

"Eagleheart"

by
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NOTE

"EAGLEHEART" is an Action-Adventure show, similar to "WALKER TEXAS RANGER", "RENEGADE" etc. The main character- CHET MASON is a Forest Ranger in a Texas national park.

Chet is played by a middle-aged veteran action star named RAY VANDERHOFF.

Chet has a female partner named SAM, played by Trish Wilson. Trish is an attractive B-movie actress in her mid to late 30's.

EXT. WILDERNESS SET - DAY

Chet and Sam are walking through the forest. He notices something on the ground and suddenly drops to the ground and smells the dirt.

SAM
What is it, Chet?

RAY
Bear feces.

Ray picks up some dirt and rubs it between his fingers.

RAY (CONT'D)
Still warm.

DIRECTOR
Cut!

RAY
What now?

DIRECTOR
Um, Ray, There is nothing about feces in the script.

RAY
It's called 'improvising', Marty. It's what great actors do. Seems to me that if Chet is tracking a bear, feces would be a much better indicator than some lousy paw prints. I mean, ask Price, he'll tell you. Price?

DIRECTOR
That's not...

RAY

What do you think, Price?

PRICE TENDERFOOT, an older NATIVE AMERICAN actor, is sitting on stage reading a PARASAILING MAGAZINE. He answers without even looking up.

PRICE

I agree.

RAY

It's just, I'm really going for accuracy here, Marty. That's what the fans love about Chet- he's a real forest ranger.

DIRECTOR

Yeah, it's just. You're handling excrement.

RAY

That's the gritty reality of park protection. It's not all bald eagles and white-water rafting. Well, most of it is. Now, how hard would it be to get real bear droppings in here?

DIRECTOR

I don't know, Ray.

RAY

You're right. That's a Hal question. Hal?

HAL is an ELDERLY EXECUTIVE who oversees production of the show. He is asleep in a FOLDING DIRECTOR'S CHAIR.

Ray WALKS over to him and LEANS IN CLOSE.

RAY (CONT'D)

HAL!!! I GOT A BUDGET QUESTION!!!

Hal is startled awake.

RAY (CONT'D)

It's me, Ray. Listen Hal, I know the budget's tight, and personally, I think it's totally unnecessary, but Marty thinks we need fresh bear feces for this scene, and he says the only way to get it here while it's still warm is to bring in a live bear.

HAL

You want a bear?

RAY

Not me, Marty. He refuses to shoot the scene without it.

HAL

Get a dog for Christ's sake.

RAY

I agree with you, Hal. Except for the part where you took the Lord's name in vain. But Marty won't budge. He says it's gotta be a bear. Kodiak (OR BEAR TBD), specifically. He says they give you the best consistency. Between you and me, the guy seems to know a little too much about bear feces. Makes you wonder what else he's into.

HAL

(defeated)

Fine. I'll get the bear.

RAY

Thanks, Hal. You're the king.

Ray walks away. Hal gives Ray the evil eye behind his back and mutters angrily to himself.

HAL

Son of a... I hope he eats the both of us...

ANGLE ON Ray walking back to Marty.

RAY

Just so you know, Hal loved the bear idea.

(MORE)

RAY (CONT'D)

If we priority overnight it, we'll have a Denali Kodiak here by nine a.m. Until then we should just move on to the explosion sequence. Brief me.

As Marty talks - we see a wide view of what he is describing.

MARTY

We've rigged it up so that as soon as the door to the trailer closes...

(he describes affordable action sequence TBD)

In the distance a MAN is running towards the TRAILER.

RAY

What is that?

Marty looks through a pair of binoculars, in his P.O.V. We see HAL open the trailer door and step inside.

MARTY

Oh no.

Ray takes the binoculars.

RAY

Hal! No!

In binoculars P.O.V. We see Hal GIVE RAY THE FINGER and slam the door.

This sets off an elaborate *disaster water tower falling on trailer sequence* - sending in into the gorge and exploding in a huge fireball (or tbd).

The entire cast and crew (except for Ray) run to the cliff's edge to see what happened.

Ray lowers his binoculars, stunned.

We see flames reflected in Ray's eyes.

RAY (CONT'D)

"For dust thou art and unto dust shalt thou return." Genesis 319.

INT. BACKSTAGE THE TONIGHT SHOW STUDIO - DAY

Conan is rehearsing monologue jokes before the show. We hear the band warming up the audience.

CONAN

*Bob Talmadge or real NBC
personality joke tbd*

STAFF and CREW all laugh.

CONAN (CONT'D)

That's good. Let's put that one up top. Do you guys really think he did that to a horse?

PRODUCER

Absolutely.

TED SCHWARTZ runs over to Conan. Ted is young executive in his twenties. He is conscientious about doing his job but doesn't like the role he has to play.

TED

Hey, Conan.

CONAN

Oh hey, buddy boy. What are you doing alive? I thought we fumigated last week.

TED

That's hilarious. You should have a show.

CONAN

You mean like the one you're distracting me from?

TED

Just like that but better.

CONAN

What do you want, prick?

TED

We talked about this. You can't do Talmadge jokes. You know, it's kind of an embarrassment to the network having-

Conan waves his hand as though batting away a gnat. Makes GNAT NOISES.

CONAN
Zzzzzz. Zzzzzz.

TED
Seriously, do you have any idea how many times a week I get yelled at for your jokes?

CONAN
A lot, I hope.

TED
Please, I'm begging you.

CONAN
Zzzz. Does anyone else hear a gnat?

Cre members laugh while Ted tries to maintain his dignity.

TED
If you do the (TBD) joke, I'm going to get fired.

CONAN
Well, your job security is my top priority.

People around Conan laugh.

Ted laughs sarcastically, then grabs the offending cue card.

CONAN (CONT'D)
Give me the cue card.

TED
No.

CONAN
I'm not screwing around, give it to me.

STAGE MANAGER
Thirty seconds, Conan.

CONAN
Fine. You think I need the stupid cue card to do the joke?

TED

Yes, I do.

CONAN

You son of a bitch.

Conan begins chasing Ted- they run through the CURTAIN and into the studio.

INT. TONIGHT SHOW STUDIO - CONTINUOUS

The AUDIENCE erupts in APPLAUSE.

Conan TRIPS over a CAMERA CABLE and falls violently.

The band stops playing.

A Horrified gasp sweeps the audience.

We hear Conan scream in pain.

CUT TO:

We see CONAN'S LEG is horribly mangled, twisted at a bizarre angle.

CONAN

My leg! My fucking leg! I'll get you for this you son of a bitch!

Audience member stands up.

AUDIENCE MEMBER

(points at Ted)
He did it!

Ted turns and runs.

INT. ALAN NEWMAN'S OFFICE - LATER

Ted sits with his head in his hands.

TED

Can they fix his leg?

NEWMAN

No. But they can get him a new shinbone from a cadaver.

TED

I'm sorry, Alan. I don't know what I was doing.

NEWMAN

You were looking out for the company. I admire that.

TED

Really? You're not firing me?

NEWMAN

Well, you can't work in this building anymore. Conan says if he sees you around here again he's going to put a bullet in your mind train.

TED

What does that mean?

NEWMAN

I don't know. It sounds bad.

TED

What am I going to do?

NEWMAN

How'd you like to spend some time in Houston?

TED

What's in Houston?

Alan throws Ted a DVD of '*EAGLEHEART*'

NOTE: The DVD cover shows Ray, Sam and an African-American Ranger named Travis Hunt.

Hunt is played by Travis Dare - a 30ish wannabe Hollywood Hunk. He wears a lot of tight, trendy clothes.

NEWMAN

The show's gone through 12 producers in 8 years. Think you can handle it?

TED

(saying what Alan wants to hear)

Yes?

INT. COMMERCIAL AIRLINER - LATER

Ted puts the DVD into his laptop and watches a series of clips from 'EAGLEHEART'. As he watches, we cut back to his reactions - which become more and more horrified.

We CUT CLOSER IN on the clips...

INT. BAR - EAGLEHEART SHOW - NIGHT

CLIP ONE: Chet mason walks into a ROUGHNECK BAR.

CHET
I'm looking for Peabody.

A POOL CUE comes from out of frame and HITS MASON in the face.

INT. HIDEOUT - EAGLEHEART SHOW - DAY

CLIP TWO: A Bin Laden look-a-like has Mason and Tripp tied up.

MIDDLE EASTERN VILLAIN
You'll never stop us, Mason!

MASON
Maybe not... but HE will!

SFX: Whistle.

SFX: Eagle screams.

MIDDLE EASTERN VILLIAN
Aaaahhh! Help me, Jesus!

MASON
Too little, too late.

EXT. WOODS LOCATION - EAGLEHEART SHOW - DAY

CLIP THREE:

A woman is reuniting with her BOY, Mason enters.

WOMAN

Thank you, Ranger Mason. If you hadn't brought us those guns, I wouldn't have been able to protect my mute son.

MASON

Don't thank me, thank the second amendment. And good men like Senator Sam Brownback who have sworn to protect it.

BOY

Thank God for the NRA!

Mason and the Woman react to this "Miracle"

CUT TO:

INT. SHOW BUMPER - EAGLEHEART SHOW - DAY

An Eagle flying towards the screen

INT. COMMERCIAL AIRLINER - CONTINUOUS

Ted looks again at the DVD cover. He's visibly disgusted by the show. He starts to focus on the picture of the actress who plays Trish.

TED

Hmm..

ANGLE ON the eagle

DISSOLVE TO:

EXT. AIRPORT - LATER

Match dissolve to above as a plane lands.

CUT TO:

INT. LIMO - LATER

Ted is looking out a window. He passes a sign that reads 'WELCOME TO DALLAS FORT WORTH'.

BEGIN a DRIVE-BY MONTAGE of the Texas Landscape:

EXT. LIMO POV - SERIES

- An ENORMOUS BILLBOARD for 'EAGLEHEART' in which Chet Mason, surrounded by other characters is doing a flying kick directly at camera.

- A second BILLBOARD for 'EAGLEHEART' advertising that Ray Vanderhoff listens to Q107 in the mornings.

- A third BILLBOARD claiming that Ray Vanderhoff listens to 92.3 In the afternoons.

INT. LIMO - CONTINUOUS

Ray's face suddenly appears on the limo TV.

RAY (ON TV)

Hello, Mr. Schwartz. I hope you're enjoying the complimentary car service. I've asked the driver to take you to my home. I'm sure you won't mind. By the way, when I say 'complimentary', naturally that doesn't include tip.

The TV goes to snow.

EXT. LIMO - RAY'S HOUSE - LATER

Ted arrives at RAY'S HOUSE, a typical HUGE MCMANSION but with various Asian and Native American adornments slapped all over the facade.

Ted sees a note attached to the front door that reads: 'Come in, Ray'

RAY (V.O.)

Come in. Ray.

INT. RAY'S HOUSE - CONTINUOUS

Ted enters the house, which seems dark and empty - lit only by candles.

SFX: Ambient Native American spiritual music.

TED

Mr. Vanderhoff?

There's no answer. Ted walks down a hall and glances at movie posters from Ray's 25 year career...

"*FIST OF THE SAMURAI*" - A young Ray in black karate pants facing off against Bruce Lee.

"*FOOT OF THE SAMURAI*" - Ray is kicking and knocking over a giant stone Buddha.

"*K.N.U.C.K.L.E*" - A *MOUSTACHE'D* Ray plays a southern Sheriff.

"*TRAIL OF TEARS*" - Ray's first foray into Native American themed action.

"*CYBORG VIGILANTE*" - An obvious ripoff of *ROBOCOP*. Tag line - 'Part Man, Part Machine, All Fed Up'

"*A FATHER'S HOPE*" - Ray hugging a child.

"*A FATHER'S RAGE*" - Ray standing over a corpse holding a bloody heart.

"*DELTA DAD*" - Ray, a lethal mercenary with black face paint, stands back-to-back with a sassy looking teenage girl.

The last poster is Ray endorsing an exercise machine called the '*LAT BLASTER*'.

The poster features the quote "*If your Lat's don't go from last to blast in 6 weeks I'll eat this machine*"

RAY (O.S.)

In here, Ted.

Ted looks into a candle lit room and sees Ray, from behind. Ray seems to be meditating while doing the splits in mid-air between two chairs.

TED

Ray?

RAY (O.S.)

Not quite.

Ted looks up and sees Ray *PERCHED BETWEEN TWO RAFTERS* in the ceiling. *RAY DROPS*, intending to land on Ted - but Ted screams and jumps out of the way and Ray lands sideways on the ground.

RAY (CONT'D)

(Screams in pain)

My elbow!

(MORE)

RAY (CONT'D)
You weren't suppose to move.

TED
I'm sorry.

RAY
Help me up.

Ted offers his hand and Ray while getting up, deftly spins Ted into a choke-hold.

RAY (CONT'D)
(Making a neck snapping motion)
Snap.

He lets Ted go.

RAY (CONT'D)
Always expect the unexpected.

Ray gives a quick bow and gestures to the man doing the splits.

RAY (CONT'D)
Mr. Schwartz, my stand-in, Mr. E.D. Levain.

Levain lets himself down.

LEVAIN
Nice to meet ya, Schwartz. 'Night, boss.

Vanderhoff and Levain bow to each other. Levain leaves.

RAY
And I, of course, am the real Ray Vanderhoff.

TED
Good to meet you.

Ray extends his hand. Ted carefully takes it and Ray closes his eyes like he's in a trance.

RAY
The great spirit says you're a decent man.

TED
That's a relief.

RAY

Tell me about yourself.

TED

Well, I grew up outside Baltimore. My dad's a dentist, and my mother-

RAY

What's your favorite episode of my show?

TED

Um, my favorite? I liked the one where you were protecting that church from terrorists, and you used a turtle to deflect the bullet into the suicide bomber.

RAY

Ah yes, "The Tortoise and the Prayer." You have exquisite taste.

TED

Thanks.

RAY

I'll be honest. You weren't my first choice for this job. In fact I didn't want you working here at all. But Alan Newman insisted, and I owed him a favor. I can't go into it now. It touches on undocumented workers and air holes. What matters is that if you work here, you follow a few simple rules.

TED

Which are?

RAY

We do things my way every time, you agree with me always, and if I ask for anything you get it done immediately.

TED

That's absurd.

Ray throws a KNIFE into the heart of a STUFFED EAGLE.

RAY

I don't like to be contradicted.

TED

Ray--Mr. Vanderhoff, look--I understand that you're the star here, and you like things a certain way. And I appreciate your... let's say, passion.

RAY

Hmm.

TED

But my job is to make the show as good as it can be and as popular as it can be, and occasionally that might require me to disagree with you.

RAY

Um-hmm.

TED

I just want to know that you're okay with that.

RAY

Give me one reason why I shouldn't just kill you.

TED

It's illegal.

RAY

Yes, well, feel free to see yourself out. Or, perhaps, see is the wrong word.

Smugly, Ray blows out a CANDLE and everything goes black.

Ted finds a LIGHT SWITCH and catches Ray walking softly out of the room. Ray flips a light switch near him and everything goes black again.

END OF ACT 1

ACT TWO

EXT. PARKING LOT - MORNING

Ted parks his ECONOMY RENTAL CAR. As he's collecting his things WE HEAR a loud MOTORCYCLE rev.

DRAMATIC SL-MO shot of a RACING BIKE pulling into the lot.

The BIKE RIDER wears brightly colored leather racing gear.

He pulls in next to Ted - parking inches away.

He removes his helmet as he walks toward the office. It is TRAVIS DARE the actor who plays TRAVIS HUNT.

Ted opens his door carefully. It touches the bike and knocks it over.

Travis turns around and glares.

TED

Oops.

INT. CONFERENCE ROOM - DAY

The entire cast and production staff are milling around a conference table before the morning meeting.

Ted ENTERS. Ray is sitting with everyone else at the table.

TED

Hey, Ray. I was thinking maybe you could introduce me to the staff before we get started.

RAY

Sure thing, amigo. Folks, this here is Ted Schwartz. The network fat cats flew him in from Hollywood to try and take Hal's place. Let's let him hear it.

Sparse applause. A few people tepidly nod.

TED

Thank you. Um, I recognize a few of you from the show, but I look forward to getting to know all of you, as we work together. Hopefully.

Travis, the actor who plays Travis on the show - stands up.

TRAVIS

(over the top)

(MORE)

TRAVIS (CONT'D)

Hopefully? What the hell does that mean? You're here to fire people? I'm not good enough? I don't know how to act? I don't need to hear this bullshit!

Travis storms out.

RAY

Nice going, Schwartz. You're obviously not used to working with artists. Maybe from now on you'll learn to keep your mouth shut.

Ray opens his script.

RAY (CONT'D)

Now... Episode 614 A Price Above Jade. Here's the rundown. Chet and Clarence get an anonymous tip that endangered mountain lions have been disappearing from the park. Turns out, a group of Chinese factory owners are killing mountain lions and smuggling their eyelashes back to China. They believe that drinking tea made with mountain lion eyelashes will bring them good luck and help stimulate the Chinese economy, which, as you all know--.

TED

Excuse me...

The entire room gasps. Ray has never been interrupted before.

Someone knocks an ERASER off the table. We watch it hit the floor.

SFX: LOUD THUD.

TED (CONT'D)

Sorry, is that a real thing - Chinese people drink eyelash tea for good luck?

RAY

Ted, this is ripped from the headlines. Apparently, someone didn't read my Op-ed in the Texas Star-Bulletin.

TED

Who's heard about this?

Everyone raises a hand.

TED (CONT'D)
Not in Ray's column.

All hands go down.

RAY
The Chinese are taking over, Ted.
That's a fact. If we have to take
a little dramatic license to give
the American people the basic gist
of what's going on, well that's a
risk my conscience is willing to
take.

TED
Well, until we can find one other
source on this earth besides you, I
say we hold off.

Ray stares hard at Ted. Getting redder and grinding his teeth
before suddenly calming down.

RAY
What do you say we grab some shots
and discuss this Chinese business
at the end of the day like
civilized people?

TED
That sounds great.

RAY
Alright then. I'll just get into
costume...

Ray throws off his jacket. His street clothes are his
costume.

Staff applauds.

RAY (CONT'D)
See you out there.

EXT. THE WOODS - EAGLEHEART SET - DAY

CHANG, a stereotypical Chinese kingpin holds a VIAL OF
EYELASHES. Two henchmen are at his side.

Ray and Trish (the actress who plays Sam) are each tied to a
TREE about three feet apart

CHANG

You see, Ranger Mason, your country's weak immigration policy allows us to poach as many healthy mountain lions as we please. And with you out of the picture, we'll have all the eyelashes we need to crush your pathetic American economy.

Chang laughs maniacally.

Off to the side Ted realizes he was fooled.

TRISH/SAM

Ranger Mason will give you something to laugh about.

Chang laughs harder

RAY

Sounds like you've got it all figured out, Chang. There's just one thing you Chinese haven't perfected.

CHANG

Oh, and what might that be?

RAY

Tying knots!

Cue ACTION MUSIC.

Ray breaks free of his rope.

Ray and Chang begin hand-to-hand combat.

Chang picks up a BUCKET OF WATER and throws it at Ray. Ray cartwheels out of the way, and the water douses Sam. Making her WHITE BLOUSE clingy and transparent.

Ray wraps the ROPE around Chang's left arm.

More fighting.

Ray wraps the rope around Chang's right arm. Ray throws one end of the rope to a HORSE.

RAY (CONT'D)

Sampson!

The horse catches the rope in his teeth.

Ray throws the other end of the rope to a SECOND HORSE.

RAY (CONT'D)

Clover!

This horse catches the rope in it's teeth.

Ray whistles.

The horses take off in opposite direction, ripping Chang's arms off.

End of sequence. CUT TO reverse angle to see CREW.

EXT. THE WOODS/BACKSTAGE - EAGLEHEART SET - CONTINUOUS

DIRECTOR

And... CUT! Moving on.

Ray walks over to Ted, who looks very upset.

RAY

Good stuff, eh Schwartz?

TED

Do you mean the glorified violence
or the thinly veiled racism?

RAY

All of it.

TED

Maybe we could try a version where
you don't rip his arms off.

RAY

Negative. That's how Chet Mason
deals with poachers. Zero
tolerance. Shelly!

Shelly, the P.A. Jumps to attention.

SHELLY

Yes, Ray.

RAY

Take this down. Idea for a movie
"Zero Tolerance". A hero has "zero
tolerance" for something. Have them
type that up.

SHELLY

Ok, Ray.

RAY

Anything else, Schwartz?

TED

Yes.

SFX: Gunshot.

RAY

Ooh, sorry. Lunchtime.

Someone puts a bib on Ray and starts feeding him steak as he walks.

Everyone walks away from the set, except for Trish, who is still tied to the tree. No one offers to help. She doesn't seem surprised.

Ted walks over to help. He unties her as they talk.

TED

Do you need a hand?

TRISH

Wow, what a gentleman.

TED

I'm Ted. I'm the new producer.

TRISH

I'm Trish.

TED

I know. Um...I've been watching some episodes, and I have to say you are...pretty...good.

TRISH

Me? Seriously? Are you joking? Is this a prank? Did my mother pay you to say that? Are you expecting a tip? Because I don't carry cash on the set.

TED

No, I'm serious. I think it would be great if you had more to do on the show.

TRISH

Well I used to do Ray's shirts, but he said I used too much starch.

TED

I mean be in more scenes.

TRISH

Oh, but Ray gives me fewer scenes as a favor. You know, since it's undignified for women to work.

TED

I...think that's...debatable.

TRISH

Maybe I could do a couple more lines.

TED

I am so glad you said that. If you don't mind, I'd like to talk to Ray about it-

Ray has snuck up behind Ted.

RAY

WHAT IS A GIANT RAT DOING ON THE SET! Just kidding, Ted. You don't look that much like a rat--talk to me about what?

TED

Um, this scene.

RAY

Oh, right. What were you saying? That we should have a parade for these lowlifes? Or maybe Chet should just convert to Chinese, is that what you want?

TED

What? Look, forget the Chinese. What if, instead of Ray coming in at the last second to save Sam, like he seems to do in every episode--

RAY

I can think of ten episodes off the top of my head where that doesn't happen.

Cut to a clip of Trish's from the show....

INT. COMPUTER STATION - EAGLEHEART SET - NIGHT

SCENE: Sam working on a COMPUTER. Mason walks up behind.

MASON

Did you crack the code yet?

SAM

I told you, this is really hard!

MASON

Let me see.

Mason looks at the code and it unravels before his eyes. The words "AJAX SELF STORAGE UNIT 12" jump out at him.

MASON (CONT'D)

Got it! Let's go.

SAM

Could you go without me? It's that time of the month.

MASON

(affectionately)

You're lucky you got looks, Sam.

SAM

I know.

End of scene.

EXT. THE WOODS/BACKSTAGE - EAGLEHEART SET - CONTINUOUS

The conversation continues.

RAY

Just not this second.

TED

Can I be honest with you, Ray? I think we could get a lot more female viewers if the Sam character were more...

(searches for the right word)

...empowered.

RAY
You mean like more muscle?

TED
No. I just mean, she seems to get
hit an awful lot.

RAY
So, only Chet and Travis should get
beaten up? Interesting. Hey,
Trish? Would you help us out a
sec'?

Trish walks over.

RAY (CONT'D)
Ted and I are having a little pow
wow, here. Ted says that women
don't deserve to be treated the
same as men. Now, do you agree
with that?

TRISH
(emphatically)
No I don't.

RAY
Exactly! Neither do I.

TED
That's not what I said!.

RAY
Sure it is.

TED
Trish, are you telling me you don't
have a problem with this scene?

Trish does not want to ruffle feathers.

TRISH
I... why would I have a problem?

TED
Why do you have to get doused with
cold water?

TRISH
Well, it was meant for Chet.

TED

Why? Why would the villain throw water at Chet? What's that going to do?

RAY

What are you getting at, amigo? Are you saying this is some kind of wet T-shirt contest?

TED

Basically, yes.

RAY

That's all Trish is to you- a pair of tatas?

TED

Wait, how are you turning this around on me?

RAY

Sexist pig.

TED

Trish, back me up here.

Trish looks like she wants to say something.

RAY

(chanting)
Sexist...sexist...

TED

What are you doing? Don't do that.

RAY

(chanting louder)
Sexist, sexist, sexist.

Some of the crew members start mindlessly chanting with him.

RAY/CREW

Sexist, sexist, sexist!
(they continue chanting)

TED

Stop it!

TRISH

Sexist, sexist!

TED

Trish, no.

RAY

It looks like you've lost the respect of the crew, Mr. Schwartz. Let's go Trish, I've had enough of this clown.

Ray and Trish walk off. Trish looks apologetic. Ted runs in the opposite direction.

CUT TO:

INT. TED'S CAR - MOMENTS LATER

Ted is driving.

TED

(on phone)

It's over. I'm flying back to LA.

Ted drives by another *EAGLEHEART* Billboard. Ray is in Mid-kick. His giant mechanical leg actually moves side to side.

INT. TONIGHT SHOW STUDIO - CONTINUOUS

ALAN NEWMAN

(on phone)

Don't do that. Things here are still a little touchy.

CUT TO:

A pissed off Conan pushing himself out to the monologue mark in a wheel chair.

Intercut both Alan and Ted on phone.

ALAN NEWMAN (CONT'D)

Just give it a couple of months and we'll bring you back.

TED

A couple of months? Are you kidding?

ALAN NEWMAN

Trust me.

TED
The last time I trusted you...

INT. TED'S CAR - CONTINUOUS

Suddenly a screeching RACCOON hits Ted's windshield.

TED
Screams

EXT. TED'S CAR - CONTINUOUS

The car swerves off the road and HITS A TREE.

EXT. ROAD IN THE WOODS - CONTINUOUS

Price tenderfoot, the Native American actor on *EAGLEHEART* peeks out from behind a tree and walks towards the car.

We see inside Ted's car. He is dazed, but awake. His head rests on an inflated airbag.

Price stops next to Ted's door and bends down to his level.

PRICE
Are you Ted?

TED
Uh-huh.

PRICE
I have a message for you.

Price reads a NOTE...

PRICE (CONT'D)
"Ted, if you're listening to this message there is probably a raccoon in your passenger seat and tears streaming down your face. It's over, Schwartz. I know you can't go back to LA, and your bachelors degree in communications makes quitting in this job market an impossibility. You are my slave. From now on you will address me as "sire". And "no" will no longer be part of your vocabulary.

(MORE)

PRICE (CONT'D)

Unless it's k-n-o-w, as in 'You know best, sire.' PS I know this is a rental car, so don't try to get me to pay for the damage." Did you get all that, Mr. Schwartz?

TED

Uh-huh.

PRICE

Would you like me to call a tow truck?

TED

Please.

INT. EAGLEHEART SET - MORNING

Ted walks in briskly. He is visibly angry. His face is bruised from the crash.

Ted marches toward ray who is chatting with a group of crew people. Ray is facing away from Ted.

Ted grabs Ray's shoulder from behind, spins him around and PUNCHES him in the face.

He immediately realizes it's Levain - not Ray.

TED

Oh my God! I'm sorry!

Levain writhes on the ground, clutching his noes.

LEVAIN

My nose! Why, Mr. Schwartz? Why?

TED

I'm sorry! I thought you were Ray!

Ray comes out of his trailer.

RAY

What's all the ruckus?

Ray sees Levain on the ground. He runs to his aid.

RAY (CONT'D)

E.D.! What happened to you?

LEVAIN

Mr. Schwartz, he socked me good.

RAY
Is that true, Schwartz?

TED
Well, yes. But I thought-

RAY
Thought what? That you'd sucker
punch the one person around here
who didn't already hate you?

LEVAIN
Yeah, I thought we was friends, Mr.
Schwartz.

TED
I thought he was you, Ray.

Ray stands and gets in Ted's face.

RAY
Well, well. You want a shot at El
Jefe? I've killed better men than
you in my sleep.

TED
You mean, like, in a dream?

Ray rolls up his sleeves.

RAY
That's enough out of you.

Ray does some bizarre pre-fight rituals. Slo-motion punches
and arm movements.

Ted backs away.

TED
Okay, Ray. Let's just calm down.
I shouldn't have tried to hit you.

Ray kicks millimeters away from Ted's head.

TED (CONT'D)
Whoa! Okay, you win, Ray.

Ray throws rapid punches all around Ted's head.

TED (CONT'D)
Yes, you can beat me up. You're
stronger than me.
(MORE)

TED (CONT'D)
Whatever you want. You're the king
and I'm nothing, okay?

RAY
Here it comes, Schwartz. When you
get to hell, tell 'em Ray
Vanderhoff sent you.

Ray cocks his fist. Ted trips while backpedaling and FALLS.
He covers his face.

TED
No-please-not-in-the-face!

Ray and everyone look around at Ted and start laughing.

RAY
(disgusted)
Relax, Schwartz. I'd never hit a
lady.

Ted realizes he's humiliated himself.

TED
(hears something)
What was that?

We hear terrified screams and Bear growling from outside.

RAY
Something's wrong.

Ray and Ted run to the window and look outside. A BEAR is
running amok.

TED
That's a grizzly bear!

RAY
I know. I specifically asked for a
Kodiak. This is all wrong.

TED
You were expecting this?

RAY
It's for the bear tracking scene... I
think. To be honest, Hal was the
one who pushed for it. I told him
it was a bad idea. Damn it Hal,
why didn't you listen to me!

TED
I'm calling the police.

RAY
 No! I'll handle this. I've been
 trained in the traditional Comanche
 art of bear whispering.

Ray opens the window and yells to a cameraman who is hiding
 under a truck.

RAY (CONT'D)
 Wally! I want you rolling on this!

WALLY
 Yes, sir!

Wally picks up his camera and begins rolling.

EXT. THE WOODS/BACKSTAGE - EAGLEHEART SET - CONTINUOUS

RAY
 Spirits of the forest, assist me.

We watch from Ted's point of view as Ray confidently walks
 toward the bear. Ray does a few hand gestures, as though he's
 communicating with the bear.

RAY (CONT'D)
 Do you like salmon? Me too. Let's
 be friends.

The bear swats ray, sending him flying a good 15 feet.

Ray lands in a heap, his toupee falling off.

CUT TO:

RAY'S DREAM:

INT. KITCHEN - DAY

A woman in black is having coffee with a priest. The priest
 puts his hand on the woman's inner thigh. We see that young
 Ray is spying.

YOUNG RAY
 (a shocked whisper)
 Mother!

End Dream.

CUT TO:

EXT. THE WOODS/BACKSTAGE - EAGLEHEART SET - CONTINUOUS

We see Ray twitching in his sleep.

Trish pops up from behind some equipment.

TRISH

Ray!

The bear is now focused on Trish.

TED

Don't move, Trish! Just stay
still!

TRISH

I can't!

Trish begins frantically running and screaming.

The bear gives chase.

Trish runs toward a trailer. It's the same trailer that
killed Hal. It is rigged just as it was the previous day.

CREW MEMBERS

Trish! No!

Trish runs in the trailer and slams the door.

The water tower falls onto it, knocking it off its blocks.
It begins rolling toward the gorge (or action sequence TBD).

WOMAN

Oh my God! Some man help her!

Ted realizes he must do something. He bursts out of Ray's
office and runs for the trailer.

He runs right past the bear, who is lying on his back playing
gently with a BEACH BALL.

Ted catches up to the trailer, opens the door and jumps in.

Trish is on a couch hysterical.

TED

Come on, Trish, we're going to have
to jump!

TRISH

I can't!

TED

Come on! Just pretend it's an episode of the show and Chet Mason's injured somewhere, and you have to rely on yourself.

TRISH

That would never happen!

TED

It's a dream sequence!

TRISH

A dream sequence?

TED

Yes! Take my hand, we'll do this together!

Ted pull Trish to her feet.

They stand in the OPEN DOORWAY and look ahead.

The GORGE approaches rapidly.

TED (CONT'D)

On three! Ready?

Trish nods.

TED (CONT'D)

One... Two... Three!!!

Slow motion shot of Trish and ted jumping to safety just before the trailer bursts into flames and plunges into the gorge.

They hit the ground and roll to a stop.

INT. RAY'S OFFICE - LATER

Ray, Ted, Trish and Travis are watching the footage of Ted's daring rescue on a TV.

TRAVIS

Here it comes!

We see Ted and Trish jump from the trailer.

TRISH

Wow!

TED

We had to be going 30 miles-an-hour, easily.

TRAVIS

I didn't think you were going to make it.

TRISH

I wouldn't have, if it weren't for Ted.

Trish smiles at Ted

TRAVIS

Nice work, bro.

Ray claps sarcastically.

RAY

Yes. Bravo, Ted. Stand by and do nothing while I get mauled by a bear then step over my lifeless body to act out your little hero fantasy. Well done.

TRISH

Shut up, Ray. I mean, if you... want to.

RAY

Well, I guess everyone loves Ted now, is that it?

TRAVIS

C'mon, Ray.

RAY

The great spirit told me not to trust you, Schwartz.

TED

I thought he said I was a decent man.

RAY

I lied. He said some awful, awful things.

TED

Well, I'm sorry things didn't work out. Good luck with the show.

Ted makes for the door.

TRISH
Don't go, Ted. Ray, please?

RAY
I'll give you one more chance,
Schwartz.

Trish looks at Ted plaintively.

RAY (CONT'D)
What do you say?

Ray holds his hand out. Ted grabs it reluctantly. Ray pulls Ted forcefully.

RAY (CONT'D)
(quietly)
"Prepare a noble death song for the
day when you go over the great
divide. Sing your death song and
die like a hero going home." Chief
Tecumseh.

Ray releases Ted.

RAY (CONT'D)
Now let's see if that bear's
defecated so we can finish this
sucker.

FREEZE.

End (roll credits)