

"Ad/X"

Pilot

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## PREMISE

Ad/X is a one-hour ensemble drama that revolves around an advertising and production house, Nektar Studios, in Miami Beach. In 1983, many small boutique agencies were being bought out by larger corporations. Some decided to sell. Some tried to stay afloat by taking on non-traditional clients. Nektar Studios was one of the latter. Their sole client now is the largest pornography company in the US, Bare Assentials, headed by former porn star Deanna.

## SETTING

Miami Beach. 1983. Miami Dolphins just lost Super Bowl XVII to the Washington Redskins. Miami had a sudden influx of Cuban immigrants. AIDS was a gay disease. Studio 54 had closed. Cocaine was ruling the streets. Excess was all that everyone knew.

Before Madonna was "Like A Virgin." Before Michael Jackson "Moonwalked." Before "Miami Vice," "Scarface," and "I want my MTV," Miami was all about decadence, indulgence, sex, and the place to be.

This backdrop sets the tone for Ad/X. Mergers were happening across the globe and advertising was hit hard. After losing their main account, Burger King, Nektar Studios decided to not merge with BBDO. Instead they sought out new clients to help keep the business running. In an odd attempt to salvage the company, CEO and President Edward Kulcher III decided to partner with Bare Assentials Productions, the US's largest pornography company. They specialize in product packaging, VHS sales, magazine publications and the more recently hot Pay-Per-View services.

The series takes place in many locations throughout the Miami-Dade area, including, but not limited to:

Miami Beach

Lincoln Road

Downtown Miami

Hialeah

Everglades

Coconut Grove

Coral Gables

Run Down Motels

Ad Studio in Miami Beach

Miami Airport

Port of Miami

Coconut Grove Sail Club

Residential Mansions

Residential Condos

Eden Roc Hotel

Ocean Drive

### **MAIN CHARACTERS**

EDWARD KULCHER, III - Present and CEO Nektar Studios, early 40s, White

Edward is the son of Edward Kulcher, Jr, the founder of Nektar Studios. He is married and has two children. He is very active in his community and a devout Protestant. He also has an extremely bad cocaine and sex addiction, often soliciting prostitutes and dominatrices.

DOROTHY "DOTTIE" CLARKE - Secretary, late 50s, White

A mother of 5, Dottie holds the company together. She was Edward Jr's secretary and has been with the company since day 1. She is also an expectant grandmother, an avid crocheter, and loves kittens. She is extremely prudent and loyal. She pretends that Nektar will turn around soon and no longer have to deal with pornography. She acts as if it is "business as usual" at all times.

BRUCE WARNER - Account Director, early 40s, White

Bruce is a divorcee and works all the time. He has teenage children from his high school sweetheart, who is also his ex-wife. He does copious amounts of cocaine and is always stressed. He yells and swears frequently and chain smokes in his office. He has dark secrets.

GUSTAVO "Gus" ALVAREZ - Account Manager, mid 30s, Hispanic

Gus was born and raised in Miami by immigrant Cuban parents. They refused to speak Spanish at home so he doesn't understand a single word. He denies his Hispanic heritage. He's gay and isn't out to most people. He is very organized, professional and is always looking to move forward. But secretly, he has a very bad drinking and drug problem. He is extremely promiscuous.

CHRISTOPHER LAPIERRE - Copywriter, mid 20s, White

Christopher is a recent master's graduate from University of Miami. He sees an ad in the paper for a copywriter job and applies, not knowing the circumstances surrounding Nektar Studios. He's a catholic boy from New Orleans, LA. He pretends to be open to many things, but is extremely conservative. He is a closeted homosexual but will not admit this to anyone. He appears to be very naïve and prudent.

DEANNA - Client/President of Bare Assentials, mid 40s, White

Former porn star of 100s of films, Deanna quit starring in adult movies in the late 70s in order to create a global porn empire. She is the only female CEO and President of a porn company. She promotes feminism, even though it's pornography. She rarely speaks but when she does it is succinct and eloquent. She is extremely intelligent and brash. She knows what she wants.

When reviewing creative for Nektar Studios work, she never speaks nor does she tell them what needs to change. She gives small hand signals, or does weird movements with her fingers like scratching her nose, darting her eyes, twiddling her thumbs or pulling on her ear lobe to indicate which changes need to be made.

BENJAMIN "BENJI" JOHNSON - Account Services of Bare Assentials, early 30s, White

Benji is Deanna's assistant. He is extremely flamboyant and loves to abuse his power as the speaker for Deanna. He sleeps with many of the "straight" porn stars.

REAGAN HILL - Photographer, late 30s, White

Reagan is a single mother who is also an alcoholic. She is extremely talented but sticks to working at Nektar to pay the bills, even though she would much rather prefer to work for Vogue or Cosmo. She is very promiscuous and dabbles in cocaine from time to time. She is also the life of the party and everyone loves her.

ALBERTO "BERTO" NUNEZ - Stylist, late 40s, Hispanic

Berto is from Cuba, but raised in Miami. He has had an extremely traditional upbringing. Think Agador Sparticus from "The Birdcage" only he is an extremely closeted homosexual. He speaks candidly about how much he hates gay men. But he's also very well known for cruising bathrooms and parks. He is a very talented stylist and has only stayed at Nektar for security and to see all the naked men, whom he pretends disgust him.

JOHN "BUTCH" TUCKER - Product Tester, late 50s, White

Butch is a redneck from the swamps. Born and raised outside Kendall, FL, Butch has worked at Nektar since it opened. He has been the product tester eating Burger King and trying on clothes for many name brands describing the products in full detail for the copywriters to develop copy. Once Nektar brought on Bare Assentials, Butch hesitated to stay. But since the money was good and he was loyal, he decided to keep on with the company. He now tests products like butt plugs, anal beads and dildos.

NEKTAR STUDIOS - 19 Years

Founded in 1964 by Edward Kulcher, Jr the company was passed down to his son, Edward Kulcher III, in 1980. It has been in operation for 19 years and has had such prestigious accounts as Burger King, American Airlines, Banco Popular, Cosmopolitan and Chanel. With the acquisitions of smaller agencies throughout the world, BBDO attempted to purchase Nektar Studios in 1982. Kulcher III decided not to sell, against his father's wishes, and lost all existing business. In an attempt to salvage the company, and his reputation, Kulcher decided to take on a very non-traditional client with Bare Assentials.

#### SUPPORTING CHARACTERS

SLOAN DREXLER - Creative Director, early 40s, White

DAVIN MARTINELLI - Art Director, late 30s, White

KEVIN BACON - Video Director, early 30s, White

TINA JOHNSON - Production Manager, early 30s, Black

HUGO "GONZALEZ" GONZALEZ - Studio Manager, early 40s, Hispanic

CRYSTAL ALTMAN - Stylist Assistant, mid 20s, White

BLANE JACKSON- Traffic Coordinator, early 30s, Black

MICHAEL ERICSON - Rainman, mid 40s, Black

DOVE NGUYEN - Hair and Makeup Artist, early 40s, Asian

TYLER BORDEN - Videographer, early 30s, White

CARLOS SANCHEZ - Photo Assistant, mid 20s, Hispanic

KIM DECKER - Processor, mid 20s, White

DEREK SANDBERG - Video Assistant, mid 20s, White/Jewish

WILLIAM "BILL" COOK - Editor, early 40s, White

JORGE "REYES" REYES - Merchandise Coordinator, mid 30s, Hispanic

EDUARDO CUARESMA - Production Assistant, late 20s, Hispanic

REBECCA EPSTEIN - Designer, early 30s, White/Jewish

#### **45-50 MINUTE PILOT SYNOPSIS**

The pilot opens with a man, Edward, in his early 40s, doing a bunch of cocaine in a seedy hotel room. A woman in fishnets paces back and forth behind him. He is rambling on about the difference between the metric and the imperial measuring systems and how cocaine and money rule the world. Suddenly, a ball gag is shoved into his mouth. The camera turns around and shows a Hispanic woman dressed in dominatrix gear. She starts yelling at Edward in Spanish and begins to whip him.

Cut to the title sequence.

Christopher, a young copywriter, is sitting in the office of the secretary, Dottie. He has just arrived for his first day at Nektar Studios and is in the midst of signing a contract for employment. When Dottie takes him out to see his new office and introduce him to the staff, pandemonium strikes as Deanna exits the building.

The previous copywriter messed up the copy for a new dildo and Rebecca, the designer, didn't make the model's erection at a perfect 76 degree angle as per the specifications of Deanna, the former pornstar client. All this is occurring while Gus, the account manager, attempts to give Christopher direction on how to write the new copy for the dildo packaging that's due in an hour.

Christopher is beside himself and doesn't believe what he is seeing. Dottie proceeds to introduce Christopher to the production staff. They're discussing the recent Super Bowl blunder of the Miami Dolphins. In a panic, Christopher runs out the building.

He runs into Reagan, the staff photographer, who stumbles out of a cab and bumps into him on the street corner. She looks like she's wearing what she wore the night before. They have a brief exchange about making poor decisions in life. She heads inside.

Dottie comes out to speak with Christopher. He complains that he won't be able to work in that environment. Without being brash, Dottie reminds him of his contract that he just signed and with his student loans he'll definitely need a job. He heads back in with her.

Reagan is struggling on set due to her hangover. She is extremely cheerful and flirts with the porn-star models. Her assistants have to constantly pick up her slack due to the hangover. Eduardo, her first assistant, grabs her and brings her to the "test room", where Butch, the product tester, works. He pulls out a large bag of cocaine and they start doing lines.

Christopher is sitting in the conference room with Edward, Bruce, Tina, Blane, Davin, Sloan, Rebecca and Kevin. Gus is leading the meeting and discussing all the changes. Christopher asks why there are so many changes and nonchalantly Davin, the art director, tells him that Deanna pulled on her ear lobe twice. They proceed to speak about the changes and offer up suggestions for the copy. Everyone starts throwing out ideas and Gus writes them down.

Christopher chimes in that the dildo will "fuck your pussy like it's been raped." The rest of the team is appalled. They chide him for this. Bruce, the account director, questions whether or not Christopher was the right hire. They can't decide so they suggest sending the product to testing for a better review.

Reagan and Eduardo are still in the "test room" talking about the difference between records and 8-tracks. All of a sudden Butch enters and catches them doing coke. He kicks them out because he has to test the product. Reagan heads back to set and is on top of her game.

She takes a break to head to the bathroom and runs into Christopher. She introduces herself again and he begins to complain about what he's gone through. She makes a copy suggestion that he writes down. Then she suggests that he come out for a drink with her and her gays. He declines saying he isn't gay. She laughs and tells him to join her anyhow, just for one drink.

Christopher goes into Bruce's office to tell him his new suggestion for the copy. Bruce screams at Christopher and tells him to leave. Just before he exits he suggests the new copy and Bruce loves it.

Reagan and Christopher are out having drinks. They talk about going to the University of Miami. They also talk about how they're both southern people trying to make it in the big city. All the while, a man is making eye contact with

Christopher across the room. Christopher is smiling back at him. He then glances at the guy again and heads to the bathroom.

Back at the studio Tina, Michael and Blane are finishing the layouts before she hands them to Bruce, 30 minutes before her deadline. He is ungrateful. She exits while Bruce remains in his office.

A car pulls up to the building and Bruce exits, with a duffle bag, to meet them with the layouts. A large muscly man is standing outside of a brand new Cadillac. The back window of the car is lowered and a hand with a black leather glove is extended out the window. Bruce walks toward the car with the layouts. The big man stops Bruce and grabs the layouts from him. He hands it to the man in the car.

The hand extends out of the window again. Bruce hands the duffle bag to the big, muscly guy. He opens the bag and inside are stacks of \$100 bills. He hands the bag to the man in the car. Then the security man presents an eight-ball bag of cocaine to Bruce and hands it to him. Bruce puts it in his pocket and walks away. The man in the car whistles and Bruce stops. He turns around. The man throws a stack of \$100 bills at Bruce. The security guy gets into the passenger side door. They drive off. Bruce puts the stack of money in his other pocket and walks back inside the building.

When Christopher gets to the bathroom he starts to pee at the urinal. A man walks up behind him and grazes his neck with his lips. Christopher shudders and pretends nothing is happening. Then the man turns Christopher around and starts kissing him. Christopher pulls away from the kiss and the guy smiles at him. He pulls out some coke and does a bump, offers it to Christopher and he declines. Then he goes in to kiss Christopher again and Christopher puts up his hand to block him. The guy laughs, spins Christopher around and presses him up the wall. He then drops Christopher's pants while Christopher makes a painful face.

#### **END OF PILOT SYNOPSIS**

#### **EPISODE 2 SYNOPSIS**

While Crystal and Reagan spend the month mourning the loss of Karen Carpenter, Christopher is dealing with his own internal losses. He speaks to Reagan about blacking out that night and forgets what happens. Reagan tells him that he left in a hurry and drove himself home. Deanna discovers who wrote the new copy and takes a huge liking to Christopher. Praise from Edward for the quick turn-around goes to Bruce and Tina becomes enraged. Reagan and Kevin take their crew out to the Mutiny to celebrate their success with drinks and

Quaaludes. The party ends when Eduardo overdoses on the dance floor and the crew splits before help arrives.

### **EPISODE 3 SYNOPSIS**

Mourning for Karen Carpenter ceases when Reagan introduces Crystal to Madonna. Eduardo has been fired for missing work for overdosing but sneaks by to visit everyone on set, to which he is ignored and escorted out of the building. After the purchase of his first cell phone, Sloan has the great idea to do futuristic porn featuring the biggest and most expensive porn-stars in the industry. Tina invites the crew to see her sing at a salsa lounge. Reagan and her crew agree to come. When Tina gets on stage the only co-worker that has arrived is Blane. Bruce meets with the mystery man in the car again, this time he is given more money.

### **EPISODE 4 SYNOPSIS**

Edward takes his family to church for Easter. He leaves the family midway during the festivities to return to work. Instead he meets back up with his dominatrix mistress. Deanna is displeased with the first review of the futuristic video and the entire team is at the mercy of her demands. Edward allows budget increases and the team decides to shoot on location for the first time. Eduardo shows up at work and is refused again. That evening while Reagan and her crew are enjoying drinks at the Mutiny, a drive-by shooting happens and leaves Reyes injured.

### **EPISODE 5 SYNOPSIS**

Reyes is recovering in the hospital and blames Eduardo on the attack. The crew rents out a large mansion to do a feature length video and photo shoot. Deanna is pleased with the video and makes reference to the amazing script and copy. She pulls Christopher aside and invites him to have dinner with her. Tina and her crew have to stay late to finish for a deadline and she arrives late for her gig and is fired. Reagan runs into Eduardo at the Mutiny and tells him about Reyes. Eduardo reveals to her that he's been doing fine and that he started selling crack. He gives Reagan her first hit. Deanna seduces Christopher and sleeps with him.

### **EPISODE 6 SYNOPSIS**

Davin and Kevin go on a coke bender and put on a huge location shoot on a yacht with tigers. The shoot turns from a production into a huge orgy but plans get mixed up when they come across a life raft with a dead body in it. The coast guard arrives and goes to arrest Davin and Kevin for possession and illegal activities until they discover the life raft. When the life raft is uncovered, there are 12

Cuban refugees on board. Davin and Kevin are released with a fine. Upon return, Davin and Kevin are suspended for two weeks without pay. Rebecca and Tyler have to take on the roles of Art and Video Directors in Kevin and Davin's absence. They take the company in a new creative direction making more tasteful porn. Christopher's confidence soars at work and he becomes more insolent to Bruce and Gus. Reagan struggles on and off set with her new taste for crack and introduces it to Crystal. Sloan holds a private casting in his office with models which turns into a raging orgy. The mystery man shows up to meet Bruce and Sloan sees it all.

#### **EPISODE 7 SYNOPSIS**

Reyes is back at work and continues to blame Eduardo. Crystal's obsession with Madonna is in full force as is her crack addiction. Dottie and Gus notice that large sums money have gone missing out of the petty cash box and begin questioning all the staff. Accusations are made against the Production team since they are there the latest. Blane throws a fit and leaves the office. Tina meets with Blane and promises a day of fun in the sun with him and Berto. Reagan has Eduardo meet her at the office to sell her some cocaine and crack. When he arrives Reyes threatens to kill him. Gonzalez threatens to call the cops on Eduardo. Davin and Kevin return to work and are not pleased with the new direction Tyler and Rebecca have gone and plan to sabotage their efforts. Tina, Blane and Berto head to Lummus Park for a fun day at the gay beach. They're having a good time until a group of men start harassing Blane and Berto for being gay. With the rage still built up, Blane retaliates against the men and he is beaten.

#### **EPISODE 8 SYNOPSIS**

Tina rushes Blane to the hospital where he is made to wait. They are being treated unfairly because they are black. Tina files a police report on the incident and the police officers refuse to help her because Blane is black and gay. Furious she leaves the police station. Gus visits Blane at the hospital and confides in him that he's secretly gay. Before he leaves the hospital Gus fires Blane. Christopher has become extremely adjusted to his new lifestyle and his sexuality. He meets with Deanna again and they have sex. Gonzalez has a conversation with Reagan about her performance in the studio and she agrees to slow down on her drug use. Kevin, Davin and Sloan go to the Mutiny to pick up women. They do a bunch of Quaaludes and tell them to come back to their office for a casting for a model shoot. Sloan orders a limo to take them to the office. The three guys end up having sex with multiple women in the office. Sloan leaves his office to get something from the other room. He enters into Dottie's office to grab some money out of the

petty cash box when he sees the deal go down again with Bruce and the Mystery man.

#### **EPISODE 9 SYNOPSIS**

After hearing the news of Blane's firing, Tina threatens Bruce with leaving. Bruce reminds her of her lack of qualifications and she should be grateful for where she is. Deanna is unable to attend a review for a new product packaging shoot and she sends Benji in her place. Benji asks to speak with Christopher after work in regards to Deanna. Gus sees this and becomes jealous. He tells Christopher that he cannot fraternize with the clients. Rebecca directs her first feminist shoot much to the chagrin of Tyler. Tyler decides to team up with Davin and Kevin and sabotage Rebecca's efforts. They have Bill edit the video in a way that makes it look like revenge porn. Christopher meets with Benji after work thinking Deanna wants to see him. Instead, Benji kisses Christopher and says he wants him instead. Christopher balks and leaves. During this exchange Gus is spying on them. Reagan meets with her Quaalude dealer and it turns out it's the guy who had sex with Christopher when they first met. He inquires about the hottie he fucked. She tells him for a free bottle she'll set him up again.

#### **EPISODE 10 SYNOPSIS**

Deanna reviews the feminist video. It is the first time she speaks to the employees as a whole and tears Rebecca to shreds for the film. Rebecca leaves crying. Deanna confronts Christopher and tells her to meet her later to discuss Benji. Gus brings Christopher into his office and reprimands him for his behavior. When Christopher tells him the truth, that he has been having sex with Deanna, Gus becomes intrigued and lets him off the hook. Crystal shows up late to work and Berto threatens to replace her. Reagan is struggling at work without drugs and asks Crystal if she has anything. Crystal tells her she's meeting Eduardo later at the Mutiny. Reyes overhears the conversation and starts yelling at them. Edward calls home to tell his wife he is working late. Instead he meets his dominatrix again. Crystal, Reagan and crew go to Mutiny for drinks and to meet up with Eduardo. Christopher meets up with Deanna at her place talk. When he arrives, Benji is also there. Deanna asks Christopher to have sex with her while Benji watches, then have sex with Benji while she watches. Reyes shows up and sees Eduardo. They get into an argument. Reyes pulls out a gun, shoots and kills him. Edward is whipped into submission by his dominatrix. He is accidentally hit too hard and gets knocked out and left in the hotel by himself. Crystal overdoses on crack, cocaine and Quaaludes while on a bender with Reagan. When the Mystery man arrives, his guard steps out of the car, holds a gun to Bruce's head and makes him get in the car. They drive off.

**PILOT TEASER****FADE IN:**

1 INT. HOTEL - NIGHT

It is an old, run down hotel room with wood paneling. A man is lying on the ground barely in frame for the camera. You can see a woman pacing back and forth in fish-net stockings in the background.

EDWARD

But it didn't start there. It was because the Americans thought the French were gonna fuck things up again. No one trusts this shit. So you got the French talkin shit, no... no we have this great system. And we're ready to send over someone to go to this convention or meeting or something to talk about it. They're all getting together talking shit about measurements. Talkin about parts per million and suspended weight of mercury in water to air or some shit. And now... Now we're the only fuckin ones, well the only fuckin ones that matter, that are still using this fuckin archaic shit.

EDWARD dips his head down off camera and comes up with White residue on his face. The woman walks off camera.

EDWARD (CONT'D)

I mean you got Liberia and fuckin Burma but no one fuckin cares about them. But this is the fuckin 80s. Nope. Even the goddamn Kanooks have it. Even the fuckin British got rid of their shit. But see, that's the problem right there. We're just stuck here.

EDWARD dips his head down off camera again and comes up with more White residue.

EDWARD (CONT'D)

We're afraid. Because we think we rule the world and we can make all the decisions. Nothing affects fuckin America. This is the land of the fuckin free and home of the

EDWARD

brave. But you wanna know something? Wanna know who the real rulers of the fuckin free world are?

He nods down with his head toward the pile of cocaine that is off camera. The woman enters back in pacing back and force. You can only see her legs.

EDWARD (CONT'D)

This shit rules the world. It rules the banks. It rules the people. It rules the fucking money. And money, rules fuckin everything. And when what rules everything is measured in kilos and grams, not pounds and ounces, you'd better step up to the fuckin plate. It's the bottom of the ninth. You have bases loaded. And you're down 3. You gotta knock that shit outta the park. You gotta be like the fuckin babe and knock that shit outta the goddamned fuckin park. Step up to the fuckin plate America.

All of a sudden, a ball gag is shoved in EDWARD's mouth. He starts mumbling and shrieking.

Camera shoots from EDWARD's POV up to the WOMAN. She is standing in full dominatrix gear with whip in hand. She also has a strap-on on. She begins yelling at him in Spanish.

WOMAN

Callate la boca gringo pedazo de mierda. ¿Quieres ser una perrita? ¿Quieres ser una perrita? Te voy a dar un motivo para quejarte. Te callas ahora. Nadie te escuchara llorar. No Dios. Ni Jesús. Ni la puta la Virgen María. Ni una maldita alma mariquita. Esta noche, esta noche vas a ser mi perra.

(ENGLISH: Shut the fuck up you piece of gringo shit. You want to be a little bitch? You want to be a little bitch? I'll give you something to fuckin bitch about. You'll shut the fuck up now. No one will hear your cries. Not god. Not Jesus. Not the Virgin Mary.

Not a fuckin soul you little  
pussy boy. Tonight, tonight  
you're my little bitch now.)

Cut to EDWARD whose hands and feet are bound. The woman  
starts to beat the shit out of him with a whip.

TITLE "AD/X"

END PILOT TEASER

ACT ONE

FADE IN:

2 INT. DOTTIE'S OFFICE - DAY

Inside the secretary's office. DOTTIE is in her late 50s.  
The office is decorated with pictures of children and a  
calendar with kittens on it.

Across the desk sits CHRISTOPHER, a 26 year old recent  
master's graduate. It is his first day on the job and he has  
arrived for his orientation.

DOTTIE

And this just states that you agree  
to the salary stated above  
including a two year contract with  
us, provided that you...

CHRISTOPHER

Actually when we discussed this  
over the phone it was one year.

DOTTIE

Yes, that is correct. It says one  
year. Effective today, provided  
that you stay with us the entire  
time there will be no penalty if  
you leave before the contract is  
up.

CHRISTOPHER browses over the contract and seems quite  
apprehensive about signing it. He grabs a pen and signs the  
contract.

DOTTIE (CONT'D)

Great. Now if you follow me I will  
take you to your office.

CHRISTOPHER

Office?

DOTTIE

It's a very small staff. Everyone is provided with the best working environment to ensure quality results.

They leave DOTTIE's office and proceed toward his office.

Just then a woman, DEANNA, swings open the conference room door and her young male assistant, BENJI, follows behind her. She doesn't speak. DOTTIE pauses and seems a bit reluctant to move forward. There is silence as the woman walks past them without acknowledgement.

As soon as she exits the building, a cacophony of voices is heard from the conference room as people begin to scatter out of there. They head in different directions.

One of the people, BRUCE, walks past DOTTIE and she stops BRUCE to introduce him to CHRISTOPHER.

BRUCE

(looking back at the conference room shouting)  
76 degrees! How many fucking times do I have to tell you to check that?! Fuck. And who was that shithead that wrote the copy on...

DOTTIE (INTERRUPTING BRUCE)

Excuse me, Bruce.... This is Christopher. He's the new copywriter.

BRUCE

Fuckin awesome! Gus! Get that layout to him immediately and have him fix this shit. And Rebecca, 76 degrees not 75 point 5. Not 75 point 7-5. Seventy fuckin six!

GUSTAVO comes running out of the office with a stack of layouts and a crumpled up paper which he attempts to unfurl. He has a box in his arms as well.

GUS

I don't have time to show you paste-ups, because basically, the last person fucked them up. So here is the existing layout, previous rounds and...

GUS hands CHRISTOPHER a box. A dildo falls out of the box. He bends down to pick it up. GUS slams all of the paperwork, box and dildo into CHRISTOPHER's arms.

GUS (CONT'D)

The original packaging. It needs to be more descriptive than what it says. She hates the word "life-like." Come up with something with a little more pizzazz, like... I don't know. Hole-filler. Or feels like a real man stretching you apart... no wait, that's too much like life-like. Fuck. You'll figure it out. Anyhow, I'm at 3280 if you need anything. Just call.

CHRISTOPHER stands there dumbfounded. He doesn't know what to say.

GUS (CONT'D)

And we need this done by 10:30. This was supposed to go to print by 6pm. Last night.

CHRISTOPHER

I'm sorry. I think I'm confused.

GUS

10:30 meeting back here. New copy. I can't talk too much. I have to call the printer to see if we can get an extension... again. Past the last one.

CHRISTOPHER

I'm not sure if I follow.

GUS

Dottie... I can't right now. Just.... Help him get set up. I really can't help... what's his, what's your name?

CHRISTOPHER

Christopher.

GUS

Christopher? Gus. Welcome to Nektar Studios.

GUS scurries off. CHRISTOPHER looks completely perplexed. He looks at DOTTIE.

CHRISTOPHER  
Is this a joke?

DOTTIE  
Follow me, I'll show you your  
office and get you set up with  
production.

3 INT. NEKTAR STUDIO - DAY

Four men are standing around in the studio. Two of the men, Eduardo and Reyes, both Hispanic in their late 20s, are setting up lighting stands while this exchange is going on. Butch, an older white male in his 50s, is sitting in a chair reading his newspaper while sipping coffee out of a Styrofoam cup. Gonzalez, cuban man in his 40s, is leaning against some equipment while they're all talking.

GONZALEZ  
No. It was fuckin Charlie Brown.

EDUARDO  
How the you gonna blame Charlie  
Brown for their stupid plays? If  
the Dolphins got off their ass...

GONZALEZ  
What kind of fuckin Miami fan are  
you?

EDUARDO  
I'm from Nicaragua puto. I ain't no  
Miami fan.

GONZALEZ  
Oh so this is some hijo de la gran  
puta shit now?

EDUARDO  
(laughs)  
HA! No maricon! I'm saying if you  
gonna blame someone blame fuckin  
Chula.

GONZALEZ  
Chula didn't do shit.

EDUARDO  
Exactly my point.

REYES  
No. You can't blame Chula on that  
shit.

BUTCH

Hold on. Hold on. You're gonna try to tell me that Charlie Brown fucked up because Chula sucks.

GONZALEZ

Exactly.

BUTCH

I'm not buying it.

REYES

Theismann pulled a Lucy on his ass.

EDUARDO

Lucy goosey.

GONZALEZ

No see...

BUTCH

Oh shit. The Cuban is getting mad now...

GONZALEZ

Naw I ain't mad. You don't wanna see a Cuban mad.

REYES

Yeah, pendejo will fuckin kill you with some juicy platanos.

GONZALEZ

Fuck you cabron!

DOTTIE and CHRISTOPHER enter into the studio while the men continue talking.

DOTTIE

...and it's the largest studio in the Southeast. We have the latest in equipment...

CHRISTOPHER

Like I asked, who are the other clients?

DOTTIE

This is Hugo Gonzalez the studio manager.

GONZALEZ

Gonzalez. Studio Director actually.

REYES

Oh he gotta make sure he the director not the manager.

GONZALEZ

Chupa este!

(to CHRISTOPHER)

Forgive my subordinate. He's Boricua. They're dirty and lack respect for authority.

CHRISTOPHER

I'm sorry. I'm still a little confused and perhaps overwhelmed. I'm not too sure I understand what's really going on here.

REYES

Oh shit! This little gringo don't know do he?

CHRISTOPHER

I understand what that means. And again. I'm not quite sure I know what's going on.

GONZALEZ

You are?

DOTTIE

This is Christopher, he is our new copywriter that we hired from the Miami Herald...

REYES

Hold on. He don't know do he?

They all begin cackling.

CHRISTOPHER

I need to speak with the owner please.

GONZALEZ

I'm not sure that's...

CHRISTOPHER

Dottie. I need to speak with the owner now. This is clearly not what I was expecting this to be.

EDUARDO

What were you expecting? Burger king?

CHRISTOPHER

There was nothing in the ad that ran that said anything about...

REYES

Oh shit he really don't know do he?

GONZALEZ

Papi, relax. It's miami. Live a little kid.

CHRISTOPHER

This is insane.

Christopher storms out of the studio while the boys are all laughing hysterically. Dottie runs out after him.

REYES

Wait til he finds out what Butch does!

4 INT. NEKTAR HALLWAY - DAY

Christopher is storming down the hallway with Dottie close behind him. He is extremely upset over the whole situation. Dottie is trying to stop him before he storms into Edward's office.

DOTTIE

Christopher wait, please...

Christopher keeps walking through the hallway ignoring Dottie. She tries to grab his arm but he shrugs her off.

DOTTIE (CONT'D)

If you can wait a moment, I will get Mr. Kulcher but he is a very busy man and usually doesn't take the time to...

Christopher opens the door to Edward Kulcher's office and barges in.

5 INT. KULCHER'S OFFICE - DAY

Edward Kulcher is sitting at his desk. He is startled once he sees Christopher but remains calm. He doesn't move from being seated. He makes eye contact with Dottie.

CHRISTOPHER  
What the hell is this place?

DOTTIE  
Sir I apologize. I tried to get him  
to wait for a moment...

Edward holds up his hand as if to suggest it's fine.

CHRISTOPHER  
I asked you a question.

Edward stands up and buttons his jacket. He points at a seat in front of his desk and offers it up for Christopher. Christopher doesn't budge.

DOTTIE  
Sir, again I apologize for...

EDWARD  
No need Dottie. Thank you, we'll be  
fine from here.  
(offers seat again to  
Christopher)  
Please have a seat.

Dottie exits and shuts the door behind her. Christopher stays still, glaring at Edward.

CHRISTOPHER  
I'd prefer to stand.

EDWARD  
Absolutely. And forgive me, usually  
Dottie introduces all new hires on  
the first day so I didn't catch  
your name yet.

CHRISTOPHER  
Christopher. Lapierre.

EDWARD  
From the Herald.

CHRISTOPHER  
Correct.

EDWARD

Quite an impressive resume.  
University of Miami, 1980. Magnum  
Cum Laude. 2 years at the Herald.  
Great coverage of the Cuban  
invasion by the way. Provocative  
journalism.

CHRISTOPHER

Refugee migration.

EDWARD

Semantics.

CHRISTOPHER

This still hasn't answered my  
question.

EDWARD

Absolutely. I think it's best  
before I get into this we'd  
introduce each other. I can tell by  
the way you entered into this room  
that you clearly don't know who I  
am.

CHRISTOPHER

I do. Edward Kulcher.

EDWARD

Incorrect. Edward Kulcher the  
third. My father was Edward  
Kulcher, junior. Although no one  
referred to him as such since he  
never met his father. Which was all  
the more of an incentive to make a  
name for himself. Create a distance  
between him, his old man and the  
legacy he was carrying on.

CHRISTOPHER

I'm aware of the backstory.

EDWARD

Then you know the entire history of  
our company?

CHRISTOPHER

Started in 1964 by your father  
boasting the highest profits on the  
east coast, ahead in finances and  
content above all competitors on  
the East Coast. He passed the

CHRISTOPHER  
company on to you in 1980 and died  
in 1982. He also twice denied a  
merger with BBDO in 1980 and 1981.

EDWARD  
Impressive. And then again in 1982,  
when I came on. You see, Nektar  
Studios was created by my father,  
for what he believed to produce  
content for the gods. The Nektar.  
And to create a legacy that will  
continue on past my father's death.  
One to continue on after my own,  
after my children, and so on.

CHRISTOPHER  
Again, this still doesn't answer...

EDWARD  
Oh I'm getting to that. Before my  
father died I made a sworn promise  
to keep this company running. After  
I turned down BBDO for the third  
time, I knew there would be  
repercussions. Our largest client,  
Burger King, decided to go back  
with BBDO because we didn't merge.  
And at first I hesitated. I said,  
"This would kill us." I said. I  
said, "This will be suicide." And  
you wanna know what?

CHRISTOPHER  
What?

EDWARD  
It wasn't. In fact. It was the best  
decision we've ever made. At the  
end of the 4th quarter in 1981 we  
were at \$1 million. Not too bad. A  
considerable dip in revenue from  
the previous couple quarters and  
about 1/4 of what we'd normally do  
in a year. Do you want to know what  
our profits were at the end of  
1982?

CHRISTOPHER  
Higher?

EDWARD

\$10 million. And you ask yourself, you say, "Well Edward, how is this so? How can this happen?" And you want to know how it happened?

CHRISTOPHER

I suppose.

EDWARD

Cock.

Christopher is physically taken aback.

EDWARD (CONT'D)

We sell cock now Christopher. Still selling meat just a different kind.

CHRISTOPHER

Sir this is not what I had applied for....

EDWARD

And what did you apply for?

CHRISTOPHER

A copy editor position for a reput---

EDWARD

Reputable advertising agency and largest production studio in the southeast. Making 4 times as much as you were at the Herald. And what?

CHRISTOPHER

It's just, it's against my morals. And I don't think this job is right for me.

EDWARD

Is that so?

CHRISTOPHER

Yes. Now if you'll excuse me, I need to go. You don't have to worry about paying me and I won't say a word to anyone about what goes on here.

Christopher heads to the door and is stopped by Edward.

EDWARD

Sit your faggot ass down!

Christopher stops before he gets to the door. He turns around.

CHRISTOPHER

Excuse me?

EDWARD

I don't know who you think you are, but I'm pretty certain I was more than articulate on who I am. Perhaps you need a better fucking explanation about how things work around here so I'm going to simplify it for your candy ass.

Christopher is mortified by the exchange.

CHRISTOPHER

Listen, I don't know...

EDWARD

No you listen you little shit. You think I'm gonna let you walk out of here and just end your contract? Run around the city talking about what you've seen at Nektar Studios? I own you now. And if you think, I don't have the power to destroy your career think again. You will never get another job again. Ever. I know everything and everyone in this city. I run this fucking place. So if I were you, I'd shove those morals so far up your ass the only thing it'll ever see again will be the next mandingo cock that gets unloaded up there in the alleys of calle ocho. Fuck your morals. Fuck your faggot ass. Shut up. And do your fucking job. Are we clear?

Christopher is shaking at this point.

EDWARD (CONT'D)

I said are we clear?

CHRISTOPHER

Clear.

Edward sits down. During this exchange he pulls out some cocaine and dumps it out on the table. He cuts himself a line.

EDWARD

Perfect. I'm glad we could come to a resolution. I suggest you head back to Dottie's office so she can show you around a little more. I also hear you have a meeting at 130. Might want to prepare for that.

CHRISTOPHER

Yes sir.

EDWARD

Is there anything else I can help you with?

CHRISTOPHER

No sir.

EDWARD

Well enjoy the rest of your first day.

Edward bends down and does a line of cocaine. Christopher turns to exit the office and is stopped in the doorway.

EDWARD (CONT'D)

Oh and Christopher.

Christopher turns around.

EDWARD (CONT'D)

Welcome to Nektar Studios.

**END ACT ONE**

**ACT TWO**

**FADE IN:**

6 EXT. OUTSIDE NEKTAR STUDIO - DAY

Christopher comes rushing out of the building and is hyperventilating. He begins dry heaving.

A beat up old car pulls up to the curb. A woman, Reagan, jumps out the passenger side and is dressed in a form-fitting, short-cut, sequenced dress. Her hair is disheveled and looks like she just got in from a night of partying. Her makeup is a mess. She appears to be drunk or hungover.

REAGAN

Yeah baby I'll call you don't worry.

She slams the door and turns to run inside the building when she bumps into Christopher. She drops her purse and the contents spill out all over the ground.

REAGAN

Oh my god I'm so sorry.

Christopher bends down to help her pick up the items. Among them are cigarettes, a flask, a check book, cash, coins, lipstick, mascara, lip gloss, her ID, and some cocaine.

CHRISTOPHER

It's okay.

Christopher grabs the ID and hands it to her.

CHRISTOPHER (CONT'D)

Reagan?

REAGAN

No affiliation with the President I can assure you.

She is throwing items in her purse when Christopher hands her the bag of coke.

REAGAN (CONT'D)

Fuck! I was looking for that. Thank you so much!

She takes out her keys and scoops out a bump. She's so shaky from being hungover that she drops the bag and the coke which goes all over the ground.

REAGAN (CONT'D)

Fuck!

Reagan picks up the baggie off the ground and it's empty. She splits the bag in half and starts licking the insides. Discouraged she angrily throws the baggie into the street.

REAGAN (CONT'D)  
It was the cheap shit anyhow.

Reagan walks past Christopher toward the building. He stops her.

CHRISTOPHER  
Wait!

Reagan turns around.

REAGAN  
I'm sorry. I left my manners with  
my dignity last night. Thank you  
for your help.

Reagan turns around again and starts back at the door.

CHRISTOPHER  
Do you work here?

REAGAN  
Who wants to know?

CHRISTOPHER  
I do. I'm Christopher.

REAGAN  
Ha! You must be the new copywriter.  
Pleasure to meet you kiddo.

CHRISTOPHER  
Was.

REAGAN  
Already?

CHRISTOPHER  
I just don't think this place is  
for me.

REAGAN  
This is Miami kiddo. No one cares  
about your feelings.

CHRISTOPHER  
I just don't think that...

REAGAN  
What? That this is for you?

CHRISTOPHER  
Something like that.

REAGAN  
Then what is? What is for anybody?

CHRISTOPHER  
I'm not sure I follow.

REAGAN  
What is for you? What do you want?

CHRISTOPHER  
Not that.

REAGAN  
And what's that?

CHRISTOPHER  
You know...

REAGAN  
We live in a world that's full Of  
sex, drugs and the death Of disco.  
Try not to be like disco. Live a  
little kiddo.

Reagan opens the door and motions for Christopher to come in. He reluctantly heads inside.

7 INT. NEKTAR STUDIO - DAY

The boys, Gonzalez, Reyes, Eduardo and Carlos are all standing around waiting and laughing. Butch is seated reading his paper.

There is a man, Max, on set as well. He is tall, white and very handsome in his late 20s.

REAGAN enters into the studio.

REAGAN  
Oh boys!

She stops and waves at them all. Carlos, Reagan's second assistant, is holding a camera in his hand.

CARLOS  
Ay mami!

REAGAN  
Good morning boys!

REYES

Mami! Lookin hot! Where the hell  
you going after work?

EDUARDO

Papi, you know she's just getting  
in.

They hi-five each other.

GONZALEZ

Alright, alright that's enough.  
We're an hour behind ok?

REAGAN

Oh we're fine. And who do we have,  
oh if it isn't the lovely Max again  
today.

Reagan extends her hand to Max. He grabs it and kisses the  
back of her hand. She drops her hand. She twists her hair up  
on top of her head and sticks a pencil in it to hold. Carlos  
hands her the camera.

GONZALEZ

Reshoot.

REAGAN

For what?

GONZALEZ

Packaging.

REAGAN

Again?

GONZALEZ

Angle was off.

Reagan looks at Max.

REAGAN

You ready or do you need a little  
more time to, um, prepare?

Max drops his towel and reveals a large erection.

REAGAN (CONT'D)

Yeah he's ready.

In storms Berto, late 40s extremely effeminate stylist.

BERTO

Espera papi! You need some twine.

Berto is carrying a spool of fishing wire. His assistant, Crystal in her 20s, comes up behind with a protractor in hand.

Berto bends down and starts to tie the fishing wire around Max's penis. Then he ties it around his back while looking at Crystal, who is holding the protractor in the air.

Dove, 30 something Asian woman, is touching up makeup on Max's face.

CRYSTAL

Pull it a little toward the right.

Berto pulls the string to his right.

CRYSTAL

No I mean to my right.

BERTO

So back to me?

CRYSTAL

Like, a quarter of an inch toward that way.

Berto tries to look around Max's butt and can't see Crystal.

Dove drops down on her knees and starts applying makeup to Max's penis.

BERTO

You know I can't see you right?

CRYSTAL

Sorry, yes 1/4 inch to you. A little more. A little more. Perfect.

Berto stands up and walks over to Crystal. He grabs her protractor and eyes the angle. He seems satisfied.

BERTO

Ok. He's ready.

Max walks out on set.

REAGAN

Can we get some tunes playing up in here?

Eduardo heads over to the record player and turns it on.  
Blondie's "Heart of Glass"

REAGAN (CONT'D)

That's what I'm talkin about.

Reagan begins shooting. During this montage scene the music swells. Dove and Berto go on and off set fixing string and makeup.

Reagan looks like the camera is getting too heavy and she's sweating. She appears to be extremely hungover and frequently pauses to catch up.

Eduardo whispers in her ear. Reagan perks up.

REAGAN (CONT'D)

Hey y'all! Let's take a quick 5  
minute break ok. Max you good?

Max gives her a thumbs up.

Eduardo puts his arm around Reagan's shoulder and walks her across the studio to a room labeled "Testing Room" The look over their shoulder to see if anyone is looking. They both sneak into the room.

8 INT. NEKTAR CONFERENCE ROOM - DAY

Seated around a large conference room table are the following people: Edward, Bruce, Tina, production manager in her mid 30s black woman, Blane, traffic coordinator black in his mid 30s, Davin, white male art director in his late 30s, Sloan, mid 40s white male creative director, Rebecca, late 20s jewish graphic artist, and Kevin, videographer in his early 30s.

Gus is leading the meeting, standing by a large dry-erase board and discussing all the changes.

Around the room are layouts of current jobs: photos of naked men and women, sex scenes, etc.. There is a vhs media console in the corner of the room as well.

REBECCA

Oh yeah like I can just maneuver  
his dick point five degrees just  
like that!

BRUCE

Isn't that your job?

REBECCA

I'm sorry. Let me just look at my official job description where it explicitly states in there that in order for me to complete my job as a graphic designer...

BRUCE

Your job is to do what we tell you to do...

GUS

Reagan is reshooting this so let's just focus on the other revisions okay.

Christopher walks in during the exchange. Everyone comes to a complete standstill and looks directly at Christopher, who is holding the latest rounds of layouts, original packaging and dildo in his hands.

GUS (CONT'D)

Everyone this is our new copywriter, Chris.

CHRISTOPHER

Christopher.

DAVIN

We usually forget your names by the end of the week so the variation doesn't really matter.

EDWARD

Focus people.

Tina and Blane grab the layouts and such from Christopher. They do brief introductions quietly while Gus continues talking over their dialogue. He is writing on the dry erase board.

TINA

Hi, I'm Tina. I'm the production manager.

CHRISTOPHER

Um, Christopher.

BLANE

And I'm Blane, the other negro.

Blane grabs the layouts and begins hanging them up. Tina takes the dildo and packaging and sits down.

GUS

With 9 inches of pure man meat -  
I'm assuming this is the part where  
she's having an issue - Max  
Ivcock's enormous...

DAVIN

Stop. Stop. Let's cut the bullshit  
huh? The whole copy is shitty.  
There isn't anything in here that's  
salvageable.

GUS

By all means if you have something  
else to contribute I suggest you do  
so now considering our deadline was  
earlier today.

BLANE

Actually it was yesterday. And we  
pushed it to this morning. And it's  
been pushed again to end of day  
today.

TINA

Look, Rainman can get this done in  
15 minutes tops. I just need good  
copy and stiff dick.

REBECCA

The dick angle isn't my problem!

EDWARD

Focus please. We're already taking  
care of the photo. That should be  
done and processed before the  
deadline.

GUS

Since Chris is new here...

DAVIN

Christopher.

GUS

Oh you seem to remember this time.

DAVIN

Well that's good for him then I  
guess.

Davin winks at Christopher.

GUS

Since Christopher is new here I'll be taking any suggestions right now from everyone to get this done. Now if anyone has any suggestions...?

Christopher raises his hands.

CHRISTOPHER

I'm sorry I know that I'm just getting here but, what exactly needs to be changed?

Davin and Blane speak at the same time.

DAVIN

The description of his cock.

BLANE

The whole thing.

DAVIN

She pulled on her ear once, it's just a portion of the copy.

BLANE

And like I said earlier, she pulled on it twice so the whole thing's gotta change.

GUS

It doesn't matter. Let's just focus on the whole thing for now so that we have it all fresh for her review later today.

CHRISTOPHER

I'm sorry, I'm a little more confused than before. Who is she?

TINA

Deanna. The president of Bare Assentials.

CHRISTOPHER

And why did she pull her ear?

DAVIN

Once.

BLANE

Twice.

GUS

It doesn't matter how many times  
just focus people. Suggestions  
please.

SLOAN

With 9 inches of pure...

BRUCE

It's the same words...

SLOAN

Give me a minute here okay, I'm  
just running with this.

REBECCA

9 inches of solid rock, hard man

TINA

9 inches of throbbing, white...

DAVIN

Max Ivcock's 9 inches of steel  
dick...

BLANE

When 8 and a half inches isn't  
enough, Max Ivcock's

CHRISTOPHER

It's so big it'll rape your pussy.

The entire room is silent. They turn and look at Christopher  
in disgust.

DAVIN

Are you fucking serious?

BRUCE

This is the asshole we just hired  
for copy?

GUS

Guys please. Any other suggestions.  
We're open.

EDWARD

Let's break for a minute. You all  
know what we're looking for. Any  
and all suggestions bring them to  
Bruce or Gus. In the meantime, I'm  
holding Bruce responsible for the  
copy unless someone else comes up

EDWARD

with a better suggestion. And I'm looking at you Christopher. You wanna play with the big boys, here's your time to shine. If not, meet back here at 230. Are we clear?

They break from the room. Christopher and Bruce remain seated at the conference table. Bruce stares at Christopher. He shakes his head and departs. Christopher remains seated, staring at the board and layouts pasted up.

9

INT. NEKTAR TESTING ROOM - DAY

Reagan and Eduardo are in the Testing room using the back of a dildo packaging box to cut up lines of coke on. Reagan is using her ID card to cut up the lines. They are snorting the lines through a dollar bill rolled up.

During this whole exchange they are cutting lines and snorting them.

REAGAN

I just think the sound is so much more pure, ya know?

EDUARDO

Yeah but Mami, things are changing you know? Music is changing. Everything is changing.

REAGAN

Yeah but nothing beats that little crackle that you hear when you drop the needle down. The slow shhp shhp shhp shhp. Can you hear that?

They sit in silence listening to nothing.

EDUARDO

I dig it.

REAGAN

On an 8 track you can't get that sound.

EDUARDO

But that's what I'm saying mami. It's tapes now.

REAGAN

Screw tapes. They'll be on to something new right after that. The way I see it you have two types of sound, records and whatever is the next new thing out there right now. But there will always be records.

EDUARDO

I don't know mami. It makes it easier to record that's for sure. I know this cat that's out there makin tracks in his house now.

REAGAN

But I'm sure the quality isn't there.

EDUARDO

No the quality is there.

REAGAN

Can he press a record in his house?

EDUARDO

The guy makes yayo in his kitchen, I'm sure he can press a record in there if he wanted to.

REAGAN

But that's just it. Artistic quality is going out the door man. Just out the fucking door.

The door opens and it's Butch. Reagan and Eduardo are startled and knock over the coke.

BUTCH

Aw come on now, y'all!

Reagan and Eduardo burst into laughter and notice the coke on the floor. They lick their fingers and start wiping it up and rubbing the coke on their gums.

BUTCH (CONT'D)

Knock it off!

REAGAN

Sorry Butch. I'll go get a broom.

EDUARDO

Don't worry Mami, I'll clean it up.

BUTCH  
 Leave it. I'll probably end up  
 needing it. Want me to test this  
 thing out again.

Butch pulls out a giant dildo and shows them. They mouth the  
 word, "Oh."

BUTCH (CONT'D)  
 Yeah, it was a real son' bitch last  
 time. Maybe this'll help it ease  
 in.

Reagan and Eduardo stifle their laughter until they slip  
 past Butch and burst into laughter.

Butch closes the door. He looks down at the ground and  
 scoops up a little coke on his finger. He drops his pants  
 and rubs it on his butt. Then he begins to slide in the  
 dildo.

10 INT. NEKTAR HALLWAY - DAY

Reagan is walking down the hallway toward the woman's  
 restroom. Christopher is walking toward his desk, not paying  
 attention looking down at the layout in his hand. He  
 accidentally bumps into Reagan.

CHRISTOPHER  
 Sorry.

REAGAN  
 I hope this doesn't become a thing  
 between us.

CHRISTOPHER  
 No. My mind is just wrapped around,  
 all this...

Reagan stares at Christopher waiting for him to finish his  
 sentence.

REAGAN  
 All this what?

CHRISTOPHER  
 I don't even know how to explain,  
 or describe...

REAGAN  
 Describe what?

Christopher points down at his layouts. Reagan laughs.

REAGAN (CONT'D)

Oh kiddo. You'll be fine. It's just a cock. Eventually you won't even notice. It'll just be like writing copy for Burger King. Or for the Herald for that matter.

CHRISTOPHER

They want me to describe it without using terms like...

REAGAN

Life like? Yeah Deanna hates that.

CHRISTOPHER

I just don't know where to start.

REAGAN

Well you can always ask Butch.

CHRISTOPHER

Butch?

REAGAN

Yeah, our product tester. That's what he's there for.

CHRISTOPHER

Wait. He tests...?

REAGAN

(whispers)

Yup. Everything.

Christopher's eyes become big.

REAGAN (CONT'D)

Be lucky you're just doing copy.

Reagan opens the door to the woman's bathroom and begins to head in.

CHRISTOPHER

Wait! Do you have any suggestions?

Reagan looks at the layout, then looks at Christopher. She turns back around. She seductively walks toward Christopher.

REAGAN

Sometimes our eyes are bigger than our appetite but nothing compares to the full satisfaction of Max Ivcock's 9 inches of pure pleasure.

REAGAN  
It's sure to quench your thirst but  
still have you hungry for more.

Christopher pulls out a pencil and starts scribbling down on  
a paper.

CHRISTOPHER  
Wait hold on, where did you get  
that from?

REAGAN  
Just made it up really.

CHRISTOPHER  
Still have you hungry for more.  
This is brilliant. I owe you big  
time. I'll give you full credit  
too.

REAGAN  
No. No need. If they find this out  
they'll make me the copywriter.

CHRISTOPHER  
Well maybe you should.

REAGAN  
Ha! No I'm a better photographer,  
believe me. Hey, how about this, me  
and the gays are going out for  
drinks after, you should meet us.

CHRISTOPHER  
Oh I'm not gay.

REAGAN  
I'm sorry. That's not what I meant  
by that. I was just saying that, my  
friends, who are, um, we're all  
going out for drinks after. You  
should meet us. You can buy me a  
drink then.

CHRISTOPHER  
Ok.

REAGAN  
Mutiny at 730 tonight. Deal?

CHRISTOPHER  
Thank you. Thank you so much.

Christopher turns around to leave.

REAGAN  
Oh and by the way,...

Christopher turns back around.

CHRISTOPHER  
Yeah?

REAGAN  
Butch isn't the only product tester here. Although I prefer to handle the real thing and not the plastic one.

Reagan licks her lips, winks at Christopher, turns and enters the bathroom.

11 INT. BRUCE'S OFFICE - DAY

Bruce is pacing back and forth in his office with a dildo sitting on his desk. He has a stapler in his hand that he keeps shooting staples with toward the dildo. He's mumbling to himself every time he clicks a staple at the dildo.

BRUCE  
9 inches of... Max's member...  
member's only... huge throbbing...

Christopher approaches the door and hovers in the doorway for a second, looking at Bruce. When he realizes that Bruce is deep in thought he knocks on the door frame.

BRUCE (CONT'D)  
What the fuck do you want?

CHRISTOPHER  
You told me to come by if I had any suggestions...

BRUCE  
No I didn't tell you shit.

CHRISTOPHER  
Ok. You're right. Edward told me to come by if I had any suggestions...

BRUCE  
A suggestion would have been great about 35 minutes ago you twat.

CHRISTOPHER  
No one told me anything about what goes on here.

Bruce pulls out a pack of cigarettes and lights one up. He walks over toward Christopher.

BRUCE

You think this makes you exempt  
from doing your job?

CHRISTOPHER

I was caught off guard that's all.

BRUCE

Now I don't know who's cock you  
sucked, or who your daddy knows  
around here to get you a job  
working for THE Nektar Studios, but  
I can tell you this much. I'm gonna  
be watching your ass all day every  
day waiting for you to just royally  
fuck up. This place must be pretty  
fucking desperate to allow some  
rookie to come on. "Rape your  
pussy?" The fuck outta here. Let  
the big boys handle this one ok?

CHRISTOPHER

Sir, but I do have a suggestion...

BRUCE

I said get the fuck outta here.

Christopher begins to exit. He turns around and walks over to Bruce's desk.

CHRISTOPHER

Do what you want with this. I don't  
care.

He slams the layout on the table with the copy face up. Christopher exits the room.

Bruce grabs his stapler and starts shooting at the dildo again. He gets frustrated and throws the stapler across the room. He takes a long drag off the cigarette and and extinguishes it out in an ashtray on his desk, next to the layout.

He notices the new copy and lifts up the layout to read it. Bruce looks at the door and reads the copy again.

Bruce exits out of his office and heads down the hallway. He sees Christopher about to exit the building.

BRUCE  
Hey new kid!

Christopher stops and looks at Bruce.

BRUCE (CONT'D)  
The fuck you come up with this  
shit?

Christopher looks confused.

Bruce heads down the hallway toward Edward's office. He's waving the layout in his hand.

BRUCE (CONT'D)  
(Shouting)  
Hey everyone, conference room. Now.  
New copy! Pussy raper just saved  
us!

Christopher laughs and walks toward the conference room.

**END ACT TWO**

**ACT THREE**

**FADE IN:**

12 EXT. MUTINY OUTSIDE BAR - NIGHT

Christopher walks into the full outside bar area. He's looking around for Reagan. He walks through the crowd and notices her. He gleefully waves his hand.

CHRISTOPHER  
Reagan!

Reagan is speaking with a bartender. She already has an empty glass in front of her. She is dressed very sexy. She sees Christopher and waves at him. She gestures to the bartender with "two fingers" to suggest she needs two drinks.

Christopher makes his way over to her.

REAGAN  
Hey kiddo.

CHRISTOPHER  
So sorry I'm late. I've never been  
here and I wasn't sure where to  
park so I parked way down the  
street and...

REAGAN

You should have valeted.

Reagan pulls out a cigarette and lights it.

CHRISTOPHER

Oh. That's not in my budget yet.

REAGAN

Next time you come, tell them you're with Red. They'll valet for free.

CHRISTOPHER

Noted. You want something to drink?

REAGAN

I actually just ordered for us. Do you like mojitos?

CHRISTOPHER

To be honest I've never had one before.

Christopher is looking around nervously.

REAGAN

I told my gays to show up later on.

CHRISTOPHER

Oh I wasn't looking for them.

REAGAN

Relax. They're harmless.

CHRISTOPHER

(nervously)

No I'm not worried. It's cool, I just, I'm not one so.

REAGAN

It's fine. I wanted to spend a little time with you anyhow. These new copywriters come and go so quickly these days and well, you've been around the longest so I figured...

CHRISTOPHER

The longest? I've only been there one whole day.

REAGAN

Whole is the operative word. Most don't make it past the first 10 minutes.

CHRISTOPHER

How many?

REAGAN

This month or this year?

CHRISTOPHER

Both.

REAGAN

Month. Five. Year. About 20. I honestly don't know how or why you stayed today.

CHRISTOPHER

Year contract I signed.

REAGAN

You're shitting me?

CHRISTOPHER

What?

REAGAN

They made you sign a contract?

CHRISTOPHER

You're joking?

REAGAN

Ha! They actually got you to sign it.

The bartender arrives with the two drinks and places them in front of Christopher and Reagan.

CHRISTOPHER

Edward told me that if I left, he'd ruin my career and...

REAGAN

Hahaa! Those fuckers. Sneaky. Smart, but sneaky. Gotta give it to them. That's pretty Genius.

Reagan hands the bartender a \$20 bill.

REAGAN (CONT'D)  
Here you go papi!

CHRISTOPHER  
Wait, I'm confused.

Reagan holds up her glass.

REAGAN  
Here's to us, to the you...

CHRISTOPHER  
No one else has signed the  
contract?

REAGAN  
Kiddo, pick up your glass, I'm  
doing a toast.

Christopher picks up his glass.

REAGAN (CONT'D)  
Here's to us, to the you and the  
me. To all that we'll remember, and  
all that will be. And if your cup  
becomes dry to the bone, fuck that  
shit I'll drink on my own!

The cheers and drink.

CHRISTOPHER  
Whew! That's sweet!

REAGAN  
That's why they're dangerous.

CHRISTOPHER  
Tastes like diabetes.

REAGAN  
Ha! You are a writer.

CHRISTOPHER  
Ok, back to the contract...

REAGAN  
Fuck that. Let's just drink, have a  
good time, get to know each  
other. You seem like a great kid.  
And I'm stuck with you for at least  
a year.

CHRISTOPHER  
I feel like a dupe.

Christopher starts rubbing his head. Reagan reaches in her purse and hands him a pill. Christopher looks at it.

REAGAN  
It's like aspirin. And I'm sure you  
make way more now than you did at  
the Herald.

Christopher swallows the pill.

CHRISTOPHER  
I just feel played.

REAGAN  
And things would be different if  
you knew what we did now huh?

CHRISTOPHER  
I wouldn't have taken the job, no.

REAGAN  
And you wouldn't be here with me.  
But you wanna know something else?

CHRISTOPHER  
What?

REAGAN  
If you didn't realize what we do  
now, think of everyone else. No.  
One. Knows. No one will ever know.  
We certainly won't tell anyone.  
They still think we've got Burger  
King. They don't know. No one does.

CHRISTOPHER  
Wait, how does no one know?

REAGAN  
You may have signed a contract for  
a year but everyone that steps foot  
in that door signs an NDA. And  
Kulcher will sue you for every last  
dime if you even mention a word.

CHRISTOPHER  
Wow.

REAGAN

Just take the experience and run with it. Bank that money. Do your best, and in a year, you'll be sitting so pretty you won't even care that you're writing copy about how good a cock feels.

Christopher spits out his drink.

CHRISTOPHER

Sorry.

REAGAN

Ha!

CHRISTOPHER

I can honestly say, never in a million years, did I think that my job depended on writing about how.. umm...

REAGAN

How a cock feels?

CHRISTOPHER

(laughs)  
Exactly.

REAGAN

You're gonna have to learn to say it.

CHRISTOPHER

I'll take my time.

Reagan laughs and finishes her drink. She wads up a napkin and throws it at Christopher.

REAGAN

Shut up and finish your drink.

13 INT. NEKTAR PRODUCTION STUDIO - NIGHT

An older black man, Michael also known as Rainman, is sitting at a drafting table. He is waving his hand over a picture drying the bestine.

Tina approaches carrying a stack of papers.

TINA

Sorry to do this to you again.

MICHAEL  
Naw baby it's cool.

TINA  
No it's not. I should have spoke up  
and said we needed an extra day.

MICHAEL  
Come on now. Don't beat yourself up  
baby. You know what they'd do if  
you asked.

TINA  
Let them try to fire me.

MICHAEL  
I'm not sayin that now. Just be  
thankful you have a job, ya know?

TINA  
But we always up in here workin  
late and they get to go home. It's  
not like we don't have familes and  
things to do.

MICHAEL  
I'd rather work late and have a  
paycheck than no paycheck at all,  
ya feel me?

TINA  
I'm at a breaking point. I had to  
cancel my set tonight to stay late.

Blane enters carrying another stack of papers. He walks over  
to Michael's drafting table and picks up the last paper.

BLANE  
Yeah you get to cancel and these  
crackers go home.  
(looking at Michael)  
It's dry.

TINA  
Well Bruce is still here.

BLANE  
Yeah. That's because he never  
leaves. And you know that cracker  
don't sleep.

MICHAEL  
Hey watch it now. That cracker cuts  
you a paycheck.

BLANE  
He don't do shit. Dottie cuts the  
checks.

TINA  
It don't matter. I'll be up outta  
here soon enough.

BLANE  
Oh yeah? I didn't know the Pointer  
Sisters were hiring.

TINA  
Eat me.

MICHAEL  
Look baby. You are a formidable  
black woman with a voice of angel.  
You can do anything.

TINA  
(looking at Blane)  
Thank you!

BLANE  
That may be true, but the reality  
is you have to go deliver these  
layouts of a giant dick to a  
printer right now.

TINA  
With 30 minutes to spare.

Tina grabs the extra stack of papers from Blane and walks  
out the Production room.

14 INT. BRUCE'S OFFICE - NIGHT

Bruce is sitting in his office at his desk. He's smoking a  
cigarette. He is fidgeting and is coked out. Tina knocks on  
his door. He looks up.

TINA  
Thirty minutes to spare.

BRUCE  
And one fucking day late.

TINA  
And you're welcome.

Tina turns around and heads out the door.

TINA (CONT'D)  
You know, sometimes a thank you  
goes a long way.

BRUCE  
It's your job. It doesn't warrant a  
thank you.

Tina exits.

Bruce pulls out a bag of coke and dumps it on his desk. He  
cuts up a few lines and does one.

15 EXT. MUTINY OUTSIDE BAR - NIGHT

Reagan raises her hand to signal a server.

CHRISTOPHER  
I've got this one. I'm supposed to  
be taking you out for a drink to  
thank you.

REAGAN  
Kiddo these are free for me. I just  
tip them well. That's all.

The server walks over to them and Reagan signals to him for  
2 more.

REAGAN (CONT'D)  
Besides, you're broke right now.  
And I honestly wanted to get to  
know you a little more outside  
work.

CHRISTOPHER  
Fine, what would you like to know.

REAGAN  
Where are you from?

CHRISTOPHER  
Outside Atlanta.

REAGAN  
Southern boy. I like it. South  
Virginia myself.

CHRISTOPHER

Get out of here. I don't hear an accent.

A man across the room has made eye contact with Christopher. During this entire exchange Christopher keeps looking back and forth from Reagan to the man.

REAGAN

(puts on thick Virginia accent)

Oh honey, you get me back round my mama, I'll be fixin to bless your heart in two seconds.

CHRISTOPHER

Fair enough.

REAGAN

I don't hear Georgia from you.

CHRISTOPHER

We don't really have accents in the Atlanta suburbs. Plus my parents are yanks.

REAGAN

Bless your heart.

The server brings the drinks to them. Christopher is staring at the man still and not paying attention. Reagan hands the server another \$20.

CHRISTOPHER

Yeah, I was pretty much the only french-canadian catholic in my entire town.

REAGAN

So what brought you down here?

CHRISTOPHER

U. M.

REAGAN

Seems that's what brings us all down here.

Christopher is in a dead eye contact lock with the other guy.

CHRISTOPHER  
What does?

REAGAN  
U. M.

CHRISTOPHER  
What about it?

Reagan notices Christopher is distracted.

REAGAN  
That's what brought me down here.

CHRISTOPHER  
Really? Me too.

REAGAN  
I know. You just told me.

CHRISTOPHER  
So where did you come from?

REAGAN  
We just... Are you ok?

Christopher is caught off guard.

CHRISTOPHER  
What?

REAGAN  
You're like blanking out.

CHRISTOPHER  
Just distracted.

REAGAN  
Them mojitos a little strong for  
you?

CHRISTOPHER  
No. I'm fine.

REAGAN  
You gonna be ok?

Silence. Christopher continues staring at the man.

CHRISTOPHER  
Yeah I'm fine. Will you excuse me,  
I have to use the restroom.

REAGAN

Yeah sure.

Christopher stands up and walks toward the bathroom. Reagan grabs her drink and takes a sip while she watches Christopher walk away.

16 INT. BRUCE'S OFFICE - NIGHT

Lights from a car outside shine through Bruce's office window. They flicker. Bruce does a line of cocaine. He picks up a duffle bag from behind his desk along with the layouts.

17 INT. MUTINY MEN'S BATHROOM - NIGHT

When Christopher gets to the bathroom he starts to pee at the urinal. Just as he's finishing, the man he was making eye contact with in the bar walks up behind him.

The man grazes Christopher's neck with his lips. Christopher shudders and pretends nothing is happening. He finishes peeing.

Then the man turns Christopher around and starts kissing him.

18 EXT. OUTSIDE NEKTAR STUDIO - NIGHT

Bruce walks outside the building and a big, muscly man is standing outside of a brand new Cadillac. The back window of the car is lowered and a hand with a black leather glove is extended out the window.

Bruce walks toward the car with the layouts. The big man stops Bruce and grabs the layouts from him. He hands it to the man in the car.

19 INT. MUTINY MEN'S BATHROOM - NIGHT

Christopher kisses him for a moment and pulls away from the kiss. The man smiles at him.

The man pulls out some cocaine and does a bump with a key, offers it to Christopher and he declines.

The man laughs and dumps it on his tongue. Then he goes in to kiss Christopher again and Christopher puts up his hand to block him.

The guy laughs again, moves Christopher's hand and kisses him.

20 EXT. OUTSIDE NEKTAR STUDIO - NIGHT

The hand extends out of the window again. Bruce hands the duffle bag to the big, muscly guy. He opens the bag and inside are stacks of \$100 bills.

He hands the bag to the man in the car. Then the security man presents an eightball bag of cocaine to Bruce and hands it to him. Bruce puts it in his pocket and walks away.

The man in the car whistles at Bruce and Bruce stops. He turns around. The man throws a stack of \$100 bills at Bruce. The security guy gets into the passenger side door. They drive off.

Bruce puts the stack of money in his other pocket and walks back inside the building.

21 INT. MUTINY MEN'S BATHROOM - NIGHT

Christopher and the man make out for a moment. Christopher pulls away and licks the inside of his mouth as if it's numb.

Christopher leans in to kiss the man and the man holds up his hand, then spins Christopher around and presses him up the wall.

The man shoves himself up against Christopher from behind while Christopher makes a painful face.

**END ACT THREE**

**FADE OUT**