

THE DISASTER ARTIST

Screenplay by

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Based on the book  
"The Disaster Artist: My Life Inside *The Room*,  
The Greatest Bad Movie Ever Made"  
by Greg Sestero and Tom Bissell

"No Refunds."  
- Sign outside the Laemmle Fairfax,  
June 27th, 2003,  
Opening weekend of *The Room*.

KRISTEN BELL speaks directly into the CAMERA.

KRISTEN BELL  
You can't begin to describe it. It's just  
so... it's...

CUT TO:

ADAM SCOTT speaks directly into the CAMERA.

ADAM SCOTT  
I mean...

CUT TO:

KEVIN SMITH  
Like nothing you've ever seen.

CUT TO:

LIZZY CAPLAN  
Totally, impossibly terrible.

CUT TO:

IKE BARINHOLTZ  
What the fuuuuuck?

CUT TO:

J.J. ABRAMS  
To say it's a "bad" movie is offensive to  
other bad movies.

CUT TO:

ADAM SCOTT  
The acting, the script, the green  
screen...

CUT TO:

KRISTEN BELL  
The sex scenes are particularly  
upsetting.

CUT TO:

KEVIN SMITH  
The thing... anyone can make a bad movie.  
This is something else, something...  
extraordinary.

CUT TO:

J.J. ABRAMS  
It's more than a movie. It's an  
experience, a triumph...

CUT TO:

LIZZY CAPLAN  
At least 50 times. Maybe more.

CUT TO:

ADAM SCOTT  
If I had a time machine, I would love to go back and figure out, like, what the hell was happening on that set? You know...

AND WE CUT TO:

**TITLES:** "The Disaster Artist"

INT JEAN SHELTON'S ACTING STUDIO

TWO ACTORS are performing a scene on a small stage. One of them is GREG SESTERO (19, blonde, California surfer dude handsome).

SUPER: San Francisco, July 1998

MALE ACTING STUDENT  
"Unless Godot comes."

GREG  
"And if he comes?"

MALE ACTING STUDENT  
"We'll be saved."

Greg slowly takes off his hat. Looks at it. He's "ACTING" but not very confidently.

GREG  
"Well. Shall we go?"

Greg's performance is painfully flat. You've never seen a more self-conscious actor.

MALE ACTING STUDENT  
"Pull on your trousers."

GREG  
"What?"

MALE ACTING STUDENT  
"Pull on your trousers."

GREG  
"You want me to pull off my trousers?"

A VOICE from the beyond calls:

JEAN SHELTON (O.S.)  
STOP! Stop! Jesus. That was...

The voice belongs to legendary acting teacher JEAN SHELTON (60s, small in stature, huge in every other way) in the front row of the acting school.

JEAN SHELTON  
Painfully unremarkable.

We see Greg visibly deflate. This hurts.

JEAN SHELTON  
Rob, your breath control is all over the place. And Greg...

Greg waits for it.

JEAN SHELTON  
So scared and insecure. Like a wounded puppy.

Greg sighs. Knows she's right.

JEAN SHELTER  
Do you even want to be an actor?

GREG  
More than anything.

Jean just sighs, shakes her head. Greg and his Scene Partner take their seats, Jean turns to the rest of the class...

JEAN SHELTON  
Who else? Who can show me they WANT this? Anyone?

No takers. The room too afraid of her wrath at the moment. And then:

VOICE FROM THE BACK  
I go.

The whole room turns to the VOICE.

It belongs to a long-haired, muscle-toned, serious looking MAN with a slight hunch and a creased face. He wears black pants, a gaudy belt, dark sunglasses - equal parts "Jack Sparrow" and "1980s Van Damme villain."

For the first time, Greg is laying eyes on the man who will change his life forever. This is TOMMY WISEAU.

Everyone watches as Tommy saunters slowly up to the stage.

Focused, intense, he turns a chair around and straddles it, getting into character.

JEAN SHELTON  
And what is it you have for us Thomas?

He looks up from the chair, pushing his dyed black locks from his face.

TOMMY  
It is Tommy. Not Thomas.  
(beat, serious)  
Never Thomas.

Shelton rolls her eyes. Whatever. She sits.

JEAN SHELTON  
When you're ready...

Greg, too, sits back, intrigued, as if knowing he's about to witness something unforgettable.

The man called Tommy looks up at the ceiling, channeling, well, something. After a few beats, he begins.

TOMMY  
Stella... Stella...?

Tommy's accent is every bit as unusual as his fashion sense. French, German, Eastern European - impossible to tell. Tommy says "Stella" a few more times. Then he stands. Starts wandering the stage like a lost kitten.

TOMMY  
(louder)  
STELLA!

Maybe Tommy hasn't read the rest of the play. Or maybe he doesn't speak English. Anything is possible right now.

Greg sees some of his fellow students looking at one another, trying to make sense of what they're seeing. Tommy doesn't seem to notice or care.

TOMMY  
STELLLLLLAAAA!!!!!!!!!!!!

Tommy shouts it at the crowd. Then he shouts it at the floor. That he shouts it at the chair. He kicks the chair, causing even Jean (who's seen everything) to jump in her seat. Everyone is aghast.

And finally, at long last, he collapses, covering his face with his hands. He starts to rock back and forth, as if experiencing an epileptic fit.

Greg is amazed. The balls on this guy.

TOMMY  
(one last shriek)  
STELLA!!!!  
(and then, quietly)  
Don't ever leave me baby.

He lays on the ground another long beat. Then it's over.

Tommy stands, runs his fingers through his hair, waits for Jean Shelton's response. (Everyone is waiting for Jean Shelton's response.)

JEAN SHELTON

Where to begin...

Someone in the crowd laughs, nervously. Jean puts her hand up to silence that person.

JEAN SHELTON

I'll ask you this, Tommy. What was it you were trying to accomplish with that?

Tommy doesn't understand the question.

TOMMY

I was performing the Tennessee Williams.

JEAN SHELTON

Yes but... what is your objective? What does Stanley want?

TOMMY

He is... hysterical.

JEAN SHELTON

No, see, that is not an objective. Objective means pursuit. You're pursuing someone, trying to reach them. You're not screaming because you're sick or in pain -  
-

TOMMY

Forgive me, but you're wrong.

And that takes the whole room by surprise. Jean's eyes go wide. No one has ever spoken to her in this way. She can't believe it. In fact, no one can believe it.

TOMMY

See, I know this Stanley.  
(resets the chair)  
I show you again --

Jean raises her hand.

JEAN SHELTON

I've seen enough, thank you.

Tommy shrugs, walks back to his seat. To Jean, as he passes:

TOMMY

You don't know the Stanley.

Jean doesn't know what to make of this person. Tommy keeps walking, passing Greg as he does. Greg looks up at him - awed. How can anyone have that confidence? And we

CUT TO:

EXT JEAN SHELTON'S ACTING STUDIO - MOMENTS LATER

Tommy beating a hasty retreat. Greg races up to him.

GREG

Excuse me.

Tommy keeps walking.

GREG

Hey man.

It's only this second attempt that Tommy realizes someone is talking to him.

GREG

My name's Greg. Greg Sestero.

Tommy looks Greg up and down. Who is this guy?

GREG

Would you want to do a scene together?

And on Tommy's face, CUT TO:

EXT GREG'S SAN FRANCISCO HOME - DAY

Greg is having a FOOTBALL CATCH with a NEIGHBOR KID when a white Mercedes, its windows tinted, pulls up. The windows come down. Sure enough:

TOMMY

Get in.

Tommy is dressed in an elegant white shirt and tight black skinny jeans.

GREG

Oh. I thought we were --

TOMMY

I have to eat now. I get cranky little bit when I don't eat.

Greg hesitates. This is already super weird. Tommy misreads.

TOMMY

Don't worry, I pay.



Greg thinks about it. Shrugs. Why not? Hops in the front. He looks at the car's interior. Brand new, all the amenities. He wasn't expecting this.

GREG

Nice car.

Tommy turns to him, intense.

TOMMY

Don't talk about me.

GREG

What?

TOMMY

What I drive. Where I go. You understand, yes?

Greg does not. At all. But he doesn't say so. He sees a toy ROBOT CRAB wiggling on the dashboard.

TOMMY

And don't look at robot crab. He's shy.

And with that, the car pulls out and off they go. CUT TO:

INT LITTLE TONI'S - LATER

Packed at lunchtime. Tommy and Greg in a booth. Tommy still has his sunglasses on. He flags a PERSON walking by (who definitely isn't a waiter).

TOMMY

I need to order.

CONFUSED PERSON

I don't work here.

Guy walks on. Soon enough the WAITER appears. Before he can even speak:

TOMMY

Pesto pasta, minestrone soup, and a cup of hot water.

WAITER

Sorry, did you say "hot water?"

TOMMY

Why you give me hard time? Hot water, yes. And more bread with raisin stuff.

The Waiter looks at Greg, wondering if he's equally as odd.

GREG

Just... coffee for me, thanks.

The Waiter leaves.

TOMMY  
Why you ask me here?

GREG  
What?

TOMMY  
Scene partners. You making joke?

GREG  
No. I...

Greg tries to think of the right thing to say.

GREG  
Look, the thing is... when I get up there, in front of people, all I can think about is, "what if they laugh at me, what if I embarrass myself." I'm not in the moment. But you... I mean, shit man, you're amazing!

Tommy sits back, listening.

GREG  
I figured I could learn a thing or two, that's all.

Tommy considers this. For a moment, we're not sure if he buys it. Then he takes out 2 copies of "The Lightning Rod Man" by Melville.

TOMMY  
Let's do scene.

GREG  
You mean here?

Greg is obviously intimidated by the crowd. Not Tommy.

TOMMY  
So what? Yes.

GREG  
There's like... people trying to eat --

TOMMY  
Are you not dedicated actor? To be dedicated, you have to rehearse.

Greg looks around at all the crowded DINERS.

TOMMY  
I will play "The Lightning Rod Man." You play... this other man. With a Z.

GREG  
Zechariah. Ok.

TOMMY

Ok.

(beat, reads)

"Good day, sir."

GREG

(quiet, embarrassed)

"Good day."

TOMMY

Louder.

GREG

What?

TOMMY

Louder. Really project yourself. "GOOD DAY, SIR!"

This draws the attention of some PATRONS. Greg turns to them, self-conscious.

TOMMY

Forget them. There is only you and there is only me. "I said, GOOD DAY SIR!"

Greg is a little hesitant but he takes a deep breath. And he goes for it.

GREG

(reads)

"Have I, sir, the honor of a visit from that illustrious god, Jupiter Tonans?"

Greg looks up. What the fuck is this play?

TOMMY

That's good, keep going...

GREG

(getting more into it)

"So stood he in the Greek statue of old, grasping the lightning-bolt."

Tommy nods, encouraging.

GREG

"If you be he, or his viceroy, I have to thank YOU - for this noble storm..."

Hey, it's actually working for Greg. And we CUT TO:

EXT LITTLE TONI'S - LATER

Greg and Tommy emerge. Greg feels great!

GREG

It's like Brando says. "You have to feel every performance right in your bones. That's how you know it's right."

TOMMY

Bridgitte Brando?

GREG

No. Marlon Brando.  
(Tommy has no idea)  
The Godfather? On the Waterfront?

Nothing.

GREG

He did that "Stella" speech in the "Streetcar" movie.

TOMMY

Ah yes. I like this guy.

Greg looks at Tommy askew. Then he smiles.

GREG

Oh man, I'm gonna show you some things that will blow your mind!

Tommy nods. A nice beat. Greg assumes the day is done.

GREG

So I'll see you in class?

TOMMY

You brought football, no? Let's play.

GREG

In that?

Tommy smiles wide and runs into the park. Greg shakes his head. Nothing to do but follow. CUT TO:

EXT POLO FIELDS AT GOLDEN GATE PARK - LATER

Greg throws Tommy the ball. He bobbles and drops it.

TOMMY

My God, sun shine like hell today. This park is no place for vampire.

GREG

(weirded out)  
What?

TOMMY

(changing the subject)  
You ever been to Los Angeles?

Tommy picks up the ball and throws it back to Greg - a wobbly sideways pass that never comes close to reaching him.

GREG

Once. When I was little. Universal Studios. Graumin's Chinese. Sunset Boulevard.

(beat)

Best two days of my life.

TOMMY

In Los Angeles, everyone want to be star. All these pretty boys waiting for their chance...

Greg throws the ball back. Again Tommy drops it.

GREG

Just have to get lucky, I guess.

And that angers Tommy.

TOMMY

No!

He gets in his face. Greg has no idea what's happening.

TOMMY

You have to be the best.

Greg nods, ok. And then Tommy drop kicks the football, sending it flying over Greg's head.

TOMMY

Touchdown!

Greg laughs. Tommy does too. Enjoying themselves.

CUT TO:

INT THIRD FLOOR HALLWAY - GUERRERO STREET CONDO - SAME

They approach the entrance to Tommy's condo. Tommy takes out a KEY RING with at least fifty keys on it. As he's about to open the door, he stops.

TOMMY

I must ask you again. Please don't talk about me. Not to class. Not to anyone.

Greg nods. After a stern beat, Tommy accepts this. Opens the door. Greg follows him inside, no idea what to expect.

INT TOMMY'S CONDO - GUERRERO STREET - SAME

And it's weird. PAPERS strewn everywhere, BOXES spilling over with CASSETTE TAPES (each one labeled with a different date), VIDEOTAPES, OFFICE EQUIPMENT, a BLUE UNICORN statue in the corner next to a random SHOPPING CART filled with empty PLASTIC BAGS.

TOMMY  
The maid's on vacation.

GREG  
Cool, cool...

That explains it. Tommy walks into another room, leaving Greg to continue exploring. On one wall are several framed PORTRAITS OF TOMMY, on another is the AMERICAN FLAG. In fact, there are American Flags all over.

GREG  
So where you from, Tommy?

TOMMY (O.S.)  
New Orleans.

GREG  
Originally?

No response. Greg keeps exploring:

On one shelf are hand-crafted SCULPTURES of DISNEY CHARACTERS, a SKELETOR MASK, and a vase of DEAD ROSES. On another, BOOKS about acting and film. Greg sees a framed poem, perhaps Tommy's favorite, called "I Do Not Choose to Be a Common Man."

Greg sees a bunch of shopping bags scattered around the room, all with a particular amateurish label on it. "Street Fashions USA."

Tommy re-enters with two glasses of water.

GREG  
"Street Fashions USA?"

TOMMY  
I do marketing, you know, retail stuff.  
(off Greg's surprise)  
I am man of many skills.

Greg is impressed. And now Greg's eyes fall on a PHOTOGRAPH of a much younger Tommy standing in front of the Eiffel Tower. It looks to be taken in the 1960s.

GREG  
When was this taken?

TOMMY  
Few years back.

GREG

Wow, you look so young in it.

TOMMY

I'm not so old now, you know.

GREG

How old are you?

TOMMY

Don't be smart guy ok?

A beat. Greg quickly changes the subject.

GREG

So... how'd you get into acting?

TOMMY

It's always been dream. Long time. But I ignore it. And then, one day, I have accident. Guy runs red light and SMASH! Very bad. Like wake up call you could say. So I stop the other things, go back to my dream.

Greg nods, understanding.

GREG

For me, everything changed with "Home Alone."

TOMMY

"Home Alone?" What is that? Movie?

GREG

Yeah, it's... "Home Alone?"

Tommy has apparently never heard of it.

GREG

Anyway, it spoke to me, man. That movie changed my life. Ever since then, I...

TOMMY

You want to be star.

GREG

I just want to be in movies. It's what I was born to do.

TOMMY

I understand.

(beat)

It's your dream...

Greg nods. Finally someone who understands him. One day with Tommy and he can feel his confidence growing.

CUT TO:

A MOVIE SCENE FROM "REBEL WITHOUT A CAUSE."

JAMES DEAN as Jim Stark. He's in the holding cell at the precinct and his parents have come to bail him out.

JIM BACKUS

"Don't I buy you every thing you want?"

JAMES DEAN

"Oh you buy me many things..."

JIM BACKUS

"We give you love and affection don't we?  
Then what is it?!"

REVEAL we are:

INT TOMMY'S APARTMENT- ANOTHER NIGHT

Greg is showing Tommy "Rebel Without a Cause." Tommy watches with rapt attention.

BACK ON TV SCREEN, Dean's Parents continue to argue with one another, until finally, Dean just can't take it any more:

JAMES DEAN

(shouting)

"YOU'RE TEARING ME APART!"

Tommy slaps Greg on the arm - you see that?! Greg smiles. Tommy, enraptured, leans forward in his chair, studying every inflection and mannerism of Dean's performance. His idol.

INT LITTLE TONI'S - LATER THAT NIGHT

Tommy and Greg are buzzing from the brilliance of the film.

TOMMY

He is emotion! Moment to moment. Not plastic.

GREG

I thought you would like that.

TOMMY

The way he speaks. Style. He has that signature thing.

GREG

Yeah it's called being James Dean.

TOMMY

You can be like Dean.



GREG

Me?

TOMMY

My God you are behind the schedule!  
Listen to me, young man... you have the  
gift, you have the look. Now you watch  
the Dean. Very close. And you learn.

Greg takes that in.

GREG

You really believe that?

TOMMY

I believe in you.

Greg is amazed at this. Tommy sees Greg as he wants to be  
seen. As no one else sees him. It's a powerful thing.

GREG

I believe in you too, Tommy. If I can  
have a career in this business, so can  
you --

TOMMY

I don't want career.

GREG

Oh. I thought --

TOMMY

I want my own planet.

GREG

"Your own planet?"

TOMMY

Call it Tommy's planet. Big lights, big  
stores, big events... spectacular.

Again, Greg wants to laugh at this but he can't. Tommy's  
enthusiasm - his unbridled confidence - is overpowering.

TOMMY

And you can live there too if you want. I  
let you stay for a while.

GREG

Thanks.

Greg laughs at this. Tommy smiles. Holds Greg's gaze a  
beat.

TOMMY

Here. I have present.

Tommy takes something out of his pocket. It's a PEN with  
the Street Fashions USA label. Tommy hands it to Greg  
with great drama and meaning.

Greg takes it. He looks at the other side of the label and on it is the picture of an ORB. Written beneath the orb, "Tommy's Planet." On Greg's bewildered face, CUT TO:

EXT DINER - LATER

Greg and Tommy exit, back to talking about Dean and the film.

GREG  
... three movies and just like that he's dead. What a tragedy.

Tommy nods in agreement.

GREG  
You know he died in Cholame, south of here.  
(beat)  
I want to go one day. To the crash site. Pay my respects --

TOMMY  
So let's do it.

GREG  
What, now? It's like 300 miles away...

Tommy throws him his keys.

TOMMY  
You drive.

And just like that, Greg and Tommy are taking a road trip.

INT TOMMY'S CAR - LATER

Greg drives. He's mid-story...

GREG  
... we had this talent show in middle school and I was gonna sing it.

TOMMY  
In front of everyone?

GREG  
The whole school - parents, teachers, everybody. I was so excited. Learned all the words, practiced day and night --

TOMMY  
So you could win the contest?

GREG

No. I was just excited to do it. My first chance to perform in front of an audience, you know. It was a pretty big deal.

TOMMY

Yeah, yeah, I get the picture...

GREG

So the day before the show I'm in my room, I take a break from singing to go down, get some orange juice. And as I'm walking down I hear my parents. They must have thought I was still upstairs...

Greg recalls the painful memory. Tommy sees his face change.

TOMMY

What did they say?

GREG

My Dad was all, "who told that kid he could sing? He sounds terrible. He's gonna embarrass us in front of our friends."

Tommy absorbs that. Wow.

GREG

And my Mom, who usually stuck up for me...

(shakes his head)

All she could say was "when he realizes he's terrible... maybe then he'll grow out of this shit."

Greg stares straight ahead, remembering. It hurts him still.

GREG

Next morning, they woke me up.

(beat)

I faked a stomach flu. Stayed home for the day.

TOMMY

You missed the whole show?

Greg keeps driving.

GREG

To this day I've never had the guts to sing in public...

A long beat of silence. Greg continues to drive. Eventually:

TOMMY

My god, Greg, what a story.

They drive in silence a few beats. And then:

TOMMY

"Aruba. Jamaica. Ooh I wanna take ya."

Tommy gestures it's Greg's turn. Greg laughs. But then sees Tommy is dead serious.

GREG

No.

TOMMY

"Bermuda. Bahama. Come on pretty mama..."

A beat. Tommy looks at Greg. Won't take no for an answer. Greg rolls his eyes.

TOMMY

"Key Largo. Montego..."

Until finally Greg, with a smile, joins in.

TOMMY/GREG

"Baaaay be why don't we go down to Kokomo.

Greg appreciates what Tommy wants to do for him.

TOMMY/GREG

"We'll take it fast and then we'll take it slow..."

Tommy stops singing to allow Greg to finish alone.

GREG

"That's where we wanna go..."

TOMMY/GREG

"Way down in Kokomo!"

And on the two of them belting it out unabashed, CUT TO:

EXT HIGHWAY 46 - LATER

Somber. The car is parked by the side of the road. Its headlights on, illuminating the spot where James Dean died.

TOMMY

I will miss him. Very much.

Greg nods. In the moment.

GREG

His whole life he hears "you're not good enough, you'll never make it - but he doesn't listen.

TOMMY

And he shows them all...

Greg nods.

TOMMY

That will be us, Greg.

Greg laughs. Then sees Tommy is serious.

TOMMY

We will show them all. You'll see.

He becomes serious too.

TOMMY

Gimme your pinky.

GREG

What?

TOMMY

Pinky swear...

Tommy holds out his PINKY.

TOMMY

Right here, right now. We make a pact. To push each other. Believe in each other. To never lose sight of our dream.

Greg nods, he's fired up. He locks his pinky with Tommy's. It's a deal. CUT TO:

INT TOMMY'S CAR - LATER

LATER. Drive back, still awash in the euphoria of their pact.

TOMMY

We should move to LA.

GREG

Yeah right.

TOMMY

Why not?

GREG

(shoots him a look)  
Tommy, I can't just go to LA.

TOMMY

Sure you can. Why can't you?

GREG

For one thing, I can't afford it.

TOMMY

This not a problem. We stay at my place.

GREG

Wait, you have a place in LA?

TOMMY

I have apartment that I rarely use. We can go there together.

(beat)

Roommates. Hahaha.

Greg can't believe it.

GREG

Are you being serious right now?

TOMMY

Hey it's up to you. I don't force you.

Greg is speechless. But very intrigued.

TOMMY

You ever have roommate before?

(he shakes his head)

You'll love it. Roommates the best.

Greg is deep in thought but he can't help but smile, his dream in reach. Tommy sees it.

TOMMY

I see you smiling babyface. This could be great, no? The start of something very special.

And we hear:

MRS. SESTERO (OVERLAP)

ARE YOU OUT OF YOUR MIND?!

INT SESTERO HOUSE - DAY

Greg is lugging suitcases towards the front door. His MOM (50s, French, overworked) isn't helping.

MRS. SESTERO

You can't just pack up and move to LA. It's absurd. What are you gonna do for money?

GREG

I have money saved from the modeling jobs.

MRS. SESTERO

That money will last you two weeks. Then what?

GREG

I'll... get a job or... I don't know, I'll figure it out!

MRS. SESTERO

And this "Tommy" person... You barely know this man and you're moving in together.

GREG

We're not moving in together.

MRS. SESTERO

What does he want with you, hmm? Nothing in life is for free Greg.

GREG

It's... I'm just gonna stay at his place for a while...

She shakes her head.

MRS. SESTERO

Do you know how hard it is? This acting thing? You don't just move to LA and things happen. You have to be lucky. You have to be talented...

Greg shoots her a look.

MRS. SESTERO

You know what I mean.

A beat.

MRS. SESTERO

I've tried so hard to protect you. You walk out that door...

GREG

I know what I'm doing, ok, Mom.

Mrs. Sestero does not seem convinced. At which point, we hear a HORN from outside. Greg looks through the window to see Tommy pull up in his convertible. Greg smiles. Mrs. Sestero gets her first good look at Tommy. Her eyes open wide. CUT TO:

EXT SESTERO HOUSE - SAME

Greg makes his way towards the car lugging a SUITCASE.

**SUPER:** August 31, 1998

He throws one in the back. Goes back to get another. From behind him comes Mrs. Sestero.

MRS. SESTERO  
So you must be Tommy...

TOMMY  
I am Tommy.

She holds his gaze a beat.

MRS. SESTERO  
I need to ask you something Tommy because I'm looking at your eyes and they're completely red. Are you on drugs?

TOMMY  
Drugs? Ha ha ha.

Greg comes back out with another suitcase.

MRS. SESTERO  
Perhaps you can tell me why you wish to help my son?

TOMMY  
Why, what is problem? Babyface is cool guy.

MRS. SESTERO  
(to Greg)  
Babyface??

Greg shakes his head. Wishing Tommy didn't say that. Mrs. Sestero turns back to Tommy.

MRS. SESTERO  
One more thing, Tommy, and this is important.  
(beat)  
No sex. Do you hear me?

GREG  
Mom, Jesus!

MRS. SESTERO  
Are we clear, Tommy?

A beat. And then a smile comes over Tommy's face.

TOMMY  
Well, we all do...

And even Greg is weirded out by that.

GREG  
Wait, what?

Tommy ignores this, looks at his watch.



TOMMY

Greg, we really gotta go.

Mom looks at Greg. Greg kisses her on the cheek - he's going. Tears form in her eyes.

Greg takes a moment to glance back at his window where his FATHER is watching him leave. He's not coming out to the car. An unspoken beat. Greg throws his last bag in the back. Hops in.

MRS. SESTERO

Be safe, Mon Cherie.

Tommy puts the car into gear, perhaps forgetting he's in a convertible, he says to Greg:

TOMMY

My god, she's crazy!

GREG

What does that mean, "We all do?!"

TOMMY

Figure of speech.

Greg lets that go. He takes one last look back at the window where his father was and isn't anymore. He's hoping he's doing the right thing and truly believes that he is. Time will tell. And we CUT TO:

EXT 405 HIGHWAY - LATER

A bird's eye view of the car driving South.

INT TOMMY'S CAR - SAME

The guys in mid-conversation.

TOMMY

... not just vampire movie. All time greatest vampire movie. I call it "Vampire From Alcatraz: King of Vampires."

GREG

Wow.

TOMMY

You would see this movie?

GREG

Fuck yeah I would.

TOMMY

Of course you would. It would be unforgettable movie. Based on truth.

GREG

Wait, what do you mean "truth?"

Greg looks at Tommy, unsure if he's serious. Tommy smiles. Greg shakes his head - what a joker. Tommy points.

TOMMY

See, we're almost there.

Greg looks out the window. Los Angeles is getting closer. His excitement builds. CUT TO:

INT TOMMY'S CAR - SAME

Driving through Hollywood.

TOMMY

Coming to LA is not easy, my friend. But you take your time, you are only 16 now -

GREG

16? Yeah, no, I'm almost 21 --

TOMMY

Eh, it's all the same.

Greg isn't sure what that means. They pass Graumin's Chinese Theatre where a PREMIERE is taking place: "RUSH HOUR" with Jackie Chan and Chris Tucker. The red carpet, flashbulbs popping. Both men inches from their dream.

GREG

It's beautiful...

EXT FOUNTAIN AND SUNSET - HOLLYWOOD, CA - LATER

Tommy drives slowly down the street, talking to himself.

TOMMY

Is it this one? Wait, no, it must be... I think this is wrong street.

Tommy takes a left. They continue driving, looking for the place. Greg finds it very strange that Tommy can't find his own apartment. He keeps that to himself.

TOMMY

Ah yes. Here it is!

They pull into the entrance to apartment complex.

TOMMY

If anyone ask you are my cousin.

GREG

Cool.

(beat)

Wait, why?

INT TOMMY'S LOS ANGELES APARTMENT - CONTINUOUS

A nice apartment. Not much furniture. The only decoration a Doors poster. Still, Greg is impressed.

GREG

Whoa...

TOMMY

It's not castle but I think it's ok.

GREG

Are you kidding, it's...

But then Greg notices there's only 1 bedroom. He is suddenly very unsure about this situation.

GREG

...a one bedroom?

Tommy sees Greg's face.

TOMMY

What's problem? You don't want to share a bed with me?

A very long beat. Greg looks like he might shit himself.

Then, Tommy smiles...

TOMMY

C'mon, I'm joking. What do you think?

Greg laughs. Phew!

TOMMY

Check this out...

Tommy shows Greg a strange portion of the room has been partitioned off with BLACK VELVET DRAPES.

GREG

What is it?

TOMMY

Second bedroom!

Greg looks to get a closer look. A red lamp. An air mattress on the floor. Not very homey.

TOMMY

You can have the big bedroom.

GREG

Are you sure? Tommy, I can... I can try to find a cheap room somewhere...

TOMMY

No, Greg. I want you to be my guest. Like in Beauty and the Beast.

(beat, smiles)

I'm beauty of course.

They both laugh.

TOMMY

You're the beast.

GREG

Ok.

Greg throws his bag down on the bed.

GREG

Man, you've had this place this whole time...?

TOMMY

Several years now.

GREG

How come you never moved down here yourself? Made a real go of it or something, you know?

Tommy takes a moment to think about this.

TOMMY

I never had a friend to do it with.

Greg takes that in. A nice beat between them. Tommy smiles.

TOMMY

Wait, now I show you best part!

And Tommy runs out of the apartment, excited. Greg, smiling, follows after him.

CUT TO:

EXT ROOFDECK - TOMMY'S APARTMENT - MOMENTS LATER

The city lights twinkling at night. A stunning view.

GREG

It's incredible.

They look out together for a beat.

GREG  
Tommy... thank you.  
(beat)  
I never would have done any of this if it  
wasn't for you.

TOMMY  
You're very welcome.

They turn back to the city lights down below. On top of  
the world.

GREG  
Holy shit, we're doing this! We're really  
doing it! Woohoo!

TOMMY  
Ha ha ha!

And on that note of unbridled optimism and excitement,  
we, CUT TO:

INT HOLLYWOOD APARTMENT - THE NEXT MORNING

Greg awakens. The bedroom door is open and it seems like  
Tommy's been gone a long time. Greg picks up an old copy  
of Hollywood Reporter. He blows dust off the cover, opens  
it, and we CUT TO:

SERIES OF SHOTS - Those First Days in LA.

- Greg and Tommy (separately) driving down the stunning  
tree lined streets of Beverly Hills. Expensive-looking  
cars in expensive-looking driveways of even more  
expensive-looking homes. Both of them smiling wide,  
optimistic.

- They both drop head shots off at various agencies.

- Greg eats a burrito in Poquito Mas. At the next table,  
another ASPIRING ACTOR is circling the trades. Greg  
observes, makes a mental note of this.

- Tommy at an open casting call.

CASTING DIRECTOR  
Do I hear an accent?

TOMMY  
What? What you mean?

CUT TO:

INT IRIS BURTON AGENCY - LATER

Greg sits across from CHRIS (30, executive assistant).  
Chris is studying Greg's headshots.

As he does, Greg's eyes look at the client photos on the walls: Jerry O'Connell, Hillary Duff, Josh Hartnett. He's sufficiently impressed.

CHRIS  
These are great, actually.

Greg wasn't expecting that. His eyes light up.

CHRIS  
Do you have any tape?

And he deflates.

CHRIS  
It's ok. Not everyone does in the beginning.

Greg smiles, relieved. Chris hits the intercom button.

CHRIS  
Can you have Iris come back here a moment?

Greg is over the moon. They wait a beat. And then she's there, IRIS BURTON (60s, legit). She looks at Greg, eyeing him up and down, silently judging.

IRIS  
(beat)  
Miramax would fellate this guy.

CHRIS  
Paramount too.

Greg can't believe how well this is going.

IRIS  
You're not meeting with anyone else, are you?  
(before he can answer)  
Don't. You're all mine.

With one last intense look at Greg, Iris Burton marches out. Greg looks from her back to Chris. And Chris just says:

CHRIS  
Welcome to the Iris Burton agency.

Greg can't believe it!

CUT TO:

INT LAS PALMAS CLUB - SAME

The dancefloor is teeming with wannabe STARLETS grooving to the music.

Tommy and Greg sit in a booth off to the side.

TOMMY  
Tell me everything!

GREG  
What do you mean?

TOMMY  
The acting business. How to become big  
star like you.

GREG  
(laughs)  
Big star. Tommy --

TOMMY  
But you're on your way.

Greg thinks about that. It's true...

TOMMY  
I could learn from you. Teach me.

Tommy looks at him, all ears. Greg thinks about it.

GREG  
OK, so, first off:

CUT TO:

INT PHOTOGRAPHY STUDIO - DAY

High end. Fashionable. Expensive. And here's Tommy posing  
for the CAMERA, his shirt unbuttoned, his lips puckered,  
his hair blowing in the breeze.

GREG (V.O.)  
You're gonna need some headshots. Good  
ones. With lots of poses to show your  
range.

TOMMY  
I need more wind machine.

CUT TO:

EXT STREET - ANOTHER DAY

Tommy looking through the ridiculous HEADSHOTS. In one,  
his shirt is unbuttoned, showing his bare chest, his hair  
is pinned back. He looks like a SCARY WOMAN.

In another, Tommy's hair is free-flowing and he's making  
a come hither look at the camera. Blue steel. Tommy is  
pleased.

BACK TO:

INT NIGHTCLUB

GREG

And you're gonna need an agent. That's the hardest thing.

TOMMY

But you have one.

GREG

Well yeah, but...

TOMMY

So you'll tell him about me...

Greg blinks twice but doesn't answer.

CUT TO:

INT TOMMY'S APARTMENT - DAY

Tommy is scouring "Backstage" magazine, circling open casting calls he might be right for.

GREG (V.O.)

There's something called "Backstage" magazine. That's where you'll hear about auditions.

CUT TO:

INT CASTING OFFICE - HALLWAY - DAY

Tommy is auditioning.

TOMMY

... "I don't know, Sir. My Mommy told me never talk to strangers."

CASTING DIRECTOR

Excuse me. Sorry, what are you doing?

TOMMY

I am acting.

CASTING DIRECTOR

You're reading the wrong part.

TOMMY

I like this one better. May I go on?

The CASTING PEOPLE just look at him, incredulous.

GREG (V.O.)

The people there can seem really nice but, I don't know...

BACK TO:



INT TWENTY/20 NIGHTCLUB

GREG

... sometimes they say they're gonna call  
- and they don't. It's kinda fucked up.

Tommy shakes his head. That is fucked up!

GREG

Eventually you book enough gigs to get  
your SAG card.

TOMMY

SAG card. What is the SAG?

GREG

It's the Actor's Union.

TOMMY

How do I get into Union?

GREG

You can get in through a TV show,  
commercials...

TOMMY

And once I have my SAG card, I am true  
actor?

GREG

Yup.

Greg notices a PAIR of BEAUTIFUL WOMEN looking over at  
them. He smiles, looks away. Tommy catches it. Sees what  
Greg is looking at. Frowns. Before he can say anything  
the Women have walked over.

WOMAN #1

(smiling at Greg)

We just wanted to come over and say hey.

GREG

(smiling back)

Hey. I'm Greg, this is Tommy.

Tommy glowers.

TOMMY

Ladies, do you mind, we're having a  
conversation. What do you have to offer?

The Women are momentarily stunned.

TOMMY

I ask what you do - something besides  
drink? Any job or anything?

(turns to Woman #2)

You - what do you offer besides taking  
the vodka?

The Women look at each other - is this guy for real?

WOMAN #2

Have a nice night.  
(under her breath)  
Losers.

The Women walk away. Greg winces in embarrassment.

TOMMY

Can you believe that?

Greg look at Tommy. No words.

LATER. Tommy on the dance floor - dancing his heart out, oblivious to how people are avoiding him. Greg sits alone in the booth as the WAITRESS comes by with more drinks.

WAITRESS

Vodka soda. And two hot waters...

GREG

Thanks.

Tommy tries to wave Greg over to dance with him. Greg ignores him. Turns back to the Waitress.

WAITRESS

Your friend is... unique.

GREG

That's for sure.

The Waitress takes a beat.

WAITRESS

Hey do I know you from somewhere?

GREG

I... Wow. Really.  
(down-playing)  
Yeah I mean... I'm an actor.

WAITRESS

You're always at that Poquito Mas off  
Sunset.

GREG

(oops)  
Yes! That place is delicious.

WAITRESS

I've seen you there.

Greg looks at her a beat. She's really pretty.

GREG

Maybe next time, you should come say  
hello.

WAITRESS

Or you could just call me. My name's Amber.

GREG

Greg.

ANGLE ON Tommy, dancing his heart out. He sees the Waitress lean over and give Greg her phone number. This bothers him for some reason. And on his face, CUT TO:

INT AUDITION - ANOTHER DAY

Greg doing a scene with a truly terrible English accent.

GREG

Don't talk to me like that or I'll bleedin' smash in ya face --

CASTING PERSON #2

(interrupting)

Thank you.

Greg looks up, bummed. He was really into that. He deflates. CUT TO:

EXT RUNYON CANYON - DAY

Greg on the phone.

GREG

(into Phone)

Yeah, um, Iris Burton please?

(beat)

Greg Sestero.

(beat)

Really? Cause that's what you said the last two times I called.

(beat)

No, I understand. Alright well can you tell her... hello?

Greg curses to himself. Fuck! CUT TO:

INT HOLLYWOOD APARTMENT - LATER

Greg is with Amber watching "Gilmore Girls."

"RORY" (ON SCREEN)

"Watching me?"

"DEAN"

"I mean, not in a creepy way, like, "I'm watching you" sort of way. I just --"

ANGLE ON GREG AND AMBER

GREG  
I read for that part.

AMBER  
You're way better looking than that guy!

Enter Tommy in a huff.

TOMMY  
Hi Greg.

And seeing Amber, he's doubly annoyed.

GREG  
Hey man! This is Amber I was telling you  
about --

TOMMY  
I don't have time for this. I must change  
quickly and go.

GREG  
Oh, ok. Is everything alright?

TOMMY  
You've heard of Konstantin Stanislavsky?

GREG  
Yeah of course. That's Olivier's teacher,  
right?

TOMMY  
Olivier's teacher - and now Tommy's  
teacher. I have first class this evening.

AMBER  
With Stanislavsky...?!

TOMMY  
The one and only.

Beat.

AMBER  
Pretty sure Stanislavsky is dead.

TOMMY  
Impossible. I just speak to him.

Amber thinks about correcting him further - decides not  
to.

TOMMY  
I let you know how it is, Babyface. Maybe  
one day you join.

Tommy goes in his room, shuts the door. Amber looks at  
Greg.

AMBER

He just called you Babyface.

VOICE (OVERLAP)

Whenever you're ready, Tommy.

INT STANISLAVSKY SCHOOL OF ACTING - SAME

Tommy sits cross-legged on a platform wearing a wife beater and a red bandana. Finally, he turns to the audience.

TOMMY

(singsong)

"Let me NOT to the marriage OF true  
MINDS... admit impEDiments."

This class is a lot bigger than the one in San Francisco. Its students more varied in age and ethnicity. But everyone in it is as puzzled as they were up North.

TOMMY

"Love is not love. Which alters when it  
alternation finds."

ANGLE on the TEACHER (50s, goateed, ponytail poking out of his fedora). He's horrified.

TEACHER

Stop.

The Teacher stands. Tommy picks himself up off the ground.

TEACHER

What... exactly... are you doing?

TOMMY

Sonnet. You know sonnet?

TEACHER

Yes Tommy, I know what a sonnet is. I guess what I'm asking is why on Earth would you choose to do that today.

Tommy doesn't understand the question.

TEACHER

Have you seen yourself? I mean, no offense brother but look at you. You're a scary dude.

Tommy is very offended by this.

TEACHER

Look, I'm just gonna say it cause the earlier you learn this the better.

(MORE)

TEACHER (CONT'D)

You're never gonna be the hero who gets the girl, Tommy. You scare people. But you'd make a perfect villain...

Tommy looks like he might cry. He jumps down off the platform, angry.

TOMMY

I am NOT villain.

He grabs his coat off the chair and storms out of the room. The Teacher calls after him.

TEACHER

Hey, I'm just trying to help --

But he's out of there. CUT TO:

INT/EXT WILLIAM MORRIS AGENCY - ANOTHER DAY

Tommy is in mid-argument with the RECEPTIONIST.

TOMMY

No, I DO understand, I just DO NOT accept.

RECEPTIONIST

Sir --

TOMMY

What is your name Miss?

RECEPTIONIST

Lisa.

TOMMY

Miss Lisa, I know what you Hollywood people think. You think I look strange. Or I'm villain. But I am great American actor. I demand to speak with your boss --

RECEPTIONIST

Sir, I'm not gonna tell you again. Do I have to call security?

A beat.

TOMMY

You are not a nice person, Lisa.

INT HOLLYWOOD APARTMENT - NIGHT

Tommy is eating microwave pasta in a cut-off tee when Greg comes in from his retail job.

GREG

Hey Tommy...

TOMMY

Greg! We must go out tonight! Maybe go dancing or a movie. Have you seen this "Talented Ripley Man?"

GREG

Oh, uh, no but... actually Amber and I have this birthday party...

Tommy pretends he isn't bothered. He's not a great actor. Greg feels bad.

GREG

Would you like to come with us?

EXT ROOFTOP BIRTHDAY PARTY - LATER

Amber and Greg enter with Tommy in tow. The place is packed with people, streamers and balloons for decoration that read "Happy Birthday!" Seeing Amber and Greg, VARIOUS PARTYGOERS approach them warmly. Hugs and kisses all around.

Tommy stands back, sunglasses on, distant. Like he's never seen a birthday party before.

AMBER

Oh, and this is Greg's roommate Tommy.

TOMMY

I don't like this place.

No more is said. Amber looks at everyone.

AMBER

Let's have a drink!

LATER. While Greg and Amber seem to know everyone, Tommy stands alone in the corner, next to a table of food. He picks up a carrot, sniffs it, then puts it back.

Tommy is approached by HENRY, a friendly partygoer.

HENRY

Try the onion dip. I made it myself.

(beat)

I made all of this.

Tommy looks at the food. Then back at Henry. Suspicious, Tommy takes a small taste.

TOMMY

It's disgusting. I hate it.

Henry, insulted, turns and walks away.

HENRY

(under his breath)

Wow. People are so strange these days.

Tommy ignores him. Alone, he spots Greg and Amber across the room, sitting on the steps arm in arm.

She laughs at something he says and then kisses him. He takes in this image a long beat.

Until it's interrupted by the arriving CAKE. Everyone sings "Happy Birthday" to someone. Tommy takes this as his opportunity to slip out unseen. CUT TO:

INT TOMMY'S CAR - NIGHT

Tommy drives down Sunset towards Beverly Hills, his loneliness more palpable than ever. He talks into his Cassette Recorder.

TOMMY

(into Recorder)

... Just because you have blonde hair you think you rule the world? No, it's pathetic.

(beat)

Anyway, here we are - another shitty day. I don't know how much more of this I can take, you know?

We've never seen Tommy look this defeated.

CUT TO:

EXT ROOFTOP PARTY - LATER

Greg is in mid-conversation with an ACTOR FRIEND.

ACTOR FRIEND

Oh dude. It's been such a crazy year. Just wrapped a Mel Gibson movie --

GREG

Wait, really?

ACTOR FRIEND

And I'm about to shoot this pilot for HBO. 2nd lead.

GREG

No shit! Wow dude, that's... good for you...

ACTOR FRIEND

Thanks man.

Greg smiles but it's a pained one. The Actor Friend notices.

ACTOR FRIEND

But you're good?



GREG  
(overcompensating)  
Me?! Yeah, for sure...

ACTOR FRIEND  
Working on anything at the moment.

GREG  
Nah you know, just... auditioning.  
Figuring out the next move...

Awkward silence. Greg starts looking around for Tommy.

GREG  
Anyway, good seeing you Sean. I think I'm  
gonna go find my friend --

ACTOR FRIEND  
You mean the weird guy with the long  
hair? I saw him leave like an hour ago.

And this is news to Greg. CUT TO:

INT SPAGO - LATER THAT NIGHT

Tommy dines by himself at the exclusive LA eatery. Around  
the room, everyone else is on a date or in a big group.

And then he recognizes SOMEONE (40s, dark suit, slick).  
Movie Producer JASON HAMMER. Tommy puts down his fork,  
stands and approaches this table.

TOMMY  
Sorry to interrupt but you are the movie  
producer Jason Hammer.

HAMMER  
(not looking up, dismissive)  
Nice to see you. Thank you.

Hammer shakes his hand, thinking that will be the end of  
it. His two FEMALE GUESTS look on.

TOMMY  
I am Tommy Wiseau.

HAMMER  
Ok.

Tommy just stands there.

HAMMER  
Can I help you, Tommy? We're kind of in  
the middle of something.

TOMMY  
(not taking hint)  
I won't give you the bullshit, I have a  
lot of talent and many great ideas.  
Please...

From one of his pockets he pulls out a headshot. Hammer  
resists, now clearly annoyed.

HAMMER  
This isn't the time or the place.

TOMMY  
So tell me time and place and I will meet  
you.

Tommy waves the Headshot Hammer won't take in his face.

HAMMER  
Come on, man.

Other tables notice the commotion. Seeing this isn't  
working, Tommy decides to try something else.

TOMMY  
"To be. Or not. To be. Is the question."

FEMALE GUEST #1  
Oh my god.

TOMMY  
"Whether it is nobler in the mind. To  
suffer the slings. And the arrows --"

The whole room now is watching this is total disbelief.

HAMMER  
Security!

Tommy ignores them, soldiering on, his big chance.

TOMMY  
"Or to take up the arms against the sea  
of trouble.."

And now SECURITY has arrived. They grab Tommy. As he's  
being carted off:

TOMMY  
Give me chance Mr. Hammer! One chance!

HAMMER  
Yeah. I'll give you a call if we decide  
to remake Swamp Thing.

Laughter from Hammer's Guests. Tommy is enraged.

TOMMY  
(bangs on the table)  
You are a swamp thing, I am Tommy Wiseau!

Tommy knocks a glass over, spilling everywhere as he's escorted out of the restaurant. Everyone watches. A new low.

EXT GREG AND TOMMY'S HOLLYWOOD APARTMENT - ESTABLISHING  
The sun rises in the sky, the light bright and intense.

EXT/ INT GREG AND TOMMY'S APARTMENT - SAME

Greg comes home and sees the front door is open. That's weird. He walks in.

GREG

Tommy?

No response. Greg looks around. No sign of Tommy anywhere. And then he sees the door to the fire escape is also ajar.

EXT GREG'S AND TOMMY'S APARTMENT - ROOFTOP - SAME

Greg climbs up to find Tommy, still dressed in last night's clothes, looking over the edge like he could jump.

GREG

Tommy?

It takes a beat but eventually Tommy turns. His face still streaked with tears.

GREG

You ok?

TOMMY

Do you think I'm villain?

GREG

What?

Another beat.

TOMMY

This town... I know they don't want me. They don't understand me. Maybe I don't have what it takes.

Greg stands next to Tommy. He too has been feeling the effects of all the rejection lately.

GREG

I know what you mean.

TOMMY

You do?

GREG

Yeah man. Of course.

(beat)

My agent's totally stopped taking my calls. All I hear is "no," all day, every day. It's been fucking hard.

Tommy nods.

TOMMY

Nobody like me. Nobody give me a chance, my whole life...

Greg sighs. Both of them sit there a beat. Greg sees how low Tommy is.

GREG

But we can't give up.

Tommy doesn't seem so sure.

GREG

Hey. Hey, look at me. When they told James Dean he wasn't good enough, did he listen to them?

This approach gets Tommy's attention.

GREG

Fuck that, no, he ignored them. And he showed them all. And that's what we'll do too.

Tommy thinks about that.

TOMMY

I just wish I knew how.

They stand there, together, a long beat.

GREG

Maybe we should make our own movie.

Isn't that a wild idea... But then his face changes. The wheels turning. Something occurs to him.

TOMMY

That great idea.

And we CUT TO:

SERIES OF SHOTS: - TOMMY GETS TO WORK

**A** - Tommy draws the curtains for complete darkness.

We hear:

TOMMY (V.O.)

So it all takes place in one room...

**B** - Tommy sets up a typewriter on a desk. He places his copy of "Streetcar Named Desire" next to it.

TOMMY (V.O.)  
Everybody's happy, life is perfect.

Tommy calls out to Greg.

TOMMY  
Greg! How long is movie script?!

**C** - Tommy paces around the room, talking into his Cassette Recorder (this is what we've been hearing).

TOMMY  
But then this girl, this beautiful girl... she betray him.

**D** - Tommy sits before the typewriter, his fingers on the keys, ready to write his masterpiece.

TOMMY (V.O.)  
... Sleep with best friend. We call him "Mark" - after Mark Damon. From "Talented Ripley Man."

**E** - Tommy hanging upside down from his pull up bar, working out his frustration.

TOMMY (V.O.)  
So Johnny goes crazy. Decides to kill himself in front of the world. Then they see. He shows them all! Haha.

**F** - Tommy typing as furiously as one can with two fingers. Greg is in the kitchen. He hears the typing and then a guttural yell from behind the curtain.

GREG  
Tommy? You alright?

He hears:

TOMMY (O.S.)  
I CAN'T THINK IN THIS HOUSE?!

Greg isn't sure how to respond.

GREG  
I'm heading out!

Again no response. Greg just exits. CUT TO:

EXT PARK - DAY

Greg is running. His hair and beard have grown out.

**SUPER:** May 7, 2001 (Five Months Later)

INT APARTMENT - LATER THAT DAY

Greg enters, tired from the run. He finds Tommy waiting for him, holding up what looks like a script.

TOMMY  
(sing-song)  
I have something for YOUUU.

CUT TO:

INT CANTER'S DELI - LATER

Tommy and Greg in a booth. Tommy throws a SCRIPT on the table in front of Greg. On the cover page:

INSERT: "The Room" by Tommy Wiseau

TOMMY  
My masterpiece. The greatest drama since  
Tennessee Williams.

A beat. Greg has no idea what to say. On closer examination, we see he's grown a beard, filled out a little.

**SUPER:** May 7, 2001 (Five Months Later)

TOMMY  
So what do you say?

GREG  
About what?

TOMMY  
I'm gonna make this thing.

GREG  
You're gonna MAKE it?

TOMMY  
I have script, I have money --

GREG  
You have money?!

TOMMY  
I have investors. Is no problem. I have  
director too. And star --

GREG  
Wait a minute, what director? What star?

TOMMY  
Who do you think? Me! I already tell you  
this! You don't listen?

Greg is in shock.

TOMMY

It's like you say - Hollywood rejects us,  
we do it ourselves.

Greg's eyes go wide. Excitement building.

Tommy puts the script back on the table.

TOMMY

Behold - "The Room."  
(beat)

No one has read it yet. And so today, you  
will be first.

Tommy sits back, expecting Greg to read it in front of  
him.

GREG

Oh you mean now?

TOMMY

You must prepare yourself physically and  
emotionally.

Tommy sits back again, expectant. Greg has no choice but  
to read. He opens it up to the first page. Tommy puts his  
hand on it.

TOMMY

And remember... is copyrighted.

Greg nods. Tommy takes his hand away. Greg starts to  
read.

SERIES OF SHOTS as Greg turns the pages. We see FLASHES  
of the screenplay:

- "LISA: I am not a slave here, am I?"
- "TOMMY: Old man donkey lets me know today."
- "LISA'S MOTHER: Get your pretty little buns in here,  
Lisa."

Greg is having a tough time making sense of the pages.  
Tommy sees that on his face.

TOMMY

I apologize if some of it is over your  
head.

GREG

Yeah, I think... That must be it.

Greg reads some more. Tommy watches him closely.

Eventually, Greg turns the last page. Tommy looks up, his  
eyes pleading for compliments.

TOMMY

Well...?

A long beat.

GREG  
I mean... it's good.

Tommy nods, excited.

TOMMY  
And of course you will play "Mark."

GREG  
You're serious? Me?

TOMMY  
Is big part, no? Second lead...

Greg looks at him, awed.

GREG  
(excited)  
Tommy, that's --

TOMMY  
I write part just for you.

GREG  
(realizes)  
Wait, the guy who stabs his friend in the  
back and steals his girl --

TOMMY  
(grabs the script)  
You don't want to do it, fine. Maybe  
Johnny Dapp is available...

GREG  
No I want to do it. I do...

Tommy sits back in the chair, pleased. Greg looks at him,  
still in disbelief.

GREG  
You're really gonna make this thing?

TOMMY  
No, Greg. We're gonna make this thing.  
(beat)  
Together.

Greg and Tommy lock eyes. They're fucking doing this!

AND WE CUT TO:

INT BIRNS & SAWYER PRODUCTION SOUNDSTAGE - DAY

One of Hollywood's best known rental houses for  
professional filmmakers. Equipment, stages, you name it,  
they lease it.



Sales rep PETER ANWAY leads Tommy and Greg across the studio.

PETER  
... every assortment of lenses and  
cameras, both digital and film...

Tommy admires the equipment although it's clear he doesn't know what any of it does.

PETER  
You'll notice we have top of the line  
Arriflex lights...

Peter waves over BILL MEURER (60s) from his corner office.

PETER  
... and here's the owner of our facility.  
Bill Meurer, this is Tommy and Greg, the  
guys I was telling you about.

BILL  
(shakes their hands)  
Pleasure to meet you and welcome. How  
long is your shoot?

TOMMY  
However long it takes.

Bill looks to Peter who silently signals "let it go."

BILL  
Terrific!

Peter keeps on smiling.

PETER  
Well, like I said, you'll find everything  
you need here at Birns & Sawyer. Rentals  
start at -

TOMMY  
Not rent. Buy.

Everyone looks at Tommy, confused.

PETER  
I'm sorry, you said - ?

TOMMY  
I buy equipment. Yes.

PETER  
Tommy, that's... why would you do that,  
you don't have to --

TOMMY  
"The Room" is first class production. No  
Mickey Mouse stuff.

Bill and Peter exchange a glance.

BILL

Hey, customer's always right, right? So,  
uh, you looking to shoot 35 or HD?

Tommy clearly has no idea what that means.

TOMMY

I shoot both.

Peter and Bill are flabbergasted. Greg tries to be helpful.

GREG

I think he's asking if you want to shoot  
on digital or film.

TOMMY

My ears work. I want to shoot with both  
cameras.

BILL

But... you can't do both.

TOMMY

Why not?

PETER

You would need twice the equipment, twice  
the crew... They're not even lit the same  
-- It's just not done.

TOMMY

So what you're saying is... I will be  
first.

PETER

What I'm saying is... NO ONE. WOULD EVER.  
Do it.

TOMMY

Exactly.

(beat)

I am not no one. I am Wiseau.

Greg high fives Tommy. Bill and Peter are stunned. Who are these guys? Peter is about to respond when Bill intervenes.

BILL

Can you gentlemen give us a moment?

Bill and Peter step off to the side. We can't hear what they're saying but they talk animatedly while keeping a keen eye on Tommy and Greg. After a few more beats, Peter and Bill return. Their attitude very different.

PETER

So we talked about it. We'll sell you all the equipment you need. And we'll give you a reduced rate on everything if you decide to shoot here.

TOMMY

Good. I like this spot.

Peter looks to Bill. They're trying to contain themselves.

PETER

Terrific! Sounds like we have a deal.

INT PRODUCTION OFFICE - LATER

Tommy fidgets, seemingly restless, as Peter introduces RAPHAEL SMARDJA (30s, arty professional) and SANDY SCHKLAIR (affably disheveled, a Selleck mustache and hefty glasses).

PETER

This is Raphael, one of our most experienced DPs.

Tommy looks at Greg.

GREG

(whispers to Tommy)  
Director of Photography.

TOMMY

DP, yes, sure --

PETER

...and Sandy Schklair, script supervisor on how many --

SANDY

32.

PETER

32 shows!

SANDY

I'm a director too. I've done several --

Tommy seems very impatient.

TOMMY

Great, everyone hired. I need to get back to --

RAPHAEL

Wait, shouldn't we discuss your vision for the movie first?

SANDY  
(fingering the screenplay)  
And I certainly have a couple thoughts  
about this script --

TOMMY  
You leave thinking to me, my friends. Do  
your jobs, everyone wins.

Sandy laughs but then sees Tommy is serious.

SANDY  
Oh.

RAPHAEL  
Do you have a line producer?

TOMMY  
What's a line producer?

Raphael looks at Sandy a beat.

TOMMY  
Whatever it is, Greg can do it.

This is news to Greg.

SANDY  
Who's Greg?

Greg raises his hand, a little uncertain.

GREG  
I'm Greg.  
(beat)  
I'm also playing "Mark."

Raphael and Sandy look at Greg, confused. What the fuck  
is happening? Greg just shrugs. Buckle up, gang.

SMASH CUT TO:

INSERT: BACKSTAGE MAGAZINE from May 2001.

QUICK ZOOM: the corner of the very last page. A small  
advertisement reads, "OPEN CASTING CALL - MAJOR MOTION  
PICTURE. SERIOUS ACTORS ONLY. NO AMATEUR STUFF."

INT PRODUCTION OFFICE - HALLWAY - DAY

Filled with aspiring actors who, like Greg and Tommy, are  
hoping this is the one, the big break.

INT PRODUCTION OFFICE - AUDITION ROOM - DAY

A long plastic table separates Tommy and Greg from the  
ASPIRING ACTRESS.

TOMMY

That will be all, thank you.

The Actress smiles politely and walks out the door. Tommy immediately turns to Greg.

TOMMY

My God. You see that? That is not Lisa. Lisa is All-American girl. Very beautiful. Very sexy. Like Angelica Jolie. Ugh, why is this so hard?!

Greg opens the door for the next aspirant, JESSIE (20s, perky, girl next door).

GREG

Jessie Howard.

Jessie comes in, smiling, confident. This is someone who has been on a lot of auditions. Nothing fazes her. Not even Tommy who takes a long beat to creepily eye her up and down. After which he just says:

TOMMY

You may begin.

A beat. Jessie turns to Greg.

JESSIE

Um... are there sides or...?

TOMMY

No one sees script until they absolutely must.

JESSIE

Ah. Woody Allen-style.

TOMMY

Young lady, this is not cartoon. This is serious movie. My god.

Jessie looks to Greg for help. Doesn't get any. CUT TO:

A DIFFERENT ACTRESS...

ACTRESS #2

(beat)

Ok, um... can you at least tell me something about the part?

TOMMY

The part is Lisa.

A THIRD ACTRESS...

ACTRESS #3

And is Lisa... good, bad, funny, sweet, happy, angry --

TOMMY

She is Lisa.

BACK TO Jessie, who stands there, at a loss. Tommy is getting annoyed.

TOMMY

Your Mom just die!

JESSIE

Excuse me?

TOMMY

It is called acting. I am asking you to show me emotion!

Jessie looks to Greg again. Nope. Nothing weird here.

TOMMY

Your Mom just die. Go!

On Jessie's face, pretty stunned, CUT TO:

SERIES OF SHOTS - Different Actresses Trying Out for Lisa

ACTRESS #1

(fake crying)

I miss her so much.

CUT TO:

TOMMY

You just win lottery! Go!

ACTRESS #2

(beat)

Oh my god, I won! I won!

TOMMY

Now you get parking ticket.

ACTRESS #2

(beat, trying her best)

Dammit, no, not again!

CUT TO:

TOMMY

Your sister is lesbian.

ACTRESS #3

My... what?

LATER. A petite, bubbly, somewhat timid blonde auditions for Tommy and Greg. This is JULIETTE DANIELLE.

TOMMY

Michelle is best friend of Lisa.

She waits for more instruction but Tommy says nothing.

JULIETTE

So what am I supposed to do?

TOMMY

(like it's obvious)

Be best friend.

CUT TO:

LATER. Greg in the hallway taping something to the wall. Tommy emerges from one of the rooms.

TOMMY

I need you to find me a bed.

GREG

(confused)

Why? Are you tired?

LATER. Tommy and a YOUNG STARLET lie on a MATTRESS that now sits in the middle of the audition room. Tommy explains:

TOMMY

Lisa is great love of Johnny's life.

MODEL/ACTRESS

And who's playing Johnny?

TOMMY

I am.

MODEL/ACTRESS

(beat)

Yeah... I don't think I'll be able to work this into my schedule. Nice meeting you, though.

And she practically runs out of there.

GREG

You think the bed is a little much?

TOMMY

(smiling)

Don't be jealous. Who's next?!

INT POQUITO MAS - NIGHT

Amber and Greg sit at the counter.

GREG

Well we still don't have a Lisa but I think we're ready.

AMBER

I gotta hand it to Tommy. He's weird but he comes though.

GREG

Yeah.

Amber puts a WRAPPED GIFT on the table. Greg looks at her. What's this?

AMBER

I'm proud of you.

Greg unwraps the gift to reveal a KEY. He's confused.

AMBER

This way you can come and go as you please. No pressure or anything. I just thought --

GREG

I love it. Thank you.

They kiss. A nice moment.

CUT TO:

INT TOMMY'S CAR - THE NEXT MORNING

Tommy in the Driver's seat. Greg in the Passenger's seat. The car is parked in the alley outside the Studio. They look at one another. It is time. And we CUT TO:

EXT BIRNS & SAWYER STUDIO - SAME

In SLO-MO, Tommy and Greg emerge from the car.

**SUPER:** June 12, 2002 - DAY 1

They walk through the alley to the soundstage. They enter:

INT BIRNS & SAWYER SOUNDSTAGE - SAME

Which has been constructed to look exactly like the real alley outside.

Sandy and Raphael stand by a DOLLY (with two different kinds of CAMERAS on it). A CREW of Gaffers, Electricians, Prop people and the like mill about. It's a real movie set.

Tommy surveys the scene. Claps his hands and yells:

TOMMY

Everyone, gather! Come here!



They do as instructed. We see the whole cast of "The Room" including: Juliette (as "Michelle"), PHILIP (the actor playing "Denny"), CAROLYN (the actress playing "Lisa's Mom"), DAN (playing "Chris-R") SCOTT HOLMES (as "Mike") and KYLE VOGT ("Peter").

Tommy turns to a YOUNG KID holding a CAMCORDER.

TOMMY  
Markus, you ready?

The Kid nods, points the Video Camera at Tommy, its red light starts to blink.

TOMMY  
Today is our top of the mountain day. The day we begin the first steps of a great journey. After today, who among us will ever be the same?

Applause all around. Speech is a little over the top but the cast is excited. They're making a movie!

TOMMY  
This play will work if the chemistry between all the characters makes sense. Human behavior and betrayal applies to all of us. It exists within ourselves.

Now it's getting a little weird. Even Greg isn't sure what he's talking about. Markus continues to record the whole thing as Tommy continues...

TOMMY  
You love somebody. Do you? What is love? You think you have everything, but you don't have anything.

The cast starts looking at one another. What is happening right now? Tommy isn't done.

TOMMY  
You have to have hope and spirit. Be an optimist. But can you handle all your human behavior or other's behavior? You don't want to be good, but great.  
(beat)  
THE ROOM!

More applause. Raphael and Sandy lock eyes. Holy shit.

TOMMY  
One other thing...

Tommy points to a curtained-off area at the back of the lot with a sign that reads "Director Only." It's a toilet with a curtain for a door.

TOMMY

This is private bathroom. Cost me many dollars so is only for me. No one use it.

SANDY

You know there's a bathroom, like, right over there. With a door and everything...

TOMMY

(like Sandy is crazy)  
This is real movie set.

SANDY

(WTF)  
Ok!

After a beat:

TOMMY

Enough pet talk. Let's make a movie!

INT ALLEY SET - LATER

Raphael sets up both the digital and film cameras with his crew.

RAPHAEL

Ready first scene...

WE TRACK with Greg as passes the cameras on his way towards the set.

Dan (playing the drug dealer Chris-R) paces incessantly, practicing his intense over-the-top dialogue.

CHRIS-R

I want my FUCKING money, motherfucker!

Greg slaps him on the back, encouraging. He walks on, sees Tommy standing with Philip (playing the man-child "Denny"), "blocking" the scene.

TOMMY

So he play with basketball here. And then you come in here. Demand the money.

Greg nods along in support. Until Sandy appears.

SANDY

Can I ask a question?

Tommy turns to Sandy. Annoyed by this intrusion.

SANDY

If Denny already bought the drugs, why does Chris-R want the money now? What kind of drug dealer doesn't require up front payment?

Greg too finds this odd. Tommy is about to answer when:

PHILIP HALDIMAN

Also... can I just call him Chris instead of Chris-R?

TOMMY

His name is Chris-R. You call him Chris-R.

PHILIP HALDIMAN

Yeah but why?

TOMMY

Cause he is gangster.

Philip looks at Greg. Can you help? But Greg and Tommy are in lock step.

GREG

Gangster.

Tommy makes to move on but Philip stops him.

PHILIP HALDIMAN

Oh, uh, also how old am I supposed to be?

TOMMY

I don't know. 15, 16...

Both Greg and Philip find that odd. (Philip is quite clearly in mid 20s.) But maybe this isn't the time to say so...

PHILIP HALDIMAN

Ok, sure...

TOMMY

And don't be Brando today. You will hurt yourself.

Philip isn't sure what that means. Raphael comes over.

RAPHAEL

Picture's up...

Tommy walks over to the Camera(s). He nods to Greg, who returns it. It's really happening!

RAPHAEL

Roll sound. Roll camera...

Tommy closes his eyes, takes a second to appreciate this moment. And then: A CAMERA ASSISTANT holds up the CLAPPERBOARD.

TOMMY

Action!

We see the 1st Take through the CAMERA'S POV.

"CHRIS-R"  
"Hey Denny."

"DENNY"  
"Hey Chris-R, I've been looking for you."

"CHRIS-R"  
"Do you have my money?"

"DENNY"  
"Your money is coming. It will be here in a few minutes."

"CHRIS-R"  
(pulls gun, grabs Denny)  
"I need my money!"

"DENNY"  
"Just give me 5 minutes..."

They wrestle a few moments longer than they need to until:

TOMMY  
Cut!  
(he approaches them)  
I love it!

Greg does a fist pump. So proud.

Everyone else looks at each other like "what the fuck was that?" Sandy approaches Tommy.

SANDY  
Did you want to do another?

TOMMY  
Why? That was perfect.

And off his face, we HEAR:

SANDY (OVERLAP)  
And that's a wrap on day one, everybody!

INT BIRNS AND SAWYER SOUNDSTAGES - NEXT DAY

Greg walks through the CREW, taking it all in. His enthusiasm for being on a movie set still evident on his face. This is the dream.

SUPER: DAY 4

He walks towards Tommy who is sitting in make-up, studying his lines. AMY, the make-up artist, tries to do her work while Tommy reads lines.

TOMMY  
"Oh hi, Mark."  
(beat)  
(MORE)

TOMMY (CONT'D)

"Oh. Hi Mark!"

(beat)

"Oh hi! Mark."

Tommy is about to make his screen debut and he's nervous.

GREG

You're always nervous for your on-screen debut. You should have seen me, I almost threw up.

Tommy looks at Greg, more annoyed than comforted.

GREG

You're gonna do great, Tommy. I promise. Just relax.

Sandy appears, pointing to his watch.

SANDY

Five minutes.

Tommy stands. Looks around the place. Can't sit still.

TOMMY

Where is wardrobe?

He walks over to the clothing racks. No one seems to know where the costume designer is.

TOMMY

Do I have to do everything myself?!

Tommy starts grabbing CLOTHES off the rack. Picks a SHIRT and a SPORTS COAT that neither fit nor match. He tries both on and likes what he sees.

SAFOWA, the Costume Designer, shows up in the nick of time.

TOMMY

Where have you been?

SAFOWA

I just went to grab ties.

TOMMY

Well now I'm already dressed. You're too late.

Tommy looks around for more props. Safowa has no idea what he's doing. He grabs some SCRUNCHIES, LOTION BOTTLES, HAIR GEL, and a wad of fake CASH. He stuffs all of them in his pants pockets.

SAFOWA

You're gonna film the scene with all those things in your pockets?

TOMMY  
I keep my stuff sweetie.

He walks off towards the set.

SAFOWA  
Can I at least take a picture for  
continuity?

TOMMY  
Continuity - is in your forehead.

And with that, he's gone. Safowa turns to Greg.

SAFOWA  
What does that mean?

SANDY (OVERLAP)  
And... action!

INT ROOFTOP SET - MOMENTS LATER

The crew is set up to film an OUTHOUSE which will double as the rooftop's entry point. The door opens and Tommy as "Johnny" comes out.

"JOHNNY"  
"It is not..."  
(beat)  
Line!

SANDY  
"True." "It's not true."

Tommy holds up his hand in apology. Re-enters the outhouse.

SANDY  
Going again. And... action.

Tommy comes out again.

"JOHNNY"  
"It's not true. I..."  
(beat)  
Line!

Sandy looks at Greg. Then back to Tommy

SANDY  
(flatly)  
"It's not true. I didn't hit her. It's  
bullshit. I did not."

Tommy nods, goes back into the outhouse.

SANDY  
And... action!

From the POV of the CAMERA, we see Tommy come out:

"JOHNNY"  
"It's bullshit. I hit her, it's  
bullshit..."

Tommy keeps walking, until in fact he's completely out of frame. Sandy can't believe it.

SANDY  
Dammit! Cut!  
(beat)  
Tommy... your mark.

TOMMY  
(pointing to Greg)  
He's Mark.

SANDY  
No, your mark. Where you need to stand.  
To be in the shot.

Tommy realizes his mistake. Goes back in. Sandy exhales.  
Tommy comes back out, staring at his feet:

"JOHNNY"  
"It's not true..."

SANDY  
Look up!

Tommy can't look up and talk at the same time.

CUT TO:

INT ROOFTOP SET

SUPER: DAY 5

"JOHNNY"  
"I did not hit her. I..."  
(beat)  
Line!

No one watching can believe this.

SANDY  
(to Raphael)  
He wrote this, right? Just checking.

CUT TO:

INT ROOFTOP SET

SUPER: DAY 6

"JOHNNY"  
"I did not..."

This time Tommy SMACKS HIS HEAD in the frame of the door.

TOMMY  
OW!!! My god!

CUT TO:

INT ROOFTOP SET

The SLATE says "Take 32."

SUPER: DAY 9

"JOHNNY"  
"It's not true. I did not hit her. It's  
bullshit. I did naaat."  
(beat, still looking down)  
"Oh hi, Mark!"

Sandy looks towards Raphael. Good enough?

SANDY  
And cut!  
(in Raphael's ear)  
I get it now. This is a huge money  
laundering scheme.

CUT TO:

CLOSE UP: A CHECK made out to Sandy from "Wiseau Films"  
(complete with its own GLOBE logo). REVEAL we are:

INT WELLS FARGO BANK - DAY

Sandy is cashing the check, fully expecting it to bounce.

TELLER  
Anything else I can help you with?

SANDY  
Really? That went through?

The Teller sees the confusion on Sandy's face. He leans  
in.

TELLER  
This account... it's a bottomless pit.

And Sandy can't fucking believe it. CUT TO:

EXT APARTMENT POOL - DAY

Amber and Greg sit by the pool. Greg is reading from "The  
Room" script, studying his lines. Amber looks over.

AMBER  
So how's shooting going?



GREG

Um, you know...

She doesn't know. And neither really does Greg. But he wants to believe.

GREG

Good. I think. It's coming together.

Amber nods.

AMBER

And Tommy? How's he doing?

GREG

He's... you know... he's Tommy. He's trying hard but... I think he's nervous. He's put a lot into this thing.

A beat. Amber smiles, can't help herself.

AMBER

(in "Tommy voice")

I am Tommy Wiseau. Great American film director.

Greg laughs.

AMBER

(in "Tommy voice")

This is movie for the ages. Classic drama. Like the "Gone With Wind" or the "Dance With Wolves..."

Greg finds this hilarious. They laugh together.

AMBER

Oh man, what are you gonna do if it's terrible?

GREG

What do you mean?

AMBER

I mean... isn't this gonna be on your IMDB page?

This thought hadn't occurred to Greg until now. Greg thinks about it.

GREG

It won't be terrible.

Amber doesn't say anything.

GREG

It's gonna be great, you'll see.

Amber picks up the script. Starts to browse through it. Greg sits back in the chair, thinking about what she said. On his face, we CUT TO:

INT TOMMY'S OFFICE - NIGHT

Decorated wall to wall with American flags and Christmas decorations. Tommy is alone, watching some of the BEHIND THE SCENES FOOTAGE that Markus has shot: Sandy and Raphael in video village during one of Tommy's performances. We hear:

RAPHAEL (O.S.)

Is he gonna do that accent the whole movie?

SANDY (O.S.)

Pretty sure that's just how he talks.

Tommy watches this like a detective, making mental notes. He's interrupted by a KNOCK. It's Juliette, the actress playing "Michelle."

JULIETTE

May I come in?

She does, admiring all the office decorations.

JULIETTE

Christmas in June.

TOMMY

(quickly turning off the TV)  
What?

JULIETTE

No, I mean, I like it. And the flags...

TOMMY

I am American. Just like you.

JULIETTE

Of course. Yeah...

TOMMY

So what is it? As you can see I'm very busy....

She sits on a chair across from Tommy's desk.

JULIETTE

Is it true you still haven't found a Lisa?

TOMMY

Why, do you know someone?

JULIETTE

Well I was thinking... maybe I could do it.

TOMMY

(beat, looks at her)  
Young lady...

JULIETTE

I know, I know. I don't have much experience but... give me a chance. I might surprise you.

Tommy looks at her as if regarding her for the first time.

TOMMY

Lisa is aggressive. Passionate. Very determined. Are you those things?

JULIETTE

I wouldn't be here if I wasn't.

Juliette stands, slowly moves closer to Tommy.

TOMMY

And you also must be ok with the kissing stuff? There is lots of --

As if on cue, she kisses Tommy! He's surprised but quickly returns it and an intense make out ensues. A few beats later, Juliette breaks away. Shrugs. Exits. Leaving a very thrown Tommy with much to think about.

TOMMY

My god.

GREG AS "MARK" (OVERLAP)

"Yeah man, you never know..."

INT ROOFTOP SET - LATER

And now the rest of that scene. Tommy sits in a chair, Greg as "Mark" stands over him.

"MARK"

"People are pretty strange these days. I used to know a girl she had a dozen guys. One of them found out, beat her up so bad, she ended up in the hospital."

Which causes Tommy to laugh. No one can believe it.

SUPER: DAY 23

SANDY

Cut. Let's, uh, try that again...

CUT TO:

"MARK"

"... she had a dozen guys. One of them found out, beat her up so bad, she ended up in the hospital."

Tommy laughs at that again. Sandy and Raphael share another glance. Holy shit!

SANDY

Cut!

Sandy walks over to Tommy.

TOMMY

What?

SANDY

The story he's telling you - the one you, yourself, wrote - it's not a funny story, Tommy.

CUT TO:

"MARK"

"... he beat her up so bad she ended up in the hospital."

Tommy laughs uproariously again.

"JOHNNY"

What a story, Mark!

Sandy looks at Raphael who just shakes his head. Let's just keep going. CUT TO:

EXT BIRNS & SAWYER - PARKING LOT - END OF DAY

Greg walks with Tommy.

GREG

Good news on the Lisa front. I know a girl, a really good actress, just got back in town --

TOMMY

Juliette is playing Lisa.

GREG

No, Juliette is playing Michelle.

TOMMY

Not anymore. She show up one day, very pushy, manipulative. Her competition is vicious! Perfect for Lisa!

GREG

Tommy, I'm the line producer. You have to tell me these things...

TOMMY  
But I'm director.

GREG  
I know, I just... I want this to be good.

TOMMY  
It won't be good.  
(beat)  
It will be GREAT.

And Greg wants to believe this. But still:

GREG  
So who's playing Michelle then?

Tommy didn't think about that. Oh shit.

GREG  
You're kidding, right? She shoots  
tomorrow!

EXT BIRNS & SAWYER - SOUNDSTAGE - NIGHT

Greg walks ROBYN PARIS (20s, brunette, savvy) down to the  
other end of the alley.

GREG  
I'm sorry it's so last minute. I know how  
this looks.

ROBYN  
It looks like I'm going to be murdered.  
Is anyone else auditioning?

Tommy waits for them at the end of the alley in his  
pirate/vampire outfit.

TOMMY  
Hello.

Robyn smiles.

ROBYN  
Hi there.

Tommy looks at her a beat.

TOMMY  
Do you believe in love?

ROBYN  
Sorry?

TOMMY  
Are you willing to give up your mind,  
soul, and body to inhabit Michelle?

ROBYN

(beat)

I mean, yeah I think so --

TOMMY

Great! You got the part!

On Robyn's face, unsure how to feel. She turns to Greg.

GREG

Welcome to "The Room!"

INT EL COYOTE - LATER

Jam packed and loud. Tommy sits with Greg and Amber in a small booth.

TOMMY

(to Waiter)

I said hot water. This is not hot. Why is everything a problem these days?!

The Waiter scurries off. Awkward silence. Amber looks at Greg. Sending him a message. Greg seems a little nervous.

GREG

So Tommy... the reason we, uh, brought you here... We've been talking and...

(beat)

We want to move in together.

Tommy looks at them, confused.

TOMMY

That's impossible. My place can't handle the three of us.

GREG

No that's --

AMBER

Greg and I are moving in together.

TOMMY

What?

(to Greg)

Why?

GREG

We found this place in Studio City. One bedroom. Nice little yard in the back.

A very long beat. Tommy sees Amber take Greg's hand and hold it. He fixates on that hand for a beat. Tries to mask whatever darkness comes over him.

TOMMY

What about the movie?

That confuses Greg.

GREG

What about it? I'll be there Monday.

Tommy shakes his head, anger building.

GREG

Tommy, just cause I'm moving out, that doesn't mean --

Tommy stands abruptly.

TOMMY

You don't understand.

Tommy looks at them, stewing, furious. And walks out of the restaurant in a huff. Greg looks at Amber. Uh-oh. CUT TO:

INT HOLLYWOOD APARTMENT - SAME

Greg enters, having carried most of his STUFF out to the car. One more thing left to do:

GREG

Tommy?

He walks into the BATHROOM where Tommy is shirtless, staring at his body in the mirror.

GREG

Tommy, we're leaving.

Tommy says nothing.

GREG

Can we at least talk about it?

Tommy continues to admire himself in the mirror. Greg tries one more time.

GREG

Cause I feel like maybe we should --

And then, without even turning:

TOMMY

Look at my arms. Not bad, yeah. Like big strong kid...?

Greg is disappointed.

GREG

Yeah, man.

(beat)

I'll see ya.

Tommy doesn't even turn around. Greg walks out, a little saddened.

And only then does Tommy turn, hurt and betrayed and unable to hide it any longer.

INT BEDROOM SET - ANOTHER DAY

Juliette lies in bed, the covers closely tucked around her naked body as her hair is touched up. Documentary Markus films her close-up in the most pervy of ways.

SUPER: DAY 44

Juliette is clearly a little uncomfortable but she's making the best of it. Until:

Tommy steps onto set, wearing nothing but a sock on his dick.

Instead of getting into bed he starts barking at the crew:

TOMMY

You. We need more lights. And you, help him. You - come too. Raphael!

RAPHAEL

What is it, Tommy?

TOMMY

This shot is very important. It must look like "The Titanic."

RAPHAEL

"The Titanic."

TOMMY

Yes.

RAPHAEL

Trust me, it does.

Raphael walks off. As more crew gather around, Juliette pulls the covers up higher. She looks to Greg - help me. He approaches Tommy.

GREG

Tommy, can you -  
(holds his script down to  
cover Tommy's junk)  
Is this really necessary?

TOMMY

I have to show my ass or this movie won't sell.

SANDY

Well at least have a closed set.



TOMMY

Closed set? Why? I want everyone to see this.

(then, to Greg)

You especially.

Greg doesn't know what that means. Meanwhile, Tommy gets in bed. Juliette tenses up. Even Tommy can see that.

TOMMY

Brad Pitt did this in The Legends of the Falls.

JULIETTE

Can we put some music on? You know, to help the mood. Like maybe an Alicia Keys song?

TOMMY

We are not here to promote other people's work.

(barks at crew)

OK everyone gather closer. And... action!

He kisses her and she tries her best to return the passion. Tommy pulls down the sheet to expose her breasts, but then he suddenly stops.

TOMMY

Cut, cut... this is no good.

Everyone is confused.

JULIETTE

What's the problem?

Tommy points at Juliette's shoulders.

TOMMY

We can't have this on camera.

(snapping at Make-Up)

See all this stuff here... these pimples and things.

He continues pointing at her body in front of everyone. Juliette is horrified.

TOMMY

Here and here. And what is this?

Greg has rarely seen his friend so rude.

TOMMY

(still pointing)

Take this shit out. We can't have this.

Juliette starts to cry.

GREG

C'mon man, do you have to say it like that?

TOMMY

This is American movie! It needs to be sexy. She needs to be beautiful.

She grabs the bedsheet and runs off.

GREG

Can I talk to you?

Tommy, slightly annoyed, walks with Greg off to the side away from the others.

GREG

Tommy...

TOMMY

I know. I'm a little hard on Juliette sometimes.

GREG

It's not just Juliette --

TOMMY

You think Stanley Kubrick was nice to his actors? Or Alfred Hitchcock?

Greg thinks about that.

TOMMY

Let me tell you something. In that book you gave me, about the Hitchcock... there is this movie called "Birds."

GREG

Yeah, I've seen "The Birds."

TOMMY

When they make this movie, Hitchcock would terrorize his actors. Lock them in rooms, throw birds at them, real birds! Nasty stuff. They would cry everyday.

(beat)

That movie wins every award. Is Mr. Hitchcock a bad man? No. He is great director. The very word "director," it comes from the word "dictator." I rest my case.

And that strangely makes sense to Greg.

TOMMY

If anyone has reason to be upset, quite frankly it's me, you know. I give them jobs. I give them salary. I've spent more than five million dollars on this movie so far --

GREG

Wait, seriously?

TOMMY

-- and no one is grateful! No one respects my vision! I know what they say. I can hear them. No one trusts me, Greg. Not even you.

GREG

I trust you.

TOMMY

Do you?

And he does. Despite everything, he still does.

GREG

I wouldn't still be here if I didn't.

Tommy nods. Puts his hands on Greg's shoulders. Walks back out to the SET.

Juliette, ever the professional, is back in bed faking it with Tommy. Tommy rolls off her, smiles.

TOMMY

Let's do it again.

No one thinks they need another.

SANDY

Take 15...

Tommy begins to hump Juliet. Everyone watches. He seems to be thrusting into her at a weird angle.

SANDY

He knows where her vagina is, right? Why is he fucking her belly button?

Tommy rolls off her, smiles.

TOMMY

Cut... Reset. I want more passion.

RAPHAEL

No, fuck that!

Tommy is stunned by this outburst.

RAPHAEL

You embarrassed that girl in front of the crew. Do it again you're a dead man.

TOMMY

What?

RAPHAEL

You heard me.

RAPHAEL  
Ok then you're fired.

RAPHAEL  
What?!

Raphael wants to charge at him. Greg holds him back.

GREG  
Hey, hey. Everybody cool out.

TOMMY  
I hear what you say, your jokes -- you...  
(to Sandy)  
... and you...  
(to the Actors)  
... and you too. All of you!

SANDY  
The hell are you talking about?

TOMMY  
Where is Markus?!

Markus emerges from behind the scrim. Camcorder in hand.  
He drops it for the moment.

TOMMY  
No, keep filming. Always be filming.  
(to the Crew)  
This is Markus. I hire him for  
documentary. "The Making of The Room."  
Since our 1st day he has been filming  
behind the scenes. Every nasty comment,  
every laugh - he sees it all. And then I  
see it.

RAPHAEL  
So what you're saying is... you've been  
spying on your own production.

TOMMY  
That's right!

RAPHAEL  
That's fucking crazy.

TOMMY  
So now you know. The next comment, the  
next one to laugh - I don't care who you  
are, you'll be out on the street!

Everyone looks to one another, trying to remember what  
terrible things they probably said behind Tommy's back.

RAPHAEL  
So am I fired or not?

TOMMY

(beat)

I give you one more chance.

RAPHAEL

(unenthusiastic)

Terrific. Check the gate.

CREW MEMBER

Checking the gate!

Tommy storms off. Not even Greg knows what to do. Raphael sees Markus's camera up in his grill. With a threatening look, Markus turns the camera somewhere else. CUT TO:

EXT AMBER'S APARTMENT - FRONT STEPS - NIGHT

Greg nursing a beer, contemplative. A few empties by his side. Amber comes out, dressed for bed.

AMBER

You ok?

GREG

(nods)

Long day.

Production is clearly taking a toll on him. They both see it.

AMBER

When this is over, let's get out of here. Take the money you made, start over somewhere.

GREG

You mean leave LA?

AMBER

Why not? What's so great about LA?

GREG

I'm an actor. I need to be here. And I can't leave now. Things are finally starting to happen.

AMBER

You're not talking about "The Room," are you?

(off his look)

Greg I read the script. That's maybe the worst thing anyone has ever written. Ever.

GREG

It's... unconventional, sure...

AMBER

No it's bad. And every night you come home, completely miserable, with a different story of how fucked up everything is on that set. Do you really think this is gonna work out for you, Greg?

GREG

Do you know how many movies had bad scripts, troubled productions? Star Wars. Jaws. Apocalypse Now. The Shining. And every one of those turned out amazing.

AMBER

Well this won't, Greg. This isn't Jaws. And Tommy isn't Stanley Kubrick.

Greg is annoyed by this.

GREG

You don't really know what you're talking about.

Amber looks at Greg. His devotion admirable but also maybe a little pathetic. We can see in her face Greg's naivete may be losing its appeal.

AMBER

I hope you're right.

We hear:

"CLAUDETTE" (OVERLAP)

"Everything goes wrong at once..."

CUT TO:

ANGLE ON TOMMY'S PRIVATE BATHROOM.

Raphael comes out. He looks both ways to make sure Tommy didn't see him. He totally just took a shit in there. Mission accomplished.

CUT TO:

EXT BIRNS & SAWYER STUDIO

Claudette and Juliette sit under the lights, sweating bullets. They've seemingly been waiting a while.

SUPER: DAY 68

Greg and the Make-Up Artist fan them down as they continue to rehearse.

CAROLYN AS "CLAUDETTE"  
"Nobody wants to help me."  
(beat)  
"And I'm dying."

JULIETTE AS "LISA"  
"You're not dying."

CAROLYN AS "CLAUDETTE"  
"I got the results of the tests back. I  
definitely have breast cancer."

There's a commotion and they turn. Tommy has finally shown up on set. Sandy looks at his watch.

SANDY  
He's here, everybody!

Tommy ignores him, heads towards Carolyn and Juliette. Already in a stint.

CAROLYN  
Tommy, does this come back?

TOMMY  
What...?

CAROLYN  
The breast cancer.

TOMMY  
(beat)  
It is twist.

CAROLYN  
But it never comes back?

TOMMY  
I don't have time to explain script to you. And what is this? Where is make up? You look like you just went swimming in a lake?

CLAUDETTE  
It's 100 degrees in here.

JULIETTE  
Can we at least get some water?

TOMMY  
Honey. Don't forget. No one else in Hollywood give you water.

Juliette reacts, furious. Even Greg is surprised by that.

CLAUDETTE  
(to Greg)  
Someone's in a mood today.

Meanwhile, Raphael approaches Tommy.

RAPHAEL

We need to cut the alley scene.

TOMMY

Impossible.

RAPHAEL

No, we have to. We're already four hours behind.

TOMMY

And who's fault is that?

Raphael can't believe it.

RAPHAEL

It's your fault. You showed up three hours late - again.

TOMMY

I'm the director.

RAPHAEL

Exactly.

TOMMY

Exactly.

Raphael just throws up his hands. Tommy keeps walking. He turns to the crew, pointing to some kleig lights.

TOMMY

Why aren't these on?

GREG

Tommy, it's way too hot for --

TOMMY

IT IS NOT TOO HOT. IT IS NOT TOO HOT  
UNLESS I SAY IT'S HOT!

At which point, Carolyn, the elderly actress playing Lisa's Mom, FAINTS from dehydration. HOLY FUCK!

CUT TO:

EXT BIRNS & SAWYER STUDIO

LATER. Carolyn has some bottled water and a towel. She's eating with Greg and the rest of the actors at a lunch table.

CAROLYN

I'm just tired. I haven't been sleeping well recently. I'll be fine...

Greg studies her a beat.



GREG

Can I ask you something? Why do you do it?

(off her look)

You've got a husband, grand-kids. You live fifty miles out of town. And you're waking up at 5, driving all this way, for what?

Carolyn smiles.

CAROLYN

We're actors, Greg. For you, me, people like us... even the worst day on a movie set is better than the best day doing anything else.

Greg and the rest of the actors think about that. She's absolutely right.

PHILIP HALDIMAN

(to Greg)

Can we ask you something? What's his deal?

GREG

Tommy?

SCOTT

Yeah like where's he from?

JULIETTE

How's he have all this money?

PHILIP HALDIMAN

And what's the hell is this movie about? You're the only one who's read all of it...

Greg is about to respond. Robyn interrupts.

ROBYN

I have a theory.

(beat)

It's autobiographical. Someone in his life was a Denny - kid brother, someone he looked out for or something. Someone else was a Mark, the better looking friend he was always jealous of...

Greg thinks about that. Robyn continues:

ROBYN

I'm sure there was a Michelle somewhere. And a Mike.

They all think about it. It does make sense.

JULIETTE

So then who is Lisa? Who broke his heart,  
stabbed him in the back, ruined his life?

ROBYN

Pretty obvious to me...

(beat)

The universe.

Greg shakes his head.

GREG

Look, Tommy is Tommy. He's a weird guy,  
no question. But I'll tell you this...  
every time I underestimate him, every  
time I think maybe he's just out of his  
mind... somehow, someday, Tommy always  
comes through.

(beat)

You watch. This movie's gonna make us all  
famous.

That gets some laughs. Clearly none of them believe it.

INT CANTER'S - NIGHT

Greg and Amber are on their way out when Greg notices  
someone waiting in the front of the restaurant. His eyes  
bug out, holy shit. He leans in, conspiratorially:

GREG

Shh. Check it out.

He gestures with his head, not too subtly. Amber looks  
and sure enough - it's BRYAN CRANSTON .

AMBER

Hey I know him.

GREG

Yeah no shit, Malcolm in the Middle.

AMBER

No, I mean...

(shouts)

Bryan!

Greg's mouth hits the floor.

BRYAN CRANSTON

Amber, how's it going?!

AMBER

So good to see you! This is my boyfriend,  
Greg.

Cranston puts out his hand. Greg shakes it, still in awe.

AMBER

He's also an actor.

BRYAN CRANSTON

Oh yeah? Anything I would have seen?

GREG

Um, no, I doubt it.

A beat of awkward silence. But Bryan's a pro.

BRYAN CRANSTON

Are you working at the moment?

GREG

Actually, yeah, I'm... shooting this movie...

BRYAN CRANSTON

A movie. Nice! Good for you, man.

GREG

But I'd love to do TV someday. Sitcoms, drama, cop shows - I love all that stuff.

Bryan thinks about this.

BRYAN CRANSTON

Funny you should say that...

(beat)

There's this scene we're doing next week. The boys go missing and Hal and Lois find them in the woods. We need a lumberjack. You think you could you do that?

GREG

Me?

BRYAN CRANSTON

Well you got that beard...

GREG

That's...

Greg is momentarily taken aback.

GREG

Holy shit, I would love to. Next week, did you say?

BRYAN CRANSTON

Tuesday and Wednesday.

GREG

Amazing! Yes. I'm not shooting next week at all.

AMBER

Wait, Greg.

(beat)

You think Tommy will be cool with this?

GREG

Why wouldn't he?

Amber shoots him a look.

GREG

Tommy's my friend. He'll be happy for me.

Amber says nothing to that. Greg turns back to Cranston.

GREG

Do I have to do anything?

BRYAN CRANSTON

No, just bring that handsome face of yours.

(beat)

Oh, and don't shave. Really sells that lumberjack look.

GREG

I can do that! Yes! Thank you.

BRYAN CRANSTON

My pleasure.

(to Amber)

Good to see you, Amber.

He hugs Amber goodbye and walks off. Greg and Amber stand there a beat.

GREG

How do you know Bryan Cranston?!

AMBER

Pilates.

INT A DARK BEDROOM - SAME

Tommy, as serious as we've ever seen him, kneels down and makes the sign of the cross. Then he slowly raises a GUN to his mouth. For a moment we might think this is real but then Tommy pulls the trigger. The prop makes a tiny POP sound.

ANGLE ON GREG, watching with the crew. He sees Tommy fall over, start flailing around on the floor. This goes for a long while until he grabs Lisa's RED DRESS from the ground -

SANDY (O.S.)

CUT!

Tommy turns to him, shocked.

TOMMY

Don't cut! What are you doing? This is real acting!

SANDY

Tommy, if you plan to writhe around you should probably do it before you blow your brains out, not after.

TOMMY

(beat)  
I disagree.

Sandy couldn't care less at this point.

RAPHAEL

Can you at least try to stay in the frame?

TOMMY

That is your problem. And action!

This time Tommy runs around, trashing the room. Glassware and picture frames go flying. He breaks a mirror. He pulls out drawers. He grunts and moans throughout the rampage. He nearly runs into Markus, the documentary kid, filming from off to the side.

"JOHNNY"

"Why? Why?!"

Tommy writhes around on the floor until he grabs the red dress... which he then repeatedly rubs on his crotch.

RAPHAEL

(whisper)  
Is he... why is he...?

SANDY

(has to look away)  
Oh Dear God...

BACK TO TOMMY. Who is very clearly masturbating with the dress. Upon finishing, he then SNIFFS the soiled dress! Eventually he picks up the gun...

"JOHNNY"

"God... forgive me!"

And pulls the trigger! He falls over and remains motionless.

ANGLE ON the entire crew. Stunned silence. No one can believe what they just saw.

SANDY

And... cut?

Tommy sits up, brushes some lint off his pants. Greg takes a deep breath. It's time to ask Tommy for a favor. He approaches him, anxiously.

GREG  
Dude that was amazing!

TOMMY  
You think so?

GREG  
Totally. So raw and intense. You really brought it, man. Seriously.

TOMMY  
(sincere)  
Thank you.

Tommy nods to him, is about to walk away.

GREG  
Hey, uh, listen... I know it's last minute but, um...

TOMMY  
What is it, Greg, I'm very busy?

GREG  
Well, I know tomorrow is the big beard shaving scene --

TOMMY  
I know the schedule.

GREG  
So I was hoping we could move that scene maybe to next week and I could have tomorrow off...

TOMMY  
(covers his face)  
Why, are you sick?

GREG  
No, I -

TOMMY  
(immediately suspicious)  
So why you need day off?

Greg isn't sure he should tell him. Has no idea how he'll react. But he doesn't want to lie.

GREG  
You won't believe this but... I landed a small part on a tv show. Malcolm in the Middle.

Tommy doesn't like the sound of this at all.

TOMMY

But you're a movie actor now. Why you do this?

GREG

It's a big show. Great exposure. Could be a real boost for my career.

Tommy considers for a beat. Blank poker face.

TOMMY

What do you have to do on this "Malcolm?"

GREG

I don't know.

(re: beard)

Just have to show up with this I guess.

Tommy says nothing. Considering Greg's words carefully.

GREG

Which is why I can't shave tomorrow. But if you move the schedule just a day or two... it would really help me out.

Tommy thinks long and hard about it. And he makes a decision:

TOMMY

I'm sorry, Greg. I can't help you.

GREG

(stunned)

What, why?

TOMMY

Clean shaven Mark has grand entrance at start of 3rd Act. This is important scene.

GREG

I know it is. But... we can shoot it next week, can't we?

TOMMY

I'm afraid no. Is impossible.

GREG

Tommy...

TOMMY

I can't give you special treatment, Greg. It would not be not fair to the others.

Greg can't believe it. By now everyone has stopped what they're doing to listen.

GREG

C'mon Tommy, Jesus. I'm asking for a favor --

TOMMY

Another favor. All you do is ask favors.

Greg flinches at that.

TOMMY

I give you place to stay, I write part for you, I make this whole movie, Greg, for you and for me. And you still want more favors.

And this hurts Greg. Friends don't do this. But at the same time, it's kinda true.

TOMMY

I'm sorry but my answer is no. So you must choose. You do TV show. Or you do movie. Our movie.

Greg is furious. All eyes are on him. What will he decide? CUT TO:

INT MAKE-UP TRAILER - MOMENTS LATER

Greg comes in to find Amber there. Her arms folded. Her face unable to mask her disappointment.

AMBER

I don't understand you.

Greg ignores her. Sits on the bed, distraught.

AMBER

That was your chance to get away from this guy and you didn't take it.

GREG

What am I supposed to do?

AMBER

Say no! Walk out! Tell him to fuck himself!

GREG

I can't...

AMBER

Yes you can. Of course you can. Why can't you?

GREG

Cause he's... my friend --

Amber sighs deeply. Shakes her head. And then she says:

AMBER

You're so full of shit sometimes, you know that?



And now he turns to face her.

AMBER

This isn't about loyalty, or friendship.  
This is about fear.

Greg looks at her - what is she saying?

AMBER

Your biggest fear is that you're bad at  
this. That you'd go on to that Malcolm  
set and people would laugh at you.

(beat)

But with Tommy around, that wouldn't  
happen. It would never happen. Cause  
there'd always be somebody worse.

Greg doesn't want to admit it but she's making sense.

AMBER

Tommy isn't your friend, Greg.

(beat)

He's your excuse.

Greg looks away, unable to deny it. She squeezes his  
shoulders, walks past him out of the trailer. He watches  
her go and in that moment, he knows, he's lost her. We  
hear:

SFX: The BUZZ of ELECTRIC CLIPPERS. And we are:

INT BIRNS AND SAWYER SOUNDSTAGES - BATHROOM - DAY

Greg, demoralized beyond repair, is being shaved with a  
straight razor by Amy. If that wasn't bad enough, Tommy  
is behind him, too close, watching every pass of the  
razor.

TOMMY

Mmm. Slower. Do it slower.  
Take your time.

And then it's over. Amy lifts Greg's head up so he can  
see in the mirror. He looks in the mirror, a little  
heartbroken. RACK FOCUS to Tommy, right behind him.  
Cheshire grin and all, purposefully ruining his friend's  
life. CUT TO:

INT THE ROOM SET - LATER

Tommy, "Denny," and the ACTOR playing "Peter" stand  
around in tuxedos. Denny inexplicably has a football.

The DOORBELL rings. Denny opens it and in walks clean-  
shaven Greg. Everyone gasps. A "HUGE MOVIE MOMENT."

"MARK"

"So... you like it?"

"JOHNNY"

"You look like a babyface!"

ANGLE on Sandy who looks at Raphael who just shakes his head.

"DENNY"

"So you guys wanna play football?"

"EVERYONE"

"Sure./Great."

"PETER"

"I don't think so."

TOMMY

"Come on... Don't be chicken. Cheep cheep cheep cheep."

And everyone joins in...

"EVERYONE"

"Cheep cheep cheep cheep."

SANDY

And.. cut!

Tommy turns to him.

TOMMY

Did we get it?

SANDY

Oh we got it.

No one can believe it. CUT TO:

EXT GREG AND AMBER'S APARTMENT - ANOTHER MORNING

Greg waits on a street corner for Tommy. A few moments later a VAN pulls up.

SUPER: DAY 118

Tommy rolls down the window, excited.

TOMMY

Road trip!

Greg is noticeably less enthusiastic.

TOMMY

San Francisco here we come. Like the old times.

Tommy notices Greg's attitude.

TOMMY

What's the matter, you don't seem excited?

GREG

Let's just finish this thing.

INT VAN - DAY

Greg rides with Tommy and a 3-MAN CREW we've never seen.

GREG

Who are these guys?

Tommy motions to TODD (20, green, fresh out of film school).

TOMMY

That's Todd. That's... friend of Todd.  
And that's... other friend of Todd.

Greg is confused by this.

GREG

Where's Sandy?

Tommy doesn't want to answer.

GREG

Where's Rafael?

TOMMY

It's over for those guys.

GREG

You fired them?!

Tommy looks away.

TOMMY

Ah forget about them. We don't need them,  
we have Todds now.

Greg just shakes his head. What can he do?

GREG

So where are we going anyway...?

And now a big smile forms on Tommy's face. Greg does NOT like the look of that.

TOMMY

San Francisco baby!

GREG

Oh Christ.

CUT TO:

INT VAN - SAME

LATER. Driving on the 405 North. Tommy and Greg in the back. Greg doesn't engage, just stares out the window.

TOMMY  
Somebody is sad today. Can you smile  
little bit or is it end of the world?

A beat. Greg doesn't want to talk about it with Tommy.

TOMMY  
Is this about your lady friend?

GREG  
I don't want to talk about it.

But then a beat later.

GREG  
We've hit a rough patch, I guess. I don't  
know. Maybe we just want different  
things...

TOMMY  
That's too bad. I always like her...

A beat.

TOMMY  
I have idea! Let's do a whole scene in  
San Francisco.

GREG  
What, a new scene?

TOMMY  
We can use this emotion!

GREG  
I thought we were just shooting  
exteriors.

Tommy excitedly grabs his LAPTOP and opens it.

TOMMY  
Don't worry about this.  
(beat, starts to type)  
So maybe we're in coffee shop. Johnny and  
Mark talking about life and women.

EXT FISHERMAN'S WHARF - EARLY MORNING

Packed with tourists and pricey real estate.

TODD (O.C.)  
We made it.

INT VAN - SAME

The van pulls up in front of a huge building. Greg looks closer and sees a small sign above the entrance. It reads "STREET FASHIONS USA." Greg look at Tommy, shocked.

GREG

Do you own this building?

EXT SAN FRANCISCO STREET - LATER

The crew is walking back to the van.

TOMMY

The bridges, Alcatraz...

TODD

We got everything. The whole city.

Todd and his Assistant are about to hop in. Greg stops Tommy.

GREG

I don't understand. If you own this building, why didn't we just shoot here?

TOMMY

(beat)

Script called for green screen.

Which makes absolutely no sense. Greg is about to say so when Tommy's eyes fall on a FLOWER SHOP.

TOMMY

I have new idea!

Tommy crosses the street, oncoming traffic be damned. Todd looks at his TWO ASSISTANTS. They shrug and follow.

EXT FLOWER SHOP - LATER

Scene over, Tommy comes back out on the sidewalk, excited.

TOMMY

Maybe now we shoot scene at the zoo...

He walks ahead of Todd and his crew. Greg hangs back with them. He hears:

TODD'S ASSISTANT

It's almost like he doesn't want to finish the thing.

TODD

Well of course he doesn't. When this movie ends, what's he gonna do with himself?

Greg absorbs that. On his face, as it lingers, CUT TO:

EXT POLO GROUNDS - ANOTHER DAY

The exact spot they played football years ago. Greg knows it too. He look at Tommy, wondering the point of all this.

TOMMY

Now we throw the ball around. Like first time.

He shows Todd where to set up the camera. Then he throws the football towards Greg. It bounces in the dirt before him.

GREG

(picks up the ball)  
Tommy, what are we doing here?

He tosses the ball back but Tommy drops it. Tommy picks it up with a new idea.

TOMMY

Let's do singing scene.

GREG

What?

TOMMY

Mark wants to sing the "Kokomo" but he's afraid. So Johnny help him.

GREG

Yeah I don't think so...

TOMMY

Tell the story of your Dad.

Greg realizes Tommy is serious.

GREG

I'm not doing that, Tommy.

TOMMY

I must insist. Daddy thinks you embarrass him, no one believes in you, you're not good enough --

Greg quickly looks towards Todd, sees the camera is rolling.

GREG

Come on, man, I told you that in confidence. I told you that as a friend.

Greg throws the ball back to Tommy who drops it.

TOMMY

Movies are emotion. You need to be real for us.

GREG

Fuck you Tommy, no --

TOMMY

Daddy hates you, Mommy thinks you're a loser...

GREG

I said NO!

Greg hurls the ball at Tommy. Hard.

TOMMY

Dammit Greg, why you throw this tricky stuff?!

GREG

You want to be real for the camera, fine. Tell me where you were born...

Tommy quickly looks at Todd, still filming. Then back to Greg.

TOMMY

This is not part of scene.

Tommy throws the ball back. His discomfort visibly growing.

GREG

Where are you from, Tommy?

TOMMY

I told you we don't talk about this.

GREG

You want an easier one? Ok...

(beat)

Where's the money come from?

Now Tommy is getting angry.

GREG

You don't go from selling toy birds to owning real estate on Lombard Street? How'd you get so much money, huh? What did you do?

Tommy throws the ball back, hoping the camera can't tell how angry he's becoming.

GREG

Too personal. Ok. Forget that. Just tell me this:

(beat)

How old are you?

TOMMY  
(a warning)  
Greg...

GREG  
You want to be real, let's be real. What  
year were you born? Cause there's no  
fucking way you're in your --

And now Tommy EXPLODES, running over to Greg and leaping  
on top of him. Fists and kicks start flying, curses too,  
as they roll around in the grass. Todd and the crew keep  
filming.

GREG  
I believed in you. I trusted you. And for  
what?

Eventually Greg shoves Tommy off of him and gets up.  
Looks down at him, hurt and angry.

TOMMY  
I gave you everything!

GREG  
You RUINED everything!

Greg shakes his head. Starts walking. Tommy calls out to  
him.

TOMMY  
Greg!

Greg ignores him. Keeps walking.

TOMMY  
YOU OWE ME YOUR LIFE!

GREG  
I don't owe you shit anymore.

Greg walks off. Nothing left between them now. He mutters  
to himself.

GREG  
And this movie better be awesome...

And with that he's gone. Todd looks at Tommy still on the  
ground, emotionally spent. A beat:

TODD  
Can we cut?

Tommy looks over to him. He forgot the camera was rolling  
still. And with that, principal photography on "The Room"  
is over.

CUT TO:



INT POST-PRODUCTION FACILITY - EDITING SUITE

Greg sits with a gleeful Sandy and an exasperated ERICA CHASE, editor of "The Room." We HEAR but don't SEE what they're watching.

"MARK" (O.S.)  
(suddenly explodes)  
"Leave your stupid comments in your pocket!"

Greg is confused by what he's seeing.

GREG  
I don't understand...

ERICA  
Because it doesn't make sense. Lisa says she's "getting ready for the party tonight." Then it's night and there's no party. Then it's day and she's still getting ready for the party!

SANDY  
And that's how Tommy wants it.

Greg looks at him. What? Sandy shrugs. Typical Tommy.

GREG  
So is it terrible or just confusing...?

Erica looks at Sandy.

SANDY  
As crazy as the last 6 months have been, and as much as I want to strangle Tommy - this still isn't the worst movie I've ever made.

EXT HIGHLAND AVENUE - DAY

Greg drives up the street. On the phone with a New Agent:

NEW AGENT (OVER)  
You're telling me you worked on this thing for eight months and got nothing to show for it?

GREG  
Believe me, we'll be much better off if no one ever --

Greg's eyes notice a giant BILLBOARD in the Hollywood skyline. To his utter shock, it's an AD for THE ROOM:

GREG  
Oh fuck.

NEW AGENT (OVER)

Greg?

GREG

I'll call you back.

Greg pulls over to the side. He gets a better look at the billboard. It's one of TOMMY'S HEADSHOTS, his lips pursed, his eyes droopy, his whole face angled low as if looking down on the passing commuters. The tag line reads: "CAN YOU REALLY TRUST ANYONE?"

At the bottom of the billboard is an RSVP HOTLINE.

Greg, curious, takes out his CELL, types in the number.

INT HOLLYWOOD APARTMENT - SAME

Tommy sits at a desk in a wife-beater. He answers excitedly:

TOMMY

I'm listening...

INT GREG'S CAR - SAME

Greg quickly hangs up. Disbelief.

INT HOLLYWOOD APARTMENT - SAME

TOMMY

Hello? Hello?

No one is there. Tommy deflates. He hangs up the phone. We see his place has been turned into the de facto operation for all things "Room" publicity. Posters, fliers, stickers, etc.

We stay with him a beat. This is his whole life now. With no one else in it. He continues what he was doing which is inserting professional-looking INVITATIONS into ENVELOPES.

CUT TO:

INT LOBBY - GREG'S NEW APARTMENT - SAME

Greg opens the mailbox downstairs at his new place. He's got a stack of bills. One POSTCARD stands out in particular.

ANGLE on the POSTCARD - "You & a Guest are Invited." It's an invite to The Room Premiere - below which is a faux review: "With the passion of Tenesse Willaims!"(sic) - **Entertainment Today.**

Greg looks at it. A beat. He throws it in the trash.

CUT TO:

INT COMMUNITY THEATER - DAY

Greg in a scene from Arthur Miller's "Death of a Salesman." A smattering of people in the audience. Greg tries not to be intimidated.

"BIFF"

"No! Nobody's hanging himself, Willy! I ran down eleven flights with a pen in my hand today. And suddenly I stopped, you hear me? And in the middle of that office building, do you hear this? I stopped in the middle of that building and I saw - the sky. I saw the things that I love in this world. The work and the food and time to sit and smoke. And I looked at the pen and said to myself, what the hell am I grabbing this for? Why am I trying to become what I don't want to be? What am I doing in an office, making a contemptuous, begging fool of myself, when all I want is out there, waiting for me the minute I say I know who I am! Why can't I say that, Willy?"

He's doing his best. And he's not afraid.

EXT COMMUNITY THEATER - LATER

Greg emerges, says goodbye to some of his fellow performers, is about to walk to his car when he hears:

TOMMY (O.S.)

Babyface.

Greg turns. None too pleased to see Tommy.

GREG

You stalking me now?

TOMMY

You're not so hard to find.

Behind Greg is a poster advertising the play - "Death of a Salesman" starring William Devane and Greg Sestero, their head shots prominently featured.

GREG

Did you watch the play?

TOMMY

Nah. You know I don't like comedies.

Greg just shakes his head.

TOMMY

So how's Amber?

GREG

I don't know.

(off Tommy's surprise)

She moved to Austin. It didn't work out.

TOMMY

I'm sorry to hear this.

GREG

That why you're here?

TOMMY

No...

(beat)

You didn't RSVP. To the premiere.

GREG

Yeah, I don't think I can make it. Sorry.

Tommy says nothing. Greg is about to walk away. He turns back to Tommy.

GREG

Are you sure you even want to do that? I mean, maybe it's best to just... bury the thing.

TOMMY

Why would you say this?

GREG

I've seen some clips...

TOMMY

Oh you don't know what you saw. I fire three editors since then...

Greg shakes his head. Of course he did. He starts to walk off but Tommy stops him.

TOMMY

We made a pact, remember. To never lose sight of our dreams. And Friday night they're premiering a movie - our movie - in a real live movie theatre...

Greg takes that in. In that respect Tommy makes a good point. But still, he's hesitant.

TOMMY

I know you don't like me anymore. So don't do this for me. Do it for you. You'll finally get to see yourself on the big screen.

(beat)

This was your dream too, Greg.

And with that Tommy turns and walks away. CUT TO:

EXT GREG'S APARTMENT - NIGHT

Greg stands in the very same TUXEDO he wore in the film. There's a strange vibe in the air. Maybe not excitement, exactly, but some charge of anticipation, energy.

After a beat, a LIMOUSINE pulls up outside his place. There's no mistaking its destination - "ROOM" POSTERS have been taped on the doors. One of the doors opens and out pops Tommy.

He gives Greg a big, exuberant bear hug. Greg doesn't return it. His guard still up.

TOMMY

Can you believe this?

Greg sighs. Part of him can't believe he's doing this.

As they hop in, Tommy hands Greg a "Room" POSTCARD. Greg looks it over, doesn't want it. Tries to hand it back.

TOMMY

It's ok. I have boxes of these things.

INT LIMOUSINE - SAME

And Tommy meant that literally. He and Greg sit amongst various boxes of Room propaganda.

GREG

You really pulled out all the stops tonight.

TOMMY

Wait till you see.

(beat)

Oh. And I have surprise for you.

That's worrisome. CUT TO:

EXT HOLLYWOOD BOULEVARD - MOMENTS LATER

The limo driving down the street. It slows in front of Grauman's Chinese Theatre where a CROWD of people have gathered to see "The Matrix: Reloaded."

They turn to see Tommy, popping out of the sunroof. With his strange voice and dark sunglasses, he could be a villain from that movie. He yells to the crowd.

TOMMY

Don't see that! Come see feature movie premiere! Tonight: The Room! You're all invited!

Tommy starts throwing T-shirts and Postcards to the crowd. And to anyone else on Hollywood Boulevard who have no idea what to make of this crazy guy.

TOMMY  
(to the DRIVER)  
Ok, let's go!

EXT LAEMMLE FAIRFAX - SAME

Spotlights. Red carpet. Velvet ropes. Fanfare. Exactly what you'd expect at a big studio movie premiere.

Except not a lot of people waiting outside. "Chris-R" is there with "Denny" and "Mike." Juliette and Robyn stand with Carolyn Minnott and her Salt of the Earth elderly HUSBAND.

The limo pulls up in front. Tommy's HIRED PHOTOGRAPHERS begin to snap pictures in expectation of Tommy's exit.

INT LIMOUSINE - SAME

Greg is about to open the door when a look comes over Tommy.

TOMMY  
(to the Driver)  
Drive around the block again.

The Driver shoots him a confused look.

TOMMY  
We need to build the anticipation.

Greg rolls his eyes. Typical Wiseau.

EXT LAEMMLE FAIRFAX - SAME

The gathered guests are confused as the limo pulls away.

INT LIMOUSINE - SAME

It pulls up again. Tommy looks out the window. Still not satisfied. They keep driving.

EXT LAEMMLE FAIRFAX - SAME

Watching the limo drive off again, Robyn announces:

ROBYN  
Tommy Wiseau, ladies and gentlemen.

Which gets a big laugh from the Room-mates.

After a few more beats, the limo pulls up again and this time it stops. The Photographers look at one another, shrug, start taking pictures.

INT LIMOUSINE - SAME

Tommy nods to Greg. It's time. The door opens.

EXT LAEMMLE FAIRFAX - SAME

Greg emerges first. Everyone cheers and shouts for him. And, hearing the cheers and shouts, Tommy quickly follows after. He's ecstatic to hear the cheers increase in volume.

TOMMY

Hello everybody!

Tommy enthusiastically enters the theatre. Greg a lot less so. He's curious, sure, but he already can't wait for this to be over.

INT LAEMMLE FAIRFAX - SAME

People have started taking their seats. The MIDDLE ROWS have all been reserved for the CAST. Tommy waves to anyone and everyone and takes an aisle seat. It's starting to dawn on Tommy - this is real, people are about to watch his movie - and it's beginning to make him nervous.

Greg sits next to him. No idea really what to expect. The lights dim.

A LAEMMLE EMPLOYEE steps up to the front, holding a microphone.

LAEMMLE EMPLOYEE

If I can have your attention...

ANGLE on "Denny," turning to give Tommy a big thumbs. It doesn't appear to calm Tommy's nerves.

LAEMMLE EMPLOYEE

Please welcome the writer/ director/  
producer/ and star of tonight's...

(looking at his notes)

... "extravaganza." Mr. Tommy Wizz, Wise,  
Wisso?

Tommy stands amongst the cheers and catcalls of his guests. He now looks fucking terrified. Sweat pours down face and neck. His hands shake as he grabs the mic. He looks out on the crowd - Juliette, Carolyn, Robyn, Sandy, the whole cast.

He looks at Greg. A long, long look at Greg. And then, fighting back, tears, finally he speaks:

TOMMY  
This is my movie. This is my life.  
(beat)  
I hope you learn something... And  
discover yourself.

He makes the "hang-loose" sign above his head.

TOMMY  
Be cool.

And with that, he walks back to his seat. Greg puts his hand on Tommy's shoulder and squeezes. No matter what the movie is, Greg is legitimately proud of Tommy at this moment. Tommy puts his hand on Greg's hand in a gesture of thanks.

TOMMY  
I'm happy you're here.

Greg nods. Not giving Tommy anything more than that.

The lights go down and everyone claps - the movie is about to begin.

ANGLE ON THE SCREEN: the LOGO for Wiseau Films. It gets the requisite applause. Tommy raises his arms in the air. His shining moment.

And then comes a SECOND LOGO for Wiseau Films. This is met with confusion, mostly. Sandy rolls his eyes. Then some polite applause.

And now comes the opening credits. Dramatic music over random shots of San Francisco. More loud applause. Greg just shakes his head - "wait."

CREDITS END

"THE ROOM"

And out comes Tommy as "Johnny." Here are his first lines:

"JOHNNY"  
"Hi babe!"  
(singsong)  
"I have something for youuu."

"LISA"  
"What is it?!"

"Lisa" excitedly tries to wrestle it from behind "Johnny's" back. Eventually he gives it to her. A box. She opens it to reveal "sexy red lingerie."



ANGLE ON Greg, mortified.

BACK ON SCREEN: "Lisa" re-enters the room in the lingerie. "Johnny" likes what he sees.

"JOHNNY"  
"Wow you look so sexy, Lisa. I would do anything for my girl."

At which point, "Denny" enters the room. This is apparently not weird at all.

"JOHNNY"  
"Oh hi Denny."

"DENNY"  
(inappropriately ogling)  
"Wow look at you!"

"JOHNNY"  
"Anything for my princess."

ANGLE ON Philip Haldiman. He just shrugs.

BACK ON SCREEN:

"THE ROOM"

"Denny" eats his apple downstairs while, upstairs, "Lisa" and "Johnny" begin their foreplay. A few beats of this and then "Denny," surprising them both, joins in on the fun!

ANGLE ON Amber. She looks at Greg. Wow. He doesn't return her gaze.

BACK ON SCREEN:

"JOHNNY"  
"Denny, two's great. But threes a crowd."

Denny gets the message.

"JOHNNY"  
"Bye Denny."

And Denny leaves. The music changes to what Tommy thinks is sultry and arousing. "Johnny" and "Lisa" begin to make out.

ANGLE ON Juliette, hiding her face. Robyn puts her arm around her. Enjoying themselves, not yet demoralized.

BACK ON SCREEN:

"THE ROOM"

"Johnny" has sex with "Lisa" as only he can. In her belly button.

ANGLE ON the Audience. Many now start trading crazy looks like "what the hell are we watching?" Many others fidgeting in their chairs. You can feel it growing.

Greg is obviously slinking down in his chair from embarrassment.

CUT TO:

ANGLE ON SCREEN

"THE ROOM" INT FLOWER SHOP

"Johnny" enters a Flower Shop.

FLORIST

"Can I help you?"

"JOHNNY"

"Yeah can I have a dozen red roses?"

FLORIST

"Oh hi Johnny. I didn't know it was you. Here you go."

"JOHNNY"

"It's me. How much is it?"

FLORIST

"It'll be 18 dollars."

"JOHNNY"

"Here you go. Keep the change."

(he pets a DOG)

"Hi doggie!"

FLORIST

"Thanks. You're my favorite customer."

ANGLE ON the Audience. Uncomfortable fidgeting, several members trying desperately not to laugh out loud.

Meanwhile, Tommy watches intently. Still reveling in his masterpiece.

BACK ON SCREEN

"THE ROOM"

Lisa's Mom "Claudette" across from "Lisa."

"CLAUDETTE"

"Nobody wants to help me. And I'm dying."

"LISA"

"You're not dying."

"CLAUDETTE"

"I got the results of the tests back. I definitely have breast cancer."

ANGLE ON Carolyn and her HUSBAND. He squeezes her hand, proud.

ANGLE ON SCREEN.

"THE ROOM"

And the movie's most famous scene. "Johnny" and "Lisa" having it out.

"JOHNNY"

"I could not go on without you Lisa."

"LISA"

"You're scaring me."

"JOHNNY"

"I did not hit you. You're lying!"

He takes a deep breath and, in his best James Dean impression, shouts to the heavens:

"JOHNNY"

"YOU'RE TEARING ME APART LISA!"

ANGLE on the Audience. The tittering a little louder now. A few audience members now outwardly laughing...

CUT TO:

ANGLE ON SCREEN

"THE ROOM"

"Chris-R" threatens to kill "Denny" before "Johnny" and "Mark" show up to rescue him. And then, just as quickly, "Lisa" and "Claudette" are there too.

"DENNY"

"I owe him some money."

"LISA"

"What kind of money?"

ANGLE ON ROBYN, she laughs out loud at this line.

"CLAUDETTE"

"What do you need money for?"

"LISA"  
(to Her Mom)  
"Mom please! Denny is with me and  
Johnny."

Which gets more laughs from the crowd. The laughs are growing in volume. Audience members getting more and more comfortable laughing at this piece of shit. Even Juliette is now enjoying herself.

ANGLE ON Greg, not expecting this. He too looks like he might join in the fun. But he turns towards Tommy --

ANGLE ON TOMMY, starting to realize this isn't turning out how he expected. Greg sees it on Tommy's face - it's like he's been punched in the gut.

This is not good...

ANGLE ON SCREEN

"THE ROOM"

"Johnny" and "Mark" on the rooftop. We saw this one being filmed earlier but cut together, it's even more incredible.

"JOHNNY"  
"It's not true. I did not hit her. It's  
bullshit. I did not hit her. I did  
naah." (beat)  
"Oh hi Mark."

Everyone has by now lost their collective shit. They hoot and holler, genuinely having fun at the ridiculousness. Tommy is seemingly the only silent person in the theatre.

ANGLE ON Greg, still looking at Tommy. What was supposed to be the best night of his life has turned into maybe the worst. Tommy stares straight ahead. The laughter like daggers.

CUT TO:

ANGLE ON SCREEN

"THE ROOM"

The big clean shaven reveal. Greg comes through the door.

"MARK"  
"So... you like it?"

"JOHNNY"  
"You look like a babyface!"

ANGLE on Greg in the audience, remembering this moment and all that came after. And then BACK ON SCREEN:

"DENNY"

"You guys wanna play football?"

"EVERYONE"

"Sure./Great."

"PETER"

"I don't think so."

TOMMY

"Come on... Don't be chicken. Cheep cheep cheep cheep."

And everyone joins in...

"EVERYONE"

"Cheep cheep cheep cheep."

All of which is met with loud laughter and big applause. Tommy looks to be on the verge of tears. It's heartbreaking. He can't take anymore. He stands and walks out, not wanting anyone to see him lose it.

Greg sees this. And yeah he's definitely still harboring that ill will towards Tommy but, fuck man, nobody deserves this. He decides to go after him.

CUT TO:

INT MOVIE THEATRE - LOBBY - SAME

Tommy has to lean against a wall to keep from falling apart. Greg comes out and sees him.

TOMMY

They hate it.

GREG

No, Tommy, they're...

Greg doesn't really know what to say.

GREG

They're just laughing.

TOMMY

They're laughing at me.

Tommy starts to get emotional.

TOMMY

Maybe everyone right, Greg. Maybe it's true. I am a joke.

GREG

Tommy...

Tommy is lower than Greg or any of us have ever seen to this point. It breaks Greg's heart.

GREG  
Hey, listen to me. That thing up there.  
That's your MOVIE, man. You made it - YOU  
- all by yourself. Do you know how  
special that is? It's incredible. How  
many people get to say they did something  
like that?

Tommy is starting to slowly come around to Greg's point of view.

GREG  
And, yeah, ok, maybe it didn't turn out  
exactly as you hoped. But listen for a  
second. Do you hear that? Come with me...

Greg pulls Tommy back towards the entrance. He opens the door. They walk back in:

INT. MOVIE THEATRE - SAME

Standing in the back, Tommy and Greg witness:

ANGLE ON THE AUDIENCE, everyone is still laughing, in fact it's louder now. People going crazy.

GREG  
Look how much fun they're having. They're  
fucking loving it, Tommy. This is what  
it's all about.

Tommy is still conflicted. But maybe Greg makes a good point.

GREG  
How many times you think Hitchcock got  
this kind of response?

TOMMY  
Never.

GREG  
That's right. But you did.

And now Tommy is really coming around. Greg reaches out, touches Tommy on the shoulder. A gesture that surprises Tommy. He looks up at Greg, his old friend. Greg looks at him with respect and admiration. With love for his friend again. They stand there and watch:

ANGLE ON SCREEN

"THE ROOM"

"Johnny" decides to commit suicide. But first he writhes on the ground, humps the RED DRESS, fumbles with the GUN, and, only then, puts it in his mouth and pulls the trigger.

CUT TO:

GREG AND TOMMY

As the audience starts shouting "do it! Do it!" Greg looks at Tommy. He sees a small smile cross his face. And he knows - he's gotten through to him. They can both enjoy this now.

CUT TO:

ANGLE ON SCREEN

"Johnny" lying there dead - with "Denny" and "Lisa" now also "Mark" again hovering above him - the final FADE OUT is met with STUNNED SILENCE.

ANGLE ON GREG AND TOMMY

A beat between them. Neither one sure how the audience will react now.

And then RAPTUROUS APPLAUSE.

Tommy looks at Greg. Takes off his sunglasses. A big smile on his face now. All around him, everyone is standing, cheering, applauding his movie.

People seem legitimately enthusiastic about "The Room."

His dream come true - if not exactly as he intended. He nods to Greg. Greg nods back. Friends again.

And then, in an instant, he starts jogging up to the front, his arms raised over his head in triumph. The adulation only grows as he's handed a microphone, heads up to the stage.

TOMMY

So I'm glad you liked my... comedic movie!

Everyone applauds. Greg laughs to himself at that.

TOMMY

As everybody know, I make this movie completely by myself. People say "Tommy you crazy" but I say "yeah so what? My vision, my money, you must believe in yourself."

A beat. And Tommy grows somber.

TOMMY

I must be honest. There were times when maybe I didn't believe. But I have friend - I have best friend. And he believe in me.

Tommy looks at Greg. A nice moment .

TOMMY

This movie never happen without my best friend Greg. Come on up, Babyface!

Greg smiles, a little embarrassed but also appreciative. He walks up on stage. Gives Tommy a hug.

Tommy steps aside. Lets Greg bask in the spotlight, the audience cheering him loudly. After a beat, Tommy joins him. Leans into the mic:

TOMMY

Now who's ready for after party?!

And on the cheers of the crowd, FADE UP MUSIC and over this image, WE SEE:

**SUPER:** "The Room was released in 1 theatre on June 27, 2003."

"Tommy paid to keep it there for two weeks - in an effort to qualify for the Academy Awards."

"Though exact figures remain confidential, its production budget is alleged to have exceeded 6 million dollars."

"It grossed \$1,800 on its opening weekend."

CUT TO:

REAL FOOTAGE: SOLD OUT CROWDS AROUND THE WORLD TODAY, ALL ENJOYING "THE ROOM"

**SUPER:** "It has since turned a profit."

CUT TO:

REAL FOOTAGE: Tommy is a celebrity at these events. Shaking hands, signing autographs, being hugged.

**SUPER:** "Tommy Wiseau and Greg Sestero continue to write, act, and produce - separately."

REAL FOOTAGE: Tommy's YouTube channel. Greg talking to reporters. Tommy giving an interview. Greg at a book signing.

And, finally...

CUT TO:



OVER BLACK.

**SUPER:** "They are best known for "The Room."

FADE TO BLACK: