

Aftermath

By

Zachary Bucholtz

INT. BATHROOM - NIGHT

CHRISTIAN BALE bangs open the door to a bathroom. He turns on all the sinks, takes out paper towel, and begins vandalizing the room.

SERIES OF SHOTS: CHARACTER INTRO COMMENTS

The characters all address the camera. Shots of each of them back-to-back. They are in the following positions:

Christian Bale is furious in a bathroom. He pauses during his raging attack on the room to speak to the camera.

PENELOPE CRUZ is walking down the hallway. When she speaks, she uses her native Spanish with English subtitles.

KATIE HOLMES is standing outside of the studio.

JOHN BELUSHI is crying, seated in a chair.

MOLLY RINGWALD is putting her coat on outside the audition.

CHRISTIAN BALE
1.4 billion dollars with a sequel
on the way.

PENELOPE CRUZ
(in Spanish)
That Judd Apatow has no
manners. None!

KATIE HOLMES
I don't even know how to feel right
now.

JOHN BELUSHI
Speechless.

CHRISTIAN BALE
1.4 billion dollars that voice has
made me.

MOLLY RINGWALD
Every single audition. Every
Goddamn one of them.

PENELOPE CRUZ
(in Spanish)
Unbelievable.

(CONTINUED)

JOHN BELUSHI

Why? Why?

KATIE HOLMES

You just don't think that things
like this will ever happen to you.

JOHN BELUSHI

It's one of those times where I sit
and wonder if my life is turning
out as I'd hoped.

MOLLY RINGWALD

So much promise, and
then...poof! I'm stuck playing the
mom on an after school special.

CHRISTIAN BALE

I think we can all agree that one
thing is clear after all of this.

MOLLY RINGWALD

Judd

KATIE HOLMES

Apatow

JOHN BELUSHI

Is

CHRISTIAN BALE

An

PENELOPE CRUZ

(in English)

Asshole.

FADE TO BLACK

OPENING CREDITS / MONTAGE: AUDITION CLIPS

A montage of clips from the audition is shown with the
opening credits and music. Longer clips begin the montage,
and they are progressively shorter, giving a "speeding up"
effect leading into the title card.

With music. Dialogue muted.

TITLE CARD: "AFTERMATH"

INT. APATOW'S OFFICE - NIGHT

A subtitle displays the time and location: "Saturday, February 4, 2012 8:56 pm Los Angeles, CA"

For all further scenes, an INTERVIEWER is heard, but not seen.

JUDD APATOW is seated in a chair at a desk. It's dark, apart from a desk lamp. A subtitle shows his name. This is done for all the actors.

INTERVIEWER (O.S.)

You just finished a day of auditions for your new movie. And a lot of people seem to be very upset with you right now.

JUDD APATOW

(angrily)

People...upset with me? WITH ME? Are you serious? Let me tell you something. I'm supposed to be this big shot director, yet I've done a grand total of three fucking films in my lifetime. I need this. They don't need nothing. You think Meryl Streep is pissed off? She's sitting on seventeen Oscar nominations. C'mon, man. Give me a break!

INT. DINER - NIGHT

PAUL RUDD and KRISTEN BELL eat together.

PAUL RUDD

I don't know what Judd's deal was. I really didn't think it was as bad as he thought it was.

KRISTEN BELL

I love Judd. Don't get me wrong. He's great. But he was acting really weird today.

INT. DRESSING ROOM - NIGHT

WILL FERRELL sits in a chair, his legs spread. His private region is blurred out.

WILL FERRELL

Judd needs to stick with what he knows. He writes sex comedies. Jonah Hill and Seth Rogen should star in all of his movies.

(beat)

The camera zooms in to a close-up.

WILL FERRELL (CONT'D)

Or me, for that matter.

INT. HALLWAY - NIGHT

Penelope Cruz is walking out after her audition.

INTERVIEWER (O.S.)

Can you describe Judd Apatow's behavior today?

PENELOPE CRUZ

(in Spanish)

No. I cannot describe it. He was rude, and mean, and for no apparent reason.

INT. DRESSING ROOM - NIGHT

John Belushi is crying in a chair.

JOHN BELUSHI

Look at me. You ask me if I think that asshole was mean. Look at me. I'm a star, and he turned me into a goddamn pansy fairy princess bitch.

INT. BATHROOM - NIGHT

Christian Bale washes his face and exits the bathroom.

CHRISTIAN BALE

He's a jerk. There's a way to treat people and a way not to treat people.

INT. DINER - NIGHT

Kristen Bell sits with Paul Rudd.

KRISTEN BELL

If you don't like someone, tell them nicely. Thank them for coming and move on. I think because he didn't do that, some people are upset.

EXT. BATHROOM - NIGHT

Christian Bale stops outside the bathroom to address the camera.

CHRISTIAN BALE

He told me I sounded like I was choking on testacles.

CUT TO:

CLIP FROM AUDITION

Judd Apatow tells Christian Bale he sounds like he's choking on testacles.

BACK TO SCENE

CHRISTIAN BALE

That doesn't even make sense!

INT. BACKSTAGE - NIGHT

Molly Ringwald, with her coat and hat on, prepares to leave the audition.

INTERVIEWER (O.S.)

How did you find out about the audition?

MOLLY RINGWALD

My agent. My agent told me I should give it a try.

INTERVIEWER (O.S.)

Did you have any expectations going in?

(CONTINUED)

MOLLY RINGWALD

I knew that Judd was known for a certain type of movie, but was trying to break from that mold a little bit. I thought I had a chance.

INT. DINER - NIGHT

Paul Rudd and Kristen Bell sit and eat.

PAUL RUDD

He called me up a few days ago. Said he had a new movie and needed me to come read with who he had auditioning.

INT. DRESSING ROOM - NIGHT

Will Ferrell sits, as before.

WILL FERRELL

I got a call from Shauna Robertson, who is Judd's producing partner. We've worked well together, and I figured it was worth the time.

INT. BACKSTAGE - NIGHT

Molly Ringwald is still giving her interview backstage.

INTERVIEWER

And how did it go?

MOLLY RINGWALD

I thought I read really well.

CUT TO:

CLIP FROM AUDITION

Molly Ringwald reads from the script. Judd Apatow gets excited, leaves his seat and comes over to talk to her.

MOLLY RINGWALD (V.O.)

I was excited because he seemed to really like me. I thought it was great, actually.

BACK TO SCENE

Molly Ringwald giving her interview.

MOLLY RINGWALD
And then he kicked me out.

INT. HALLWAY - NIGHT

Penelope Cruz standing against a wall in a hallway.

PENELOPE CRUZ
(in Spanish)
And then he kicks me out!

INT. DRESSING ROOM - NIGHT

John Belushi wipes his tears.

JOHN BELUSHI
He had Paul Rudd escort me from the
room.

INT. DINER - NIGHT

Paul Rudd and Kristen Bell pay for their meal at a counter,
on their way out of the diner.

INTERVIEWER (O.S.)
Did Apatow offer any explanation as
to why he didn't just cast you
guys?

PAUL RUDD
None.

KRISTEN BELL
It was really weird. I mean, why
would have us come in and do all
this work? It just seemed
pointless for us to be there.

INT. APATOW'S OFFICE - NIGHT

Judd Apatow rests his head on the desk, then looks up when
he needs to answer.

(CONTINUED)

JUDD APATOW

Paul Rudd, I like. He's great. Will Ferrell, too. Two of my closest friends in the business. But they need to realize, I'm trying to do bigger and better things here. I can't tell penis jokes my whole career! Sure, I'd love to make another movie with those guys. But I ain't gettin' any younger. It's time to grow up.

INTERVIEWER (O.S.)

Kristen Bell was wondering why she didn't get a chance to audition.

JUDD APATOW

Bell? She's a whore. And you can tell her I said that.

INT. BACKSTAGE - NIGHT

Molly Ringwald, as before.

INTERVIEWER (O.S.)

In a word or two, how would you describe Judd Apatow's behavior today?

SERIES OF SHOTS: CHARACTERS ANSWER

The characters answer. Varied shot lengths (ECU to LS)

WILL FERRELL

Irrational.

CHRISTIAN BALE

Irrational.

JOHN BELUSHI

Irrational.

MOLLY RINGWALD

Totally irrational.

KATIE HOLMES

Completely...

(CONTINUED)

PAUL RUDD
...utterly...

KRISTEN BELL
...inexplicably...

PENELOPE CRUZ
(in Spanish)
Irrational.

INT. APATOW'S OFFICE - NIGHT

Judd Apatow looks at the interviewer, hearing a question.

JUDD APATOW
They all said that?
(beat)
Well fuck them. Fuck them all.

EXT. STREET - NIGHT

Katie Holmes stands in the cold, giving her interview.

KATIE HOLMES
I really need to go.
(beat)
Make it quick.

INTERVIEWER (O.S.)
What happened in there?

KATIE HOLMES
I couldn't find Tom. He likes to play these games of hide and seek. I was here auditioning for another movie, and he disappeared when I went to the bathroom.

INTERVIEWER (O.S.)
Did you find him?

KATIE HOLMES
Yes, although he was being held hostage by Al Pacino.

CUT TO:

CLIP FROM AUDITION

Al Pacino pulls Tom Cruise from his pocket, reads with him, and holds Kristen Bell at gunpoint.

BACK TO SCENE

Katie Holmes on the street.

INTERVIEWER (O.S.)

Excuse me?

KATIE HOLMES

Yes. And he held that poor Kristen Bell at gunpoint. And

(beat)

What the hell?

The camera pans to show ROBERT DE NIRO walking towards Katie Holmes, looking pissed off as he does. He approaches Katie.

ROBERT DE NIRO

You seen a guy?

KATIE HOLMES

What guy?

ROBERT DE NIRO

Any guy look suspicious?

KATIE HOLMES

I'm sorry, I...

She's interrupted by De Niro, who turns to the Interviewer.

ROBERT DE NIRO

You, Mr. Big Shot camera man. You seen any crazy guy around here? Some fuck rear-ended my Mercedes!

INTERVIEWER (O.S.)

No, I'm sorry, I haven't. I'll keep my eyes open, though.

De Niro storms off.

INT. APATOW'S OFFICE - NIGHT

Judd Apatow, as before.

JUDD APATOW

De Niro? I don't know what his fucking deal was. I don't know if it was some kind of method actor thing, but whatever it was, I had no idea what the fuck he was doing.

INTERVIEWER (O.S.)

Would you work with him?

JUDD APATOW

I'm not going to say that I'm too good to work with Robert De Niro...but yeah, I think I'm too good to work with him.

INT. HALLWAY - NIGHT

MERYL STREEP walks down the hallway, away from the camera.

INTERVIEWER (O.S.)

Excuse me, Ms. Streep!

She turns around.

MERYL STREEP

I'm sorry, I'm in quite a hurry.

INTERVIEWER (O.S.)

Can I have just a minute of your time? I'm doing a story about the casting of the new Apatow movie and heard you were spotted leaving the auditions today.

MERYL STREEP

Okay, you can walk with me.

The camera follows Meryl Streep as she walks through the building.

MERYL STREEP

What would you like to know?

INTERVIEWER (O.S.)

What is Meryl Streep doing auditioning for a Judd Apatow comedy? You're arguably the

(MORE)

(CONTINUED)

INTERVIEWER (O.S.) (cont'd)
greatest actress of all time. You
don't need to settle.

She stops to pose for a picture.

MERYL STREEP
Well, to be honest with you, it was
all a big misunderstanding. I had
no intention of going to the
audition.

She signs an autograph for three GIRLS as she walks and
talks.

INTERVIEWER (O.S.)
What do you mean?

MERYL STREEP
My agent and I had a slight
miscommunication. I had the wrong
room number. I was here to read
for the lead role in a new Barbara
Walters biopic. But you didn't
hear that from me.

INTERVIEWER (O.S.)
Why not?

She runs over to perform CPR on a BOY, then returns.

MERYL STREEP
It's very hush-hush right
now. That's all.

INTERVIEWER (O.S.)
So how'd the audition go?

They reach an elevator, and get in and go up.

MERYL STREEP
Which one? The Apatow or the
Scorcese one? Not that it
matters. I fucking killed them
both.

INTERVIEWER (O.S.)
Did you say Scorcese is doing the
Barbara Walters biopic?

She gets off the elevator.

MERYL STREEP

I'm sorry. Do I know you?

The door closes in front of the camera.

INT. MEETING ROOM - NIGHT

A subtitle displays the time: "11:45 pm"

Paul Rudd, Kristen Bell, Molly Ringwald, Christian Bale, John Belushi, and Penelope Cruz sit in a room together. All are out of their previous costumes, except Belushi, who is still in a toga.

INTERVIEWER (O.S.)

Thank you all for staying. I really appreciate it. I'm trying to understand what happened inside the auditions, and doing one-on-one interviews was not yielding the results I wanted.

PAUL RUDD

Listen, I don't know what Judd's deal was today. I've never seen him this angry.

KRISTEN BELL

Well, I mean, he does get angry.

PAUL RUDD

True, but not like this.

INT. APATOW'S OFFICE - NIGHT

Judd Apatow, as before.

JUDD APATOW

I don't need to explain myself. I'm a producer and director of major motion pictures. I run the show. It's not my responsibility to feel sorry for these people. I'm not going to pity Penelope Cruz because she won't take the time to learn English. It's not gonna happen.

INTERVIEWER (O.S.)

So you don't feel bad about anything you said or did today?

(CONTINUED)

JUDD APATOW

Excuse me, I need to take a leak.

Apatow gets up and walks out of the room.

EXT. BATHROOM

Apatow approaches a bathroom. He goes up to the door.

REVERSE: INT. BATHROOM

From the inside of the bathroom, we see AL PACINO, snorting cocaine in front of a mirror.

Judd Apatow enters. Pacino takes a snort and looks up at Apatow.

Apatow gets a disgusted look on his face and walks away.

INT. MEETING ROOM - NIGHT

The six actors are still seated.

JOHN BELUSHI

My guess, and I'm no expert, is that the guy was just having a bad day. It happens, you know!

CHRISTIAN BALE

That's brilliant, Sherlock Holmes. Did you come up with that yourself?

JOHN BELUSHI

Hey!

PENELOPE CRUZ

(to Belushi)

You're a fucking moron, you know that?

KRISTEN BELL

Whoa, be nice to him, he had a rough day.

PENELOPE CRUZ

Go fuck a sloth!

Kristen Bell curls up and starts crying.

(CONTINUED)

KRISTEN BELL

Is he coming to the interview?

Enter Lindsay Lohan.

LINDSAY LOHAN

Sorry I'm late.

MOLLY RINGWALD

Again...

LINDSAY LOHAN

(with middle finger)

Fuck you. What are you supposed to be anyway, Molly Ringwald or something?

(looks at Bale)

And who's this, Batman?

MOLLY RINGWALD

Yes, as a matter of fact, I am Molly Ringwald.

PAUL RUDD

Okay, am I the only one who doesn't know who you are?

KRISTEN BELL

Yes, Paul. Stop talking.

INTERVIEWER (O.S.)

Lindsay, thank you for coming. We're trying to figure out what happened in the audition room that has put Judd Apatow in such a bad mood.

LINDSAY LOHAN

I'll tell you what happened.

(She points to Cruz)

This Spanish slut comes in thinking like she owns the Goddamn place!

PENELOPE CRUZ

Bitch, you wanna go?

LINDSAY LOHAN

Bring it, hombre!

PENELOPE CRUZ

That doesn't even make sense.

They stand up, and get face to face.

(CONTINUED)

John Belushi rises to settle them down.

JOHN BELUSHI
Ladies, ladies, let's relax.

He put his hands on their faces, then slowly moves his hand down towards their breasts, but they sit back down before he reaches second base.

LINDSAY LOHAN
Sorry. It's that director I should be mad at. Although, I think he liked me.

CHRISTIAN BALE
He didn't like you. You showed up drunk and carrying coke!

LINDSAY LOHAN
Yeah and then that asswipe piece of shit Pacino took it.

Lindsay Lohan looks off toward to door of the room.

CUT TO:

DOORWAY

Al Pacino walks by.

BACK TO SCENE

Lindsay Lohan's eyes widen.

LINDSAY LOHAN
There he is!

KRISTEN BELL
Judd?

LINDSAY LOHAN
No, Pacino!

She gets up and runs toward the door.

INT. HALLWAY - NIGHT

Al Pacino realizes he's being chased by Lindsay Lohan and takes off running. She chases him.

INT. APATOW'S OFFICE - NIGHT

Judd is seated as before.

JUDD APATOW

Al Pacino came, too. I thought I'd hit the jackpot.

INT. HALLWAY - NIGHT

The chase continues...

INT. MEETING ROOM - NIGHT

The six remaining actors, as before.

Molly Ringwald is talking, as if continuing on an earlier conversation.

MOLLY RINGWALD

Pretty in Pink, The Breakfast Club, Sixteen Candles? Seriously?

PAUL RUDD

Nope.

INTERVIEWER (O.S.)

Kristen, what was like being a woman next to Paul Rudd and Judd Apatow, known for their brand of dirty, inappropriate humor?

KRISTEN BELL

It's a challenge. But I think it's a welcome challenge. Humor is humor, and if people laugh and the movie sells, that's all that matters.

PENELOPE CRUZ

I disagree. I think they're perverts.

(CONTINUED)

KRISTEN BELL
No, they're really nice.

The camera pulls out to reveal Paul Rudd staring at Kristen's breasts.

KRISTEN BELL
Well, maybe a little perverted.

Paul realizes he's been caught and looks up.

PAUL RUDD
Okay, can we talk about the real issue here?

MOLLY RINGWALD
What might that be, Paul?

PAUL RUDD
The fact that we've all changed and John is still in a toga.

JOHN BELUSHI
Okay, have you ever worn one of these? It's so comfortable! I like a healthy breeze in the basement, you know what I'm sayin? It just feels more natural. Plus this material is so soft!

CHRISTIAN BALE
I'll second that.

They all give awkward looks.

INT. APATOW'S OFFICE - NIGHT

Judd is seated as before.

JUDD APATOW
I feel I'm on the verge of greatness. Like Washington at Valley Forge. Like Marty before the Enchantment Under The Sea dance. Like John Cusack when he decided to hold up the boombox in Say Anything.

EXT. STREET - NIGHT

Robert De Niro is checking license plates, writing down their numbers.

EXT. BUILDING - NIGHT

Al Pacino exits the building, followed closely by Lindsay Lohan. They're both running. Pacino turns a corner, then quickly hides behind a bush.

Lindsay turns the same corner. Pacino grabs her from behind, tackles her to the ground, puts her to sleep, and hides her in the bushes. He brushes off his pants, shirt, and his hands, then walks back in the direction he came.

Pacino unlocks a car.

ROBERT DE NIRO (O.S.)
That's it! That's the car!

The camera pulls out to show De Niro staring at Pacino. Pacino looks up and realizes that he's being watched. De Niro recognizes him.

ROBERT DE NIRO
Al? My buddy? My friend? You betrayed me! I can't believe this. My own friend, bumping into my precious Mercedes.

Al Pacino looks guilty for a second, then jumps into his car and drives away quickly.

De Niro stops a MAN getting out of his car, holds a gun to his face, then steals his car and takes off after Pacino.

INT. APATOW'S OFFICE - NIGHT

Judd is seated as before.

INTERVIEWER (O.S.)
So, what are you going to do?

JUDD APATOW
I've been thinking. And I need to think outside the box. I need to try something crazy and new. I've got all these famous actors and actresses. But, Molly Ringwald isn't famous enough to be a

(MORE)

(CONTINUED)

JUDD APATOW (cont'd)
lead. Penelope Cruz is too damn
confusing. John Belushi and
Lindsay Lohan have their problems.
Individually, they all suck. But
together, they make
something. What if I rewrote the
script? What if I made it an
ensemble romantic comedy? Like
Love Actually? With these people,
with my writing? It'd be huge!

A POLICE OFFICER walks by with a handcuffed Al Pacino.

TITLE CARD: "THE END"

END CREDITS/PACINO AND DE NIRO SPEAK

Al Pacino and Robert De Niro, in separate locations, speak
to the camera.

INTERVIEWER (O.S.)
What have you got to say for
yourself?

AL PACINO
The year was '94, and my trunk was
raw. In the rearview mirror was
the motherfucking law.

ROBERT DE NIRO
I always liked Pacino. Always
thought he was a good guy.

AL PACINO
I got two choices, y'all, pull over
the car, or bounce on the double
put the pedal to the floor.

ROBERT DE NIRO
It's a shame, to see him like this.

AL PACINO
Now I ain't trying to see no
highway chase with Jake, plus I got
a few dollars I can fight the
case. So I pull over to the side
of the road, and I hear, "son, do
you know what I'm stopping you
for?"

Robert De Niro shakes his head.

(CONTINUED)

Jay-Z's "99 Problems" plays from the point where Pacino left off, over the credits until a blooper reel.

FourFour Films presents

A Zachary Bucholtz film

"Aftermath"

Starring (in order of appearance)

Peter Leonard - Christian Bale
Gabriela Granados - Penelope Cruz
Alexandria Strother - Katie Holmes
David Brownman - John Belushi
Sarah Goslin - Molly Ringwald
Greg Hicks - Judd Apatow
Ryan Krasnoo - Paul Rudd
Grace Hawkins - Kristen Bell
Sean FitzGerald - Will Ferrell
Mike Perles - Robert De Niro
Skye Payne - Meryl Streep
Kendall Russ - Al Pacino
Paige Pfleger - Lindsay Lohan