

Eddie's Boys

by

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FADE IN:

EXT. GRIFFITH PARK -DAY

MCU on THREE MEN dressed in suits ENTER from screen right. The top of the frame is below head level, so we cannot identify these men. The first man carries an urn. The camera tracks alongside keeping the three men in the shot. They stop. The man with the urn removes the lid and reaches in.

CU on hand coming out of urn, holding ashes. The hand slowly opens and scatters the ashes. Camera stays on urn as it is passed to the second unidentified man. He reaches in and does the same. He passes the urn to the third man. As the third man reaches into the urn, he hesitates, then shakes the remaining ashes from the urn, scattering them to the wind. After the last of the ashes drifts off, he releases his grip on the urn and lets it fall.

CLOSE on ground at feet of the men. The urns falls into the shot and breaks.

DISSOLVE TO:

WHITE SCREEN which slowly comes into focus during the following dialogue.

EDDIE V.O.

Sometimes it's hard to distinguish
between friends and lovers. They
look and act the same but they're
not.

By now we have a clean shot of EDDIE, a strikingly handsome and athletic Italian man in his late twenties dressed in white with a very seductive and engaging smile.

EDDIE

There's a fine line that separates
them. One day you're hanging out
with a friend, having a couple of
beers and laughing...and then it
happens. One morning you wake up
and there he is sleeping naked
next to you. It wasn't planned to
be that way. It just happened.

CUT TO:

INT. J.C. WYATT PUBLIC RELATIONS FIRM - DAY

CLOSE ON elevator doors. The SHOT WIDENS as the doors open. Crowded elevator. RAYMOND walks out, reading the Wall Street Journal. He's a good-looking man in his early forties, wearing an Armani suit, carrying his briefcase.

EDDIE V.O.

(Continued)

For example, take Raymond. He's still trying to be everything to everybody. Keeping everything to himself, even the pain of wanting to be loved.

Raymond continues to read his paper as he is confronted by JAMES BARTLETT, III, a much younger conservative-looking associate.

RAYMOND

Good morning, James.

James follows Raymond through the lobby of the office.

JAMES

I was thinking last night about the Weston account--

RAYMOND

You were thinking?! What a concept.

JAMES

And I don't feel that the account is being handled properly.

RAYMOND

You don't?!

JAMES

No. My surveys revealed that college-age adolescents are looking for traditional family values.

RAYMOND

Who did your survey the Young Republicans of Orange County?

(Beat)

RAYMOND
(continuing)
You don't get it, do you, James?
If that client wants to capture
any of today's rave-crazed, under-
the-age-of-twenty market, they'll
have to change their outdated
"Little House on the Prairie"
attitude.

JAMES
The what "House"...where?

RAYMOND
(disbelieving)
Oh never mind. You're so young,
it's depressing. Now where's the
Flash Report for my meeting with
Scott Industries?

JAMES
(embarrassed)
I...uh...

Raymond stops at his secretary's desk. VERA is a young
Latino woman with bright orange hair and multiple piercings.

RAYMOND
The report is ready...isn't it?

JAMES
Not quite.

RAYMOND
So what are you doing here?

James quickly exits.

VERA
He's so obedient.

RAYMOND
Yeah...like a lap dog. If he
wasn't the CEO's nephew...

He catches Vera's look.

RAYMOND
(continuing)
Look, if I want guilt I'll start
going to Mass, again. Any calls?

VERA
Your favorite.

RAYMOND
Miriam?

VERA
You've got it. She called about
a lunch meeting on the BCA merger.

RAYMOND
(whines)
Let's reschedule that.

VERA
You've done that twice already.

RAYMOND
Only twice?!
(Beat)
Anything else?

VERA
Your doctor's office confirming
your appointment. You okay?

RAYMOND
Just allergies.

CUT TO:

INT. FILM PRODUCTION OFFICE - DAY

Beautifully decorated in a contemporary style reflecting the success of this company. BARRY, a man in his early forties going on twenty-one, ENTERS nursing a Starbucks coffee. He's seen better days, having once been part of the A-list party group, now he's doing whatever he can to maintain a youthful appearance and attitude. He makes his way to his desk and sits.

EDDIE V.O.
Then there's Barry...poor little rich boy...always unhappy with himself but doesn't do anything about it. He always looking for that ultimate party of beautiful young men which he's never invited to anymore. The universe is trying to tell him something, but he doesn't want to listen.

Barry's boss, TERRANCE, a very handsome and much younger man in his early thirties, ENTERS from his office followed by JOSE, an even much younger and very sexy Latino.

TERRANCE

You're late.

BARRY

I couldn't sleep last night.

TERRANCE

That's why they have pills.

BARRY

(to no one in
particular)

And look what happened to Judy
Garland.

TERRANCE

You're supposed to be here at
eight.

BARRY

Yeah...like I'm supposed to get up
at six, which I never do.

TERRANCE

Jose and I had to get our own
coffee.

BARRY

Well, that must have been
something to see, but if I don't
get my sleep, I can't work.

JOSE

Oh really...is that your latest
excuse?

BARRY

Yeah and what's yours?

TERRANCE

(losing patience)

Just bring me the contracts from
Paramount.

He storms back into his office, followed by Jose.

BARRY

(to himself)

Yes, master.

Barry turns on his computer.

CLOSE ON COMPUTER SCREEN - as the screensaver comes up. It's an X-rated scene from some gay porn video.

CU - BARRY

BARRY
(continuing)
Another beautiful day in the neighborhood.

FULL SHOT - Barry at desk reaches for the telephone. He dials.

OFF-SCREEN we HEAR a TELEPHONE RINGING.

SCREEN WIPES LEFT TO CREATE A SPLIT SCREEN. BARRY SCREEN LEFT AND RAYMOND SCREEN RIGHT.

We SEE Raymond on his way to a meeting. It's his cell phone that's RINGING. He takes his cell phone out of his jacket pocket

RAYMOND
(answering phone,
businesslike)
Yes.

BARRY
What's goin' on?

RAYMOND
Oh, hi. Working. Why?

BARRY
Miss Thing, the hot tamale eater is on my case.

RAYMOND
Terrance, your boss?

BARRY
It's been hell, ever since his latest pet Chihuahua entered the picture.

RAYMOND
Well...he does own the production company.

BARRY

Don't remind me. I've worked my ass off for this man. If it wasn't for me, he wouldn't be where he is, today.

RAYMOND

You've only been there for what...two...three months.

BARRY

Four...but it seems like eternity.

RAYMOND

That job's not important to you. It's not like you need to work. So what's your latest problem?

BARRY

Timmy went out at eight last night to get some milk and didn't come home until after one this morning.

RAYMOND

That must've been some milking.

BARRY

What's more, there was no milk in the refrigerator, this morning.

RAYMOND

Maybe he was really thirsty.

BARRY

And Xavier didn't show up this morning.

RAYMOND

Who's Xavier?

BARRY

My personal trainer.

RAYMOND

Oh yeah! The one that makes you hot and sweaty even when you're not working out.

BARRY

You don't think anything's going on, do you?

RAYMOND
Got milk?

Terrance comes out of his office, followed by Jose.

TERRANCE
(impatiently)
Where are the contracts?

Barry covers the mouthpiece of the phone.

BARRY
In a minute. Can't you see I'm on
the phone?

TERRANCE
You're always on the phone.
Barry, we've gotta talk...now!

BARRY
(senses trouble)
Raymond, can I call you back? I
think I'm being fired.

Barry hangs up.

SCREEN WIPES RIGHT TO FULL SCREEN.

RAYMOND
Again?!

CUT TO:

INT. SOUTH-CENTRAL ELEMENTARY SCHOOL - DAY

ARTHUR, a youthful looking man in his mid-forties, dressed neatly in slacks and knit shirt. It's obvious he's in very good shape, the athletic type. He shepherds his class of twenty multi-racial second-grade students down the hallway toward the lunchroom.

EDDIE V.O.
As for Arthur...strong, sexy, no-
bullshit...and afraid to move on
with his life.

ARTHUR
Come on...stay in line.

He separates two students, who are getting a little rowdy.

ARTHUR
(continuing)
Hey, knock it off or you'll have
to eat lunch with me.

Another teacher, SYLVIA, an attractive woman, also in her forties, herds her students back from the lunchroom. She sees Arthur.

SYLVIA
Arthur.

He turns and sees her.

ARTHUR
(under his breath)
Oh God...not today.
(to his students)
Let's hurry or the macaroni and
cheese'll get cold.

She hurries to him.

SYLVIA
Where have you been? You never
respond to my e-mails.

ARTHUR
Maybe I'm trying to tell you
something.

SYLVIA
Like what?

ARTHUR
Like...I don't like being lined up
with your latest "best friend."

SYLVIA
This one is different. He's an
actor.

ARTHUR
Oh, please...in this town, who
isn't?

SYLVIA
Look, Sean's a really nice person.
I just want you to be happy.

ARTHUR
That's all I need. Another "nice"
person in my life.

SYLVIA
Well, what do you want?

ARTHUR
(nose to nose)
Sex. Hot. Sweaty. Man-on-man
action.

SYLVIA
(looking around)
Geez, Arthur....not in front of
the children.

A cell phone RINGS. Arthur reaches into his back pocket and pulls out his cell phone. As he answers, the screen wipes left. Arthur is screen left and Raymond is screen right.

ARTHUR
Hello.

RAYMOND
(surprised)
Hi. I didn't expect you to
answer. Thought I'd get your
voice mail.

ARTHUR
It's lunch time. What's up?

Sylvia gestures to Arthur that she'll call him later. She exits with some of her students.

RAYMOND
I just hung up from talking with
Barry.

ARTHUR
Yeah? How is the Princess of Bel
Air?

RAYMOND
Fired.

ARTHUR
Again?

CUT TO: