. *[indicating Alana]* Who's this pretty thing?

**GARY:** Uh, this is my lady friend, Alana.

**JERRY:** How do you do, Alana?

**ALANA:** Business partner.

**GARY:** *[holding a flyer]* Jerry, I want to talk to you about this, by the way.

**JERRY:** Hold up, hold up. Let's do it right. Let's sit down and have something to drink first, okay? *[they sit-the flyer]* Oh, Gary, I love you, and I wanna do anything for you. But I just don't really think these fit in my restaurant. We're Japanese, and this waterbed business is strictly American. *[to Kimiko in faux Japanese accent]* Uh, Kimiko, wh you think of this waterbed? *[Kimiko answers in Japanese]*

**ALANA:** What did she just say?

**JERRY:** It's hard to tell, I don't speak Japanese. Gary, I wanna help, but can I help without putting these out inside everywhere? *[Alana goes to the restroom]*

## The Mikado – Restroom

**FRISBEE:** [*applying make-up*] Oh, hey, Alana.

**ALANA:** Hey, Frisbee. You work here?

**FRISBEE:** Unfortunately. What are you doing?

**ALANA:** Helping my friend with his waterbed business.

**FRISBEE:** Gary?

**ALANA:** Yeah. You know him?

**FRISBEE:** Yeah, I love that kid.

**ALANA:** You love him?

**FRISBEE:** Uh-huh.

**ALANA:** How do you know him?

**FRISBEE:** He's in here all the time. He's a friend of Jerry's.

**ALANA:** Yeah.

**FRISBEE:** He's cute for a little hustler.

**ALANA:** [*defensive*] He's also really smart and a good businessman.

**FRISBEE:** Mmm-hmm. Hey, you still work at Tiny Toes?

**ALANA:** No, I'm partners with Gary now.

**FRISBEE:** Oh, the "Hand Man." Did he try and get a hand job from you?

**ALANA:** Yeah, he's asking all the time.

**FRISBEE:** Good. I'll pass the baton off to you.

**ALANA:** Okay, I'll see you later, Frisbee.

**FRISBEE:** Okay. Say hi to your sisters for me.

## Fat Bernie's Office

**ALANA:** [*on the phone to a male customer*] I could describe the sensation as a soft, spongy, slow-motion trampoline without the great bounce.

**GARY:** [*whispers to Alana*] Sexier. Sexier. Make it sexier.

**MAN:** [*on phone*] Is there a floor model for me to try?

**ALANA:** No, but you can get the bed and if you don't like it, we can do a money-back guarantee.

**GARY:** [*whispers to Alana*] Alana, you have to be sexier or he's not gonna buy it.

**MAN:** I think I wanna think about it for a while, then maybe I'll give you a call back

**GARY:** [*urgently*] Don't let him get off the phone.

**ALANA:** What's your name?

**MAN:** Uh, Ted.

**ALANA:** Ted. [*a beat*] Oh, I love that name. ....continued

**TED:** Okay

**ALANA:** My name's Alana.

**TED:** Hi, Alana. [*she puts her two legs up on the desk in front of Gary*]

**ALANA:** Can I come and install the bed for you?

**TED:** What?

**ALANA:** I'd lay it down and show you how it works. It moves in a similar way to the ocean... wet inside. And it takes some getting used to, but once you're in there, oh, Ted, I don't think you're gonna be asking any questions.

**TED:** Sounds like you just sold a waterbed, Alana. Tell me, what time can you be over with that bed?

**ALANA:** Oh, well. Eager. [*chuckles*] I have to wait until my work is done.

**TED:** Oh, yeah?

**ALANA:** Yeah. I have a mean, old boss that makes me work all day.

**TED:** Why don't you tell Fat Bernie you have work to do and get out of there?

**ALANA:** Oh. Fat Bernie is so mean, Ted.

**TED:** Sounds like it.

**ALANA:** He keeps me locked up inside. But you know what, Ted?

**TED:** What's that?

**ALANA:** I know you're gonna love our wet beds. You know what they come with?

**TED:** What's that?

**ALANA:** A wood headboard. And that wood is strong and sticks straight up against the wall.

**TED:** That sounds great.

**GARY:** We don't have wood headboards.

**ALANA:** I'm gonna hand you off to my associate, Kirk, and he's gonna take down all your information, and I will be at your place later, Ted. Thank you for calling Fat Bernie's. Have a nice day. [*she hangs up*]

**GARY:** What are you doing? We don't have beds.

**ALANA:** Well, we better get some, because water in a plastic bag is a water balloon. With a frame, it's a bed. Let's just go to Northridge Lumber.

**GARY:** I wrote good dialogue. You're improvising too much.

**ALANA:** You told me to make it more sexy.

**GARY:** I told you to make it more sexy, I didn't tell you, "Go over to the guy's house and get in his bed."

**ALANA:** I told you I'm a good actress, Gary. I told you. Don't tell me to make it more sexy, man. If you want it more sexy, I'll make it fucking horny.

## Movie Agent's Office– Restroom

**JANICE:** So, Gary tells me that you've been studying at Everywoman's Village with Milton Farmer.

**ALANA:** Yes.

**JANICE:** I love his work with young actors. He is a miracle worker. [*Alana chuckles*] You have a warm smile, which is very powerful. And you have a very Jewish nose, which is becoming very fashionable. I am getting a lot of requests for Jewish girls.

**ALANA:** [*uncomfortable*] Really? That's great. [*phone rings*]

**JANICE:** No. [*long pause*] No. [*long pause*] No. Love to Tatum. [*to Alana*] Are you athletic? You seem to have a very firm body. Do you know how to horseback ride?

**ALANA:** Yes.

**JANICE:** Uh, do you know how to do fencing?

**ALANA:** Yes, I can fence.

**JANICE:** Basketball?

**ALANA:** Yes.

**JANICE:** Baseball?

**ALANA:** Yes.

**JANICE:** Soccer?

**ALANA:** Yes.

**JANICE:** Any other sports or special skills that I should know about?

**ALANA:** I studied Krav Maga.

**JANICE:** Well, I don't know what that is. What is "Quick Draw McGraw"?

**ALANA:** It's martial arts from Israel. It's used in combat. My dad was in the Israeli Army. We all know it.

**JANICE:** So it's a form of karate, let's say?

**ALANA:** It's more like, "How to use a pen to stab someone's eye out."

**JANICE:** You're a goddamn fucking fighter, aren't you? I like that. I can see that. You come here trying to be all pretty for me, but really, you remind me... of a dog. Of an English pit bull dog... with sex appeal... and... a very Jewish nose. [*beat*] Do you know any other languages? Besides English?

**ALANA:** Hebrew.

**JANICE:** Besides Hebrew.

**ALANA:** Oh, I'm so sorry. Spanish..Oh. French...Latin... And Portuguese.

**JANICE:** [*chuckles*] Bueno. Fantastico. [*a beat*] Would you be willing to work topless?

**ALANA:** Yes. [*Gary looks at her*] No.

**JANICE:** You will lose out on work if you're not willing to do nudity.



## Fat Bernie's Launch

**GARY:** Sue Pomerantz.

**SUE:** Gary Valentine. [*chuckles nervously*]

**GARY:** [*shows her around*] This is our "Arabian Night," our highest-end model, and also made from 100% Arabian vinyl. This is Fat Bernie's personal king-size mattress. He has the heater, the headboard, the side ashtrays, and the lamp fixtures.

**SUE:** Hmm. And what happens if Fat Bernie falls asleep while he's smoking in his waterbed?

**GARY:** That is a great question. Actually, the water is too cold to allow the cigarette to burn through.

**SUE:** Oh, that's smart.

**GARY:** Uh-huh.

**SUE:** So, it's cold?

**GARY:** Well, in the summer, it is, and in the winter, it isn't. Let me take you over here, "Land Ho, The Riverboat," made with, also, Arabian vinyl. These are UL approved. And if they say you can do it, you can do it.

**ALANA:** Hi. And who is this, Gary?[*to Sue*] I'm the manager here. I'm Alana.

**GARY:** Alana, Sue. Sue, Alana.

**SUE:** Hello, it's nice to meet you.

**ALANA:** Hey, Gary, can I steal you for a second? I just wanna see how you want these orders written out.

**GARY:** I'll be right there.

**ALANA:** Well, I really need to know soon, because I really want the paperwork to be correct. We don't wanna get it wrong on the first day, do we?

**GARY:** I'll be right there. [*Alana waits for a moment before leaving*]

**SUE:** Is everything okay?

**GARY:** Yes, of course.

**SUE:** Is that your girlfriend?

**GARY:** No, that is not my girlfriend. Does it seem like she's my girlfriend?

**SUE:** Kind of.

**GARY:**[*scoffs*] No. I mean, no. She works for me. She used to be my babysitter.

## Audition with Jack Holden

Playing the characters Frankie and Rainbow

**FRANKIE:** [*Jack*] You know, Rainbow, you're a complete mystery to me. I don't know a word about you. I don't know who your friends are, if you've got parents. If you're in some kind of trouble. [*a beat*] You can tell me, you know.

**RAINBOW:** [*Alana*] There's no mystery here, Frankie. I come from Intercourse, Pennsylvania. [*holding a guitar*] I know, I've heard all the jokes.

**FRANKIE:** I didn't say a word.

**RAINBOW:** It gets better. You have to pass through "Faithful" to get there.

**FRANKIE:** [*chuckles*] That must be quite some cross to bear.

**RAINBOW:** [*wistful*] My parents are dead. They were killed in an automobile accident five years ago. They were nice people. Nothing really happens in Intercourse, you know. So, soon as soon as I graduated high school, I grabbed my bag and my guitar, and I came to California.

**DIRECTOR:** And, cut-a-rooski.

**JACK:** That was wonderful.

**DIRECTOR:** Thank you, Alana. This says you know how to ride a horse.

**ALANA:** Yes.

**DIRECTOR:** And you speak Portuguese.

**ALANA:** Mmm-hmm.

**DIRECTOR:** Rainbow loves horses and archery. That's a subplot we've been developing. We would wanna make sure that actresses under consideration are capable of doing these things.

**ALANA:** Yes, I can do both.

**DIRECTOR:** Thank you, Alana. Thank you for coming. I feel like I've been with Rainbow for ten minutes, don't you, Jack?

**JACK:** Absolutely. [*Alana gets up to leave*]

**ALANA:** Thank you, Mr. Holden. [*Jack follows her to the door*]

**JACK:** You know, you remind me of Grace.

**ALANA:** [*amazed*] Kelly?

## Tail O' the Cock – Bar Area – Night

**WAITER:** Mr. Holden, another martini, sir?

**JACK:** Yes, please. [*to Alana*] Another?

**ALANA:** Sure.

**JACK:** [*to the waiter*] Make it three.

**ALANA:** I've never had a martini before.

**JACK:** The jungle. That's where I'm most myself. Not this jungle. Africa.

**ALANA:** Oh. Yes, Africa.

**JACK:** I saw two of my best black friends beheaded in the Congo. I'll tell you intimacies I've shared with no one. But don't ask me about Kuala Lumpur.

**ALANA:** Is this lines or is this real?

**JACK:** You're such a delicate creature. You are Rainbow.

**ALANA:** I'm Jewish. [*Jack laughs*] What's funny? It's true.

**JACK:** [*shouts across the room*] Is that Rex damn Blau?

**REX:** Who said Blau?

**JACK:** Right over here. Blau!

**REX:** Jack!

**JACK:** [*to Alana*] Wait till you meet this character. [*she chuckles*]

**REX:** [*coming over*] Jack goddamn Holden. Bang. You shiny, golden, tall, inexpensive prick. [*Jack gets up to meet Rex*]

**JACK:** My goodness.

**REX:** It's so good to see you. [*they sit with Alana*]

**REX:** Jack, you know what I got out there in the parking lot right now? 650cc.

**JACK:** No, no. You mischievous man.

**REX:** A full Desert Sled. It's out there for you, Jack. It's built for you.

**JACK:** I'm seeing it spin now.

**REX:** It's spinning.

**JACK:** I know it's spinning, and it's gotta spin back.

**ALANA:** What are you guys talking about?

**WAITER:** Yes, Mr. Rex?

**REX:** Armand, I need three wing-back chairs from the bar, I need a bottle of Everclear, I need plenty of grease from the kitchen. And I want you to meet me on the eighth hole by the sand trap, dos minutos. Pronto. Apurarse. We're burning daylight! [*getting up*] I gotta do some prep. I'll see you kids later.

## Tail O' the Cock – Bar Area – Later

**JACK:** *[to Alana]* The Bridges span a narrow gap between two targets. They're the most important targets in all of Korea. Consequently, they're fortified accordingly. Although we're only over the targets 30 seconds, it's a lifetime.

**ALANA:** We're going to Korea? I don't understand. But I'm sexy, right?

**JACK:** Every gun imaginable is hidden in those mountainsides. And the men behind the guns...They know where we're coming from and where we're headed. We're gonna fly right between them. We're gonna fly low and straight with no element of surprise. And they're just sitting there waiting for us, hoping we'll come. Those are the Bridges of Toko-San, Nancy.

**REX:** *[addressing the restaurant]* Ladies and gentlemen, good people of The Cock, put that dinner down. That salad can wait. Let that steak get cold. 'Cause tonight, we have a man who needs no introduction, really. His name is Mr. Jack Holden. *[diners applaud]* That's right. And if you've seen his pictures, then you know that every goddamn one of them has got Jack riding a motorcycle, as if it's the only way to travel. *[diners laugh]* Whether he's in the jungle, or he's in Manila, or he's in Paris, or if he's in Rio de Janeiro.

**JACK:** They don't have taxis in the desert. *[diners laugh]*

**REX:** Thank you, Jack. And for those of you who perhaps may have seen a little film called, *The Bridges of Toko-San...* *[all applauding]* Yeah. Jack and the beautiful Grace Kelly. Well, tonight, you're lucky, 'cause tonight, we bring *Toko-San* right here to Encino. *[diners applaud]* That's right. That's right. Thank you. Thank you. On your feet now, follow me to the eighth hole. Here we go. *[the diners follow Jack outside]*

**JACK:** Would you mind to play Grace?

**ALANA:** Jack, I don't know how to ride a motorcycle.

**JACK:** You just have to hold on tight.

**ALANA:** Let's ride.

**JACK:** That's my Rainbow. Rainbow rides.

## Roadside Diner – Morning

**TV:** *[reporter]* They've decided to use their oil as a political weapon. They will reduce oil production by 5% a month until the Israelis withdraw from occupied territory. If the Arab countries keep that pledge, it would reduce their production by almost 50% in one year. According to some of our leaders, as the Arab oil embargo continues, the situation will become increasingly worse and we may be forced into a gas rationing program.

**RICHARD NIXON:** *[on TV]* The immediate shortage will affect the lives of each and every one of us. In our factories, our cars, our homes, our offices, we will have to use less fuel than we are accustomed to using. The fuel crisis may require some sacrifice by all.

**ALANA:** *[to Gary]* Did you know there was an oil embargo?

**GARY:** Wait, what?

**ALANA:** Do you understand any of this? The beds are made from vinyl, Gary. Vinyl is made from oil.

**GARY:** It is?

**ALANA:** Fucking duh. What did you think it was made out of? Gold?

**GARY:** I don't know. I thought it was, um...

**ALANA:** What? Magic?

**GARY:** I thought it was... like a scientific fabric. I thought it was like a rubber.

**ALANA:** Which is also made out of oil, dipshit.

**WOMAN ON TV:** I tried to pump gas on the way home last night and had a little success. What little money I had on me, I got a couple of dollars' worth, but, I'm afraid for the weekend.

## Jon Peters – Movie Producer –Home

**PETERS:** Do you know who I am?

**GARY:** Yeah.

**PETERS:** Do you know who my girlfriend is?

**GARY:** Barbra Streizand.

**PETERS:** Barbra Streisand.

**GARY:** Sand.

**PETERS:** Yeah, like "sands." Like the ocean, like beaches.

**GARY:** Barbra Streizand.

**PETERS:** No. Streisand. Are you fucking with me? All right, let's get past that. Hopefully, you never fucking meet her. So, we're going to the movies right now and I'm on my way to pick her up, so I'm gonna leave you here. But, I wouldn't normally leave somebody in my house when I'm not there, but I have to because you guys are so motherfucking late.

[later]

**PETERS:** You like Barbra Streisand?

**GARY:** Yeah.

**PETERS:** I do, too. Gets boring, but you know... [sighs]. I'm gonna kill you and your family if you fuck up my house. Okay? .....Your brother and sister... I'm gonna fucking choke your brother out right in front of you. Okay, Steve's gonna look after you while I'm gone. Uh, it's a pleasure to meet you, Gary. I want you to be horrified. Your life's on the line. But you know from that, right? It's the way of the streets. [jumps in the sports car and leaves ]

**STEVE:** [on the phone] Miss Streisand? Hi, it's Steve. Yes, he just left. I also thought you might wanna know that he ordered a waterbed this evening. Right now. Mmm-hmm. Four small children and a girl or a young woman. To be honest, I don't know what she is. Mmm-hmm. Yeah. Okay. Yes. Sure will. Thanks, Miss Streisand. Uh-huh. Bye.



## The Kane Family Home – Morning

**ALANA:** *[on phone]* Hello? Brian?

**BRIAN:** Yes?

**ALANA:** Hi, it's Alana Kane.

**BRIAN:** Alana. Wow. Hi. How are you?

**ALANA:** I'm good. How are you?

**BRIAN:** I'm doing fine. What are you doing?

**ALANA:** Not much. I was calling to see if you still work for Joel Wachs?

**BRIAN:** Yes, I sure do.

**ALANA:** Well, do you need volunteers?

**BRIAN:** We always do. Do you mean you?

**ALANA:** Yes.

**BRIAN:** Alana, please come and work with us. We need you. I've seen how you do your homework.

**ALANA:** Oh, my God, you remember that?

**BRIAN:** Yes, of course. How could I forget? We need you.

## Joel Wachs Election Campaign Office – Morning

**MALE REPORTER:** Joel, you're the youngest councilman in the city, you're also its only bachelor.

**JOEL:** Yes.

**MALE REPORTER:** How do you find time for a social life?

**JOEL:** Being single means I have more time to work, and a councilman's schedule pretty much ruins the social life anyways, so...

**MALE REPORTER:** What do your dates say about that?

**JOEL:** They're not saying anything. I'm not going on any dates. As you can imagine, it's probably pretty difficult for somebody to be a part of all the social events that I'm a part of. You know, keep up with my busy schedule. But, I imagine someday soon somebody's gonna come along who'll wanna share that with me, so..

**FEMALE REPORTER:** Certainly you have some prospects?

**JOEL:** I can't tell you how many times I've heard, "Boy, have I got the girl for you." And I've met some pretty magnificent women through my district residents. But I'll tell you what I tell them, and that's, "I'm sorry but my time is spoken for."

**MALE REPORTER:** Well, good luck.

**PHOTOGRAPHER:** Let's get one photo for the paper, if you don't mind

## Joel Wachs – Advertisement

**JOEL:** *[to camera]* This is public land which the state bought for \$34,000 when everyone knew it was worth millions. Sam Yorty and his cronies would gladly destroy this beautiful 225,000 square acre mountain chain for favours, payoffs, and ugly houses that only their friends can afford. But it needn't be that way, you see. I understand it's crazy, and everybody's talking about a revolution, but it doesn't have to be that. All that we need are people in positions of power to remember to be who they were when they were voted in.

**ALANA:** And cut. That was great.

**CAMPAIGN MANAGER:** I think that was the one.

*[later in Joel's parents home]*

**ALANA:** *[to Joel on camera]* What would you say to the people that think you're too young and don't have enough experience?

**JOEL:** I would say, "Thank you very much for the compliment." The way I look at it

**ALANA:** *[to Gary]* I'm sorry. Are you rolling? Did you... Are you rolling?

**GARY:** I think we rolled out. *[camera stops]*

**ALANA:** *[to Joel's parents]* We're gonna need to take five. I'm so sorry.

**MOTHER:** It's okay. *[Gary starts loading new film into the camera]*

**STAFFER:** So, Joel, don't forget, tomorrow we got that Toluca Lake neighborhood council thing.

**JOEL:** Yeah.

**STAFFER:** They'd love you there at 10:00, if you can get there.

**JOEL:** What's been going on with the pinball? Art's calling me...

**STAFFER:** Did you hear about Judge Sachs?

**JOEL:** I did, yeah.

**STAFFER:** It's over. He lost five games to nothing. So that's done.

**JOEL:** That's it?

**STAFFER:** Pinball will be legal again in LA for the first time since... It's been illegal since 1939. Can you believe it?

**JOEL:** I can believe it. It's an outmoded discriminatory law in the first place so, of course it took this long. If I'm gonna call Art, I need to know 100% that this thing is passing.

**STAFFER:** Oh, it's passing. It's done. I talked to all my people with the court. It's over. Decision comes out tomorrow.

## Gary's Home – Day

**GARY:** *[on phone]* Yes, it's Gary Valentine. I started a new company, and, um, I'm looking for some pinball machines. No? Okay. Well, thank you for picking up my call. Have a good day, Jimmy.

**ALANA:** Are you doing what I think you're doing?

**GARY:** What do you think I'm doing?

**ALANA:** Calling people about pinball machines.

**GARY:** That's what I'm doing.

**ALANA:** Because?

**GARY:** Because we could be the first place open that has them. Because we could start "Fat Bernie's Pinball Palace."

**ALANA:** You know, we spent the day with a great man who's really trying to make a change on how this city runs, and the only thing you fucking heard was, "Pinball machines are about to be legal."

**GARY:** I heard other things, too. *[telephone rings]* Yello. Gary Valentine here. Don, thank you for calling me back so swiftly.

**ALANA:** *[whispers]* "Swiftly"? Who are you?

**GARY:** Yes. Yes. Is there a time that's convenient for you, within your plans, that I could come lay some eyes on the equipment?

**ALANA:** *[scoffs]* Give me a fucking break, Gary.

**GARY:** Great. I'm ten minutes away, I'll be right over. Thank you so much, Don.

**ALANA:** I'm not driving you.

**GARY:** That's great news 'cause I can drive myself.

**ALANA:** Hmm. You're gonna go on your own? Big man.

**GARY:** Yes, I am. *[puts a cigarette to his mouth]*

**ALANA:** You smoke those cigarettes, you're gonna throw up like a little bitch.

**GARY:** These cigarettes? These ones right here? "King size Mayburn."

**ALANA:** You don't have the balls. I'm cooler than you. Don't forget it.

**GARY:** I don't need you to tell me whether I'm cool or not, old lady.

**ALANA:** What was that?

**GARY:** I said "milady." I said "milady."

**ALANA:** What was that, then? What was that?

**GARY:** "My lady." I don't need you to tell me whether I'm cool or not.

**ALANA:** You're not cool, and your breath smells.

**GARY:** Says you. And you're old.

**ALANA:** I'm old? I don't know what's cool? Changing the world isn't cool?

**GARY:** Go ask Brian if you're cool.....*continued*

**ALANA:** I will. Who thinks you're cool, Gary? Your waterbed fans? Sue, Kirk, and Mark?

**GARY:** I hang out with more people than that.

**ALANA:** You don't even know what's going on in the world. You think that the world revolves around Gary Valentine and whatever stupid shit you come up with.

**GARY:** It does.

**ALANA:** It doesn't.

**GARY:** It does.

**ALANA:** It doesn't. It's about more.

**GARY:** No, it's not.

**ALANA:** Yes, it is.

**GARY:** No, it's not.

**ALANA:** Yes, it is.

**GARY:** Alana, you would still be taking pictures at my high school of children if it wasn't for me.

**ALANA:** You're talking about pinball machines... I'm a politician. I need to get my life together.

**GARY:** So, get it together. [*he gets up*]

**ALANA:** Where are you going?

**GARY:** I'm going out.

**ALANA:** Okay, I'll take you. Come on, you wanna go see these stupid pinball machines or what? Gary, I'm gonna take you, it's fine. Gary. [*he goes outside*] What is your problem? Don't you get in that car. Don't you fucking get in that car. Gary fucking Valentine, if you get in that I will never speak to you ever again. [*Gary starts the engine and drives off*]

## Joel Wachs Election Campaign Office – Day

**JOEL:** Alana. Is it okay if I tell you something? Um, I've been known to be a little forgetful, absent-minded, and, um... Look at me, I can't even remember what I'm saying. But, ever since you've gotten here, I've been very organised, capable, and inspired. So, thank you for that.

**ALANA:** Thank you, Councilman.

**JOEL:** That's it. *[telephone rings]*

**ALANA:** Councilman Joel Wachs' office. This is Alana. How may I help you?

**DANIELLE:** Hey, it's me.

**ALANA:** Oh, hey.

**DANIELLE:** What are you doing?

**ALANA:** Working. What are you doing?

**DANIELLE:** Gary just came by and dropped off a flier for his Pinball Palace.

**ALANA:** What did he say?

**DANIELLE:** Well, he wanted to see if we would go. And he wanted to make sure you knew about it.

**ALANA:** What else did he say?

**DANIELLE:** Well, I think he misses you.

**ALANA:** He said that?

**DANIELLE:** No, but he looked really sad. And sweet. He asked about Brian. You should just go to his pinball store.

**ALANA:** I can't, I'm working.

**DANIELLE:** But they have free Pepsi. And it's open till midnight. There's a band.

**ALANA:** Free Pepsi. Danielle, I'm eliminating state property tax for the elderly, and saving the mountains, and you're talking about free Pepsi. *[she hangs up]* Brian, do you see that guy over there?

**BRIAN:** Number 12 guy?

**ALANA:** Yeah. I think he's spying on us. He keeps looking over here like a creep. He doesn't look weird to you? He's been there all morning. Go say something to him.

**BRIAN:** Just leave him. If he stays there too long, I'll say something.

**ALANA:** *[Alana goes herself]* Can I help you?

**MAN:** I don't know.

**ALANA:** You're staring at our office.

**MAN:** Yeah, my eyes need someplace to go.

**ALANA:** What are you doing here?

**MAN:** I'm waiting for my friend.

**ALANA:** Who's your friend? .....*continued*

**MAN:** No one you'd know.

**ALANA:** Move it. Away from our office. Go down the street.

**MAN:** Well. This is a free country, so why don't you just go on back to your little office before I start asking you questions.

**BRIAN:** [*coming over*] Is there a problem?

**MAN:** Not from me.

**BRIAN:** Why don't you get out of here? Hmm?

### Rive Gauche Café – Evening

**JOEL:** Alana! Alana. I wanna introduce you to my old friend, Matthew.

**ALANA:** Oh, nice to meet you.

**MATTHEW:** [*avoids looking at her*] Nice to meet you.

**JOEL:** She works with me on the campaign. She's been such a terrific help. She helped make those TV spots, actually.

**ALANA:** Yes. I helped with the "Integrity" billboard.

**JOEL:** That and, like, 100 other things you've done. Don't be shy.

**ALANA:** Things come easily when they matter so much.

**JOEL:** It's funny, we were just talking about that.

**Waiter:** Madame. May I get you something?

**ALANA:** Uh... A martini.

**MATTHEW:** [*quietly to Joel*] Why am I even staying in this? And now, you're dragging this poor girl into it.

**JOEL:** Can we please just enjoy dessert? And settle down? Everything's gonna be fine. Alana's got her drink coming.

**MATTHEW:** Is that your campaign slogan? "Everything is gonna be fine as long as no one finds out who I really am."

**JOEL:** I'm dealing with so many things that you don't understand.

**MATTHEW:** So tell me.

**JOEL:** Do you have any idea how uncomfortable I am all day long?

**MATTHEW:** I can't understand. No, because you don't tell me these things.

**JOEL:** The one time, the one time that I wanna feel comfortable, you go out and make me feel uncomfortable.

**MATTHEW:** I haven't done anything to you, Joel. I didn't call this girl. You called her.

**JOEL:** Okay, but you're upset that I called her.

**MATTHEW:** Yes, I'm upset because nothing is about me. Nothing is about us.

**JOEL:** Oh, yeah, I forget who I'm dealing with here. "I'm Matthew Marshall, and, uh, it's always about me." .....*continued*

**MATTHEW:** No. No, no, Joel. It's never about me, and that's why I'm sad.

**JOEL:** Well, look... We're here, we're having dinner. You asked me to come to dinner. I'm tired, and I'm here at dinner. What more do you want from me?

**MATTHEW:** I want you to myself.

**JOEL:** Well, that's just not how the world works, is it?

**MATTHEW:** I don't know.

**JOEL:** Well, then you need to grow up.

**ALANA:** There was a man hanging around the office earlier, and he's here now.

**JOEL:** That's why I called. Um, you see, I don't think it's wise for my personal life to distract from what our first priority is.

**MATTHEW:** What is our first priority? [sighs]

**JOEL:** Well, there's the community, my campaign, and everything that I'm working towards.

**MATTHEW:** Yes, and that's that, and this is dinner, so what are we working towards?

**JOEL:** So, Alana, you came to meet me for a drink. Um, you were running late, and now, you're going to be taking your boyfriend, Matthew, home.

**MATTHEW:** Is she gonna be taking her boyfriend to his house, or to your house?

**JOEL:** Would you please keep your voice down? She's going to be taking you to your house.

**MATTHEW:** Are you gonna be coming there?

**JOEL:** Can we just discuss this at another time? Please.

**MATTHEW:** Are you gonna come to my house tonight, Joel?

**JOEL:** Can we please just discuss this at another time?

**MATTHEW:** Do you want me to wait up for you?

**JOEL:** No, Matthew. Thank you both for coming. [*Alana and Matthew get up and leave*]

### San Fernando Street – Night

**MATTHEW:** Thank you, Alana. You're very sweet. [*upset*] Do you have a boyfriend?

**ALANA:** Yes and no. I don't know.

**MATTHEW:** [*tearfully*] Is he a shit?

**ALANA:** [*tearfully*] Yeah. Yeah.

**MATTHEW:** They're all shits, aren't they? [*she hugs Matthew tightly*] Oh.. Thank you, sweetheart. You have a very powerful feeling.

**ALANA:** Thank you, Matthew. [*he goes into his apartment – Alana walks home alone*]



to brag      a creep      a roster      fate      a sketch (2)      a résumé      slimy  
to humiliate      talkative      a beverage      convenient      a beaver (3)      a best man

1. \_\_\_\_\_ is liking to talk a lot
2. \_\_\_\_\_ is to speak too proudly about what you have done or what you own
3. \_\_\_\_\_ is a short funny scene on television, in the theatre, etc.
4. \_\_\_\_\_ is a written record of your education and the jobs you have done, that you send when you are applying for a job (British English: curriculum vitae)
5. \_\_\_\_\_ is a person that you dislike very much and find very unpleasant (*especially a man*)
6. \_\_\_\_\_ is not causing problems; useful, easy or quick to do
7. \_\_\_\_\_ is the power that is believed to control everything that happens and that cannot be stopped or changed
8. \_\_\_\_\_ is polite and extremely friendly in a way that is not sincere or honest (*disapproving: of a person or their manner*)
9. \_\_\_\_\_ is a male friend or relative of the bridegroom at a wedding, who helps him during the wedding ceremony
10. \_\_\_\_\_ is a list showing the tasks that different people have to do at different times within an organisation
11. \_\_\_\_\_ is any type of drink except water
12. \_\_\_\_\_ is a woman's genitals or pubic area. (*vulgar slang, mainly North American*)
13. \_\_\_\_\_ is to make someone feel ashamed or lose respect for himself or herself

nudity    soggy    combat    a prick    a suspect    a pimple    a hustler  
mean(adj)    a chaperone    to ensconce    to improvise    to circumcise    horny(adj)

1. \_\_\_\_\_ is a small raised spot on the skin, especially on the face (*often with teenagers*)
2. \_\_\_\_\_ is an offensive word for a man who you think is unpleasant or stupid
3. \_\_\_\_\_ is a person who takes care of children in public, especially when they are working, for example as actors
4. \_\_\_\_\_ is to remove the foreskin of a boy or man for religious or medical reasons
5. \_\_\_\_\_ is wet and soft, usually in a way that is unpleasant
6. \_\_\_\_\_ is a person who is suspected of a crime or of having done something wrong
7. \_\_\_\_\_ is to establish or make yourself comfortable and safe in that place or position (*formal*)
8. \_\_\_\_\_ is a person who tries to trick somebody into giving them money
9. \_\_\_\_\_ is unkind, for example by not letting somebody have or do something
10. \_\_\_\_\_ is to create and perform spontaneously or without preparation (*of music and drama*)
11. \_\_\_\_\_ is sexually excited
12. \_\_\_\_\_ is the state of wearing no clothes
13. \_\_\_\_\_ is fighting or a fight, especially during a time of war

*integrity    scruffy    eager    a crony    faithful    to choke    prospects*  
*to scootch    absent-minded    an embargo    corruption    topless    a bachelor*

1. \_\_\_\_\_ is not wearing any clothes on the upper part of the body, especially so that the breasts are not covered (*of a woman*)
2. \_\_\_\_\_ is not having a sexual relationship with anyone else (*of a wife, husband or partner*)
3. \_\_\_\_\_ is dirty or untidy in appearance; shabby
4. \_\_\_\_\_ is an order to temporarily stop something, especially trading or giving information
5. \_\_\_\_\_ is to make somebody stop breathing by pressing their throat, especially with your fingers
6. \_\_\_\_\_ is move over a short distance, especially while seated (*North American informal*)
7. \_\_\_\_\_ is a man who has never been married
8. \_\_\_\_\_ is the chances of being successful
9. \_\_\_\_\_ is the quality of being honest and having strong moral principles
10. \_\_\_\_\_ is a friend, or a person who works for someone in authority, especially one who is willing to give and receive dishonest help
11. \_\_\_\_\_ is dishonest or illegal behaviour, especially of people in authority
12. \_\_\_\_\_ is tending to forget things, perhaps because you are not thinking about what is around you, but about something else
13. \_\_\_\_\_ is very interested and excited by something that is going to happen or about something that you want to do; showing this

**Match the following idioms/phrases with their meaning below**

1. a path to something .....*There is no easy path to success*
2. to make a note of something.....*Make a note that shops are closed tomorrow*
3. a cold read / performance ,etc. ....*We would like you to give the panel a cold read*
4. old hat.....*His taste in music is very old hat*
5. to keep something straight.....*You can't even keep your own stories straight*
6. fittingly.....*dress fittingly for the halloween party*
7. with all due respect.....*with all due respect, you're wrong*
8. to give hope.....*You give me hope for the future*
9. a square (noun) .....*He's a bit of a square*
10. to break a leg.....*Good luck tonight. As they say in show business; Break a leg!*
11. to pressure somebody.....*I'm not trying to pressure you*
12. a song and dance man..... *I've been a song and dance man all my life*
13. to hold on.....*Hold on a minute while I get my breath back*

- a. to try to persuade somebody to do something they do not want to do
- b. to avoid confusing or mixing up something; to keep something clear
- c. a reason to believe that something good may happen
- d. an actor: especially someone whose act combines singing and dancing
- e. to write something down or remember it carefully:
- f. in a way that is suitable or right for a particular situation or occasion
- g. used for wishing someone good luck, especially before a performance
- h. without preparation or rehearsal
- i. used to tell somebody to wait or stop
- j. used when you are going to disagree, usually quite strongly, with somebody
- k. a plan of action or a way of achieving something
- l. something that is old-fashioned and no longer interesting
- m. a boring person who does not like new and exciting ideas

1 =	2 =	3 =	4 =	5 =	6 =	7 =
8 =	9 =	10 =	11 =	12 =	13 =	

**Match the following idioms/phrases with their meaning below**

1. to make out with.....*She's twenty and still hasn't made out with a boy*
2. a floor model.....*Is there a floor model for me to try?*
3. spoken for.....*I'm sorry but my time is spoken for*
4. warm (adj).....*you have a very warm smile*
5. to steal/borrow someone.....*Hey, Gary, can I steal you for a second?*
6. sounds like.....*Sounds like you just sold a waterbed,*
7. to come on board.....*Thank you for coming on board*
8. out(adverb).....*When does her new book come out?*
9. to hang out with.....*Do you think it's weird I hang out with Gary*
10. money-back.....*we can do a money-back guarantee*
11. to drag someone into something.....*Don't drag your sister into our problems*
12. a cross to bear.....*That must be quite some cross to bear*
13. to pass the baton.....*he decided to pass the baton to the next generation*

- a. available to everyone; known to everyone
- b. hand over a particular duty or responsibility
- c. a piece of equipment that's displayed in a shop's sales area
- d. an official promise by a shop to return money if a purchase is not acceptable
- e. used to agree to a suggestion that you think is good
- f. having or showing enthusiasm, affection, or kindness
- g. to kiss and hold a person in a sexual way; to snog
- h. to spend a lot of time in a place or with someone
- i. used when asking someone to join you briefly from another group/person
- j. a difficult problem or responsibility that you have to deal with
- k. already claimed or being kept for somebody
- l. to give your support to an idea or a project
- m. to involve someone in a situation in an inappropriate or unnecessary way

1 =	2 =	3 =	4 =	5 =	6 =	7 =
8 =	9 =	10 =	11 =	12 =	13 =	

## Paul Thomas Anderson (1970– )

Paul Thomas Anderson also known by his initials PTA, is an American filmmaker. His films are often psychological dramas, characterised by depictions of flawed and desperate characters, explorations of dysfunctional families, alienation, loneliness and redemption, and a bold visual style that uses moving camera and long takes. His films have garnered critical acclaim. He has been nominated for eleven Academy Awards, three Golden Globe Awards, and eight BAFTA Awards (winning one), and received Best Director awards from the Cannes, Venice, and Berlin film festivals, also winning the Golden Bear at the latter.



After his directorial debut film *Hard Eight* (1996), Anderson had a critical and commercial success with *Boogie Nights* (1997), and received further accolades with *Magnolia* (1999) and *Punch-Drunk Love* (2002). His fifth film *There Will Be Blood* (2007) is often cited as one of the greatest films of the 2000s. This was followed by *The Master* (2012), *Inherent Vice* (2014), *Phantom Thread* (2017) and *Licorice Pizza* (2021).

Anderson is noted for his regular collaborations with cinematographer Robert Elswit, costume designer Mark Bridges, composers Jon Brion and Jonny Greenwood, and several actors. He has also directed music videos for various artists, including Fiona Apple, Radiohead, Haim, Joanna Newsom, Aimee Mann, Brion and Michael Penn. Anderson directed a documentary *Junun*, about the making of the album with the same name. He directed the short music film *Anima*, starring singer Thom Yorke.

### Early life

Anderson was born in Studio City, Los Angeles, to Edwina and Ernie Anderson. Ernie was an actor who was the voice of ABC and a Cleveland television late-night horror host known as "Ghoulardi". Anderson grew up in the San Fernando Valley, one of four siblings. He has five half-siblings by his father's first marriage.

He made his first film when he was eight, and started making films on a Betamax video camera that his father bought in 1982. After years of experimenting with "standard fare", he wrote and filmed his first real production as a senior in high school at Montclair Prep using money he earned cleaning cages at a pet store. The film was a 30-minute mockumentary shot on video called *The Dirk Diggler Story* (1988), about a pornography star; the story was inspired by John Holmes, who also served as a major inspiration for *Boogie Nights*.

## Themes and style

Anderson is known for films that are set in San Fernando Valley with realistically flawed and desperate characters. Anderson makes frequent use of repetition to build emphasis and thematic consistency. In *Boogie Nights*, *Magnolia*, *Punch Drunk Love* and *The Master*, the phrase "I didn't do anything" is used at least once, developing themes of responsibility and denial. Anderson's films are known for their bold visual style which includes stylistic trademarks, such as constantly moving camera, steadicam-based long takes, memorable use of music, and multilayered audiovisual imagery. Anderson tends to reference the Book of Exodus, either explicitly or subtly, such as in recurring references to Exodus 8:2 in *Magnolia*, which chronicles the plague of frogs, culminating with the literal raining of frogs in the film's climax, or the title and themes in *There Will Be Blood*, a phrase in Exodus 7:19, which details the plague of blood.

Within his first three films, *Hard Eight*, *Boogie Nights* and *Magnolia*, Anderson explored themes of dysfunctional families, alienation, and loneliness. *Boogie Nights* and *Magnolia* were noted for their large ensemble casts, which Anderson returned to in *Inherent Vice*. In *Punch-Drunk Love*, Anderson explored similar themes, but expressed a different visual style, shedding the influences and references of his earlier films, being more surreal and having a heightened sense of reality

*There Will Be Blood* stood apart from his first four films, but shared similar themes and style, such as flawed characters, moving camera, memorable music and a lengthy running time. The film was more overtly engaged with politics than his previous films had been, examining capitalism and themes such as savagery, optimism and obsession. *The Master* dealt with "ideas about American personality, success, rootlessness, master-disciple dynamics, and father-son mutually assured destruction." All of his films deal with American themes, with business versus art in *Boogie Nights*, ambition in *There Will Be Blood*, and self-reinvention in *The Master*.



## Web Links

[Alana Haim 'Licorice Pizza' Interview.....4 mins](#)

[Paul Thomas Anderson with Alana Haim & Cooper Hoffman.....32 mins](#)

[Bradley Cooper, Cooper Hoffman, Alana Haim and Mark Bridges.....27 mins](#)

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