

Better Days

Episode 11
"Reporting Live - The Sports Hero"

Written By:
Steven Cameron

Characters and story created by
Steven Cameron

Special thanks to:

Casey Wrenn for allowing me to use
his name and likeness as a character

Edward Drogos for the use of Ron Farmer
from the series Reporting Live, thanks
man it means a lot.

Alan Holman and Banana Chan for
being so good.

FADE IN:

EXT. STREET - MORNING

A beat-up phone booth sits beside a large tree.

RON FARMER, dressed in a dark trench coat walks into a phone booth; he lifts the dial and pushes in a number.

RON

Louis, you owe me one... You sent me to Alberton in the middle of nowhere to do a story on some guy starring in a sports movie? I mean, I know I asked for more assignments but come on.

He nods as he listens to Louis talk.

RON (CONT'D)

I get it, this is punishment. All I have to say is that you better use this story... What do you mean "if it's good?" My stories are always good... Well, how was I supposed to know those were nude Romanian gymnasts? That could have happened to anyone. Right, okay bye.

Ron hangs up, checks his watch and exits the booth.

FADE TO BLACK.

Opening Credits

FADE IN:

INT. BASEMENT - DAY

Jason and Barbara sit on the futon watching "The Eternal Oasis" Barbara leans in and lies on Jason who places his arm around her.

JASON

Bored?

BARBARA

No, I had a long night. I couldn't sleep but don't worry about me, I'm fine.

She looks up at him and smiles.

(CONTINUED)

CONTINUED:

JASON

What do you think about this episode?

BARBARA

I don't know I never really was a huge fan of the series.

JASON

Why do you watch it then?

BARBARA

Because we're friends.

Jason smiles nervously, Barbara watches the television which is playing a commercial for condoms.

JASON

Barbie... I love you.

Jason leans down, she looks up and they kiss.

EXT. JASON'S HOUSE - DAY

A dozen doves fly by the screen, a large white stretch limo pulls into the driveway.

A large man dressed in a black suit and wearing black glasses gets out of the car, he is PAUL.

He walks to the back door and opens it; Kenny gets out and smells the air.

KENNY

Paul, my boy, this is where all of the magic happens.

Paul looks around and moans.

KENNY (CONT'D)

Ah, I understand your worries on this domesticated street but I've been here a hundred times before... What could possibly happen?

A ninja shuriken just misses Kenny's face and imbeds into the limo.

Paul gets in front of Kenny; another shuriken hits him in the chest. He pulls it out and throws it to the side.

(CONTINUED)

CONTINUED:

A RED NINJA jumps on screen, he pulls off the mask to reveal Takashi.

TAKASHI

Time to die bitch.

Takashi pulls out his sword; Paul grabs the sword by the blade and pulls it out of Takashi's hands. He drops it and grabs Takashi by the neck.

KENNY

That's right mother fucker, you messed with the wrong actor.

TAKASHI

(Choking)

You're an actor?

He starts laughing; Kenny slaps him in the head a few times. Paul continues to hold him.

KENNY

What's so funny?

TAKASHI

Nothing...

Kenny picks up the sword, looks at it and smiles.

INT. BASEMENT - DAY

Jason sits on the couch; Barbara stands a few feet away.

JASON

What's wrong?

BARBARA

I can't do this, not with you.

JASON

Why? It feels right.

Barbara shakes her head.

BARBARA

No, it's not. I love you, Jason.

JASON

I don't get it, what's the problem?

(CONTINUED)

CONTINUED:

BARBARA

...

Paul is now standing in the room looking at Jason and Barbara, they look back at him.

JASON

Who are you?

Paul groans and shrugs his shoulders, Kenny walks out from behind him.

KENNY

This is my bodyguard Paul, he does a really good job keeping the paparazzi away.

JASON

Did I miss something?

KENNY

Oh, last week I auditioned for this film and I got the part.

JASON

When were you going to tell us?

KENNY

I just found out today myself and Paul is a career bodyguard, he's available twenty four seven.

JASON

So, he lives with you?

KENNY

Actually, he lives with us.

Kenny laughs, Paul moans and Kenny smacks him on the shoulder.

BARBARA

I'm going to leave.

JASON

Please don't, we need to talk.

BARBARA

Theirs nothing to talk about.

JASON

Yes, their is.

(CONTINUED)

CONTINUED: (2)

Barbara leaves before Jason can say anything else, Jason slumps down onto the futon.

Kenny walks over and sits beside him, Paul stands with his arms crossed looking at the entrance.

JASON (CONT'D)

Doesn't he ever sit?

KENNY

Nah, he's making sure we're safe.

Jason watches Paul stand silently still watching the entrance way.

JASON

Tell me about the film role you're in; is it something that I'll like?

KENNY

Probably not, it's a sports story called Hank Rogers: The Untold Story or something like that.

JASON

Are you just an extra?

KENNY

Would an extra get a limo and a bodyguard?

JASON

No.

KENNY

I'm Hank Rogers man.

He lets out a forced laugh.

JASON

How did you get the role of Hank Rogers?

KENNY

They thought I looked like him and my acting talents are... adequate.

JASON

If you're unsure of yourself, why spend the money on a bodyguard?

(CONTINUED)

CONTINUED: (3)

KENNY

It's simple my friend, one taste
and the press is all over you.
I've already had a run in with
some paparazzi.

JASON

The pizza guy?

Paul turns and looks at Jason breaking his concentration.

KENNY

What? No. The paparazzi are
mindless vultures that follow us
famous people around like flies do
a rotting corpse.

JASON

But you're not famous.

KENNY

I have a bodyguard, don't I?

JASON

I guess.

KENNY

Don't worry man, I'll still have
time to hang out with you.

A cell phone begins ringing.

Jason, Kenny and Paul look around for the noise; they
look at each other for a few moments as it continues to
ring.

KENNY (CONT'D)

Oh shit, that's me.

He pulls out a cell phone, and puts it to his ear.

KENNY (CONT'D)

Hello. Who? Who wants to interview
me? Ron Farmer... Who's that? I
see, okay set it up.

Kenny hangs up the phone.

JASON

Got an interview?

(CONTINUED)

CONTINUED: (4)

KENNY

Yeah. I have to please the people and if by talking to this reporter I can do that then so be it.

JASON

So, you're not pissed that you're not being interviewed by a mainstream reporter with an audience instead of a guy who I've never heard of and I watch a lot of television?

KENNY

Nope.

JASON

I mean a lot of television though.

A flash comes from outside the window; Paul reacts and breaks his hand through it pulling somebody inside.

It's Takashi again, now he's dressed in a black suit with a tie and top hat.

KENNY

What are you doing?

TAKASHI

I'm a photographer for a tabloid; it's not illegal to take your picture.

Paul continues to hold him tightly against the floor, Kenny walks over.

KENNY

Take the hint man; you're a no talent hack. You were no good as a ninja, no good at being a host and now you're no good as a tabloid photographer.

Paul releases him; he goes and sits beside Jason saddened by the reality. Kenny sits beside him and pats him on the shoulder.

KENNY (CONT'D)

You can be my assistant.

Takashi smiles, Jason looks over to his window.

(CONTINUED)

CONTINUED: (5)

JASON

Now it's going to be cold in here
at night, great job Paul.

Paul looks over and grunts.

KENNY

So, why was Barbie in such a hurry
to leave?

Everybody looks at Jason.

INT. TELEVISION STUDIO - DAY

The studio is bare but for a few chairs set up and a
table inbetween.

Ron is followed by his camera man into the room.

RON

This just isn't acceptable, I'm a
serious sports reporter and these
Albertonians aren't accommodating
me as I expect to be.

CAMERA MAN

Maybe it's because you're a
forgettable personality.

RON

I'm a prime time sports writer
with a Harvard degree damnit.

CAMERA MAN

Right. What state is Harvard in
again?

RON

Shut up.

Ron sits down and checks his watch.

RON (CONT'D)

When's the kid supposed to be
here?

CAMERA MAN

At like three.

They look up at the clock, it reads 2:15.

CONTINUED:

INT. CONVENIENCE STORE - DAY

The Clerk is reorganizing the dirty magazine rack watching the few customers in the store.

Jason, Kenny and Takashi walk in, he pays extra attention to them now. Paul stands outside the door with his arms crossed.

KENNY

That's seriously fucked up man, I was sure she loved you.

JASON

I mean I thought after all of this time and all of those awkward moments it was right but she just rejected me.

KENNY

Cold. That's women for you my friend.

TAKASHI

If I may, maybe it wasn't a rejection but surprise and maybe she's just scared.

JASON

Scared of what though?

TAKASHI

Taking your relationship to the next step, you've been friends for so many years and now all of the sudden you kiss her out of the blue expecting her to... touch your penis?

Kenny smiles and slaps Takashi on the shoulder.

KENNY

You see, I knew we'd find good use for him.

JASON

Maybe you're right.

KENNY

I knew you wanted her to touch your penis.

(CONTINUED)

CONTINUED:

Paul opens the door, groans and closes it again.

JASON

What did he say?

KENNY

Something about this Harold and Kumar using the penis joke before.

JASON

Can we chalk it up to ignorance?

KENNY

Yeah, that's what we'll do.

Kenny looks around.

TAKASHI

I suggest you go apologize to her and tell her you realized what you did wrong.

KENNY

I love this guy.

Kenny kisses him on the cheek; The Clerk smacks Kenny in the head with a dirty magazine.

CLERK

No gay stuff in my store, not while I'm on duty.

KENNY

What gay stuff?

CLERK

I seen you kiss this one here, don't do that again. If you want to kiss, go to Canada where it's legal.

KENNY

What's to say we're not already in Canada?

The Clerk looks around confused.

CLERK

This can't be Canada... Can it?

The four look into the camera, then back at each other.

CLERK (CONT'D)

You are only trying to confuse me.

(CONTINUED)

CONTINUED: (2)

He walks away.

KENNY

What a freak.

TAKASHI

So Jason, are you going to see Barbara?

JASON

I guess but I do not know what I'm going to say, this will be the most awkward moment of them all.

KENNY

To quote a famous movie "Suck me beautiful" will work fine. Girls like sappy shit like that, I think.

JASON

That's not a very good movie quote; couldn't you have thought of a better one?

KENNY

No, I really couldn't.

A few moments of silence pass.

KENNY (CONT'D)

Look dude just go to her, tell her the truth and we'll catch up later.

He pushes Jason towards the door.

JASON

Okay, okay I'm going.

Jason leaves, Kenny and Takashi look at each other.

KENNY

You think they have a chance?

TAKASHI

Statistically speaking best friends have a better chance of making it than love at first sight couples.

(CONTINUED)

CONTINUED: (3)

KENNY

I wasn't asking for statistics smart ass, I just wanted to know your personal opinion on the matter.

TAKASHI

Oh, then no way in hell will it ever work.

KENNY

Why do you say that?

TAKASHI

Jason's a nice guy and nice guys finish last, it's fate that he's meant to be alone.

KENNY

Ah what do you know, you're just a silly ninja with a never ending curse.

TAKASHI

Ow! That hurt.

A single tear falls from his eye.

INT. TELEVISION STUDIO - DAY

Ron now sits in front of a hot red headed INTERN.

RON

I can help you get further in this business, if you do me a little favor.

The intern looks at him with a smile.

INTERN

I'm not a whore.

RON

Of course you're not; we're both two consenting adults who have needs.

INTERN

What did you say your name was again?

(CONTINUED)

CONTINUED:

RON

Ron Farmer.

A few seconds go by as she thinks.

INTERN

If you were going to lie about being a famous reporter you could have at least come up with a better name than Ron Farmer, who has a name like that anyway?

She gets up and walks out of the room where she bumps into the MAIL BOY, a young pimply kid.

INTERN (CONT'D)

Watch it, loser.

MAIL BOY

Did I ever tell you that I'm related to Uwe Boll?

INTERN

The rich guy who makes all of those terrible movies?

MAIL BOY

Yeah. I know this quiet little place down in the mail room where we could get to know each other better, if you want to.

INTERN

Okay.

They walk off together; the Mail Boy turns back and gives Ron the finger.

RON

Am I this much of a nobody?

CAMERA MAN

That's what I've been trying to tell you all day but you don't listen.

Paul enters followed by Kenny; Ron gets up to greet them.

RON

(To Paul)

It's good to finally meet you Mr. Hart.

Kenny walks out from behind him and shakes his hand.

(CONTINUED)

CONTINUED: (2)

KENNY

This is my bodyguard, Paul.

RON

I see... I'm Ron Farmer, Channel 10's Sports Writer.

KENNY

Why did you come so far to interview me?

RON

You're doing a film that hits close to home; Hank Rogers was a Chicago native.

KENNY

I know.

They sit down facing each other at the table, Paul stands guard and the camera man starts a countdown with his free hand.

RON

Welcome to this Channel 10 exclusive, we're sitting here with Ken Hart Junior the man who has been chosen to portray our local hero Hank Rogers in a film about his life.

KENNY

Hi.

RON

My first question for you Mr. Hart...

KENNY

Please, call me Kenny.

RON

Okay Kenny, what inspired you to take on such a big role as your debut and know that whatever is done you'll be ridiculed by people who loved Hank?

KENNY

Well I never thought of it that way, I guess they'll have to understand that a lot of love goes into these productions and we do not mean to disappoint them.

(CONTINUED)

CONTINUED: (3)

Ron smiles and checks his note pad.

EXT. JASON'S HOUSE - DAY

Jason sits on a lawn chair inside the garage, Barbara walks into the entrance and looks at Jason.

BARBARA

What was the emergency?

JASON

It's my heart, you broke it.

BARBARA

What?

JASON

I know I've probably made things more awkward between us but I can't just go back to being friends this time... I love you.

BARBARA

Jason...

JASON

If you don't love me then just say it, I'll understand but if you can't say it let's give this a chance... What do you have to lose?

BARBARA

Everything, I don't want to lose what we've had for so many years.

Jason gets up and walks over to her.

JASON

We won't lose anything, we'll take it to the next level.

BARBARA

I can't.

JASON

You can't or you don't want to? If we can't take a chance on us we might be alone for the rest of our lives, is that what you want?

(CONTINUED)

CONTINUED:

BARBARA

Jason, I just can't do this right now.

JASON

Why not?

BARBARA

Just because.

Jason pulls out a garage door opener and points it at her.

JASON

I won't let you leave.

He pushes the button, the doors slowly starts to come down.

BARBARA

Goodbye Jason.

She ducks under it and it closes leaving Jason alone in the dark.

JASON

Crap.

A few seconds go by and a crash sounds out in the dark, Jason moans.

EXT. CINEMA - DAY

Casey and Gretchen sit on the curb, Casey checks his watch.

CASEY

Where is everybody?

Gretchen looks at him and smiles.

GRETCHEN

I'm right here silly.

CASEY

Not you. I mean Jason, Kenny or even that hot bitch Barbara.

Gretchen watches the cars as they pass, Casey checks his watch again.

(CONTINUED)

CONTINUED:

CASEY (CONT'D)

I have to find out where they are.

He gets up and walks away; Gretchen continues watching cars and turns to where Casey was.

GRETCHEN

Casey? Where did you go?

She gets up and starts looking around.

INT. TELEVISION STUDIO - DAY

Kenny and Ron still sit in the same places.

RON

And one final question.

KENNY

Shoot.

RON

Why would a studio hire an inexperienced kid like you to play a national hero?

Kenny straightens up.

KENNY

I guess because I resemble Hank and I can act.

RON

Right, right but the fact of the matter is the film won't sell very well if they don't have marquee actors in the lead roles.

KENNY

Corey Feldman is in the film.

RON

Who?

KENNY

He was in The Goonies and Stand by Me...

RON

I know who he is.

(CONTINUED)

CONTINUED:

KENNY

Then why did you ask?

RON

Cut the camera, I'm done with this smart ass.

The camera man cuts, Ron gets up.

KENNY

Fine, I've never heard of you anyway.

RON

Everybody says that and you know what? I'm fine with it.

KENNY

Okay... Bye.

Kenny gets up and leaves.

The camera man turns to Ron, he watches Kenny leave.

CAMERA MAN

You're not fine with it, are you?

RON

No.

CAMERA MAN

Well don't do anything stupid.
Good luck, I'm going home if we're done here.

RON

Yeah, send the tape to the station.

CAMERA MAN

What are you going to do?

Ron looks at him and smiles.

EXT. STREET - DAY

Kenny walks down the street, Casey walks out in front of him.

CASEY

Where have you guys been all day?

(CONTINUED)

CONTINUED:

KENNY

I just got out of an interview.

CASEY

Film promotion is a bitch; I remember when I did that commercial.

KENNY

You've done commercials?

CASEY

Yeah.

Casey looks up.

INT. STUDIO - FLASHBACK

A younger Casey sits at a table on a set surrounded by a camera crew.

GUY

Craft Dinner Promotional shoot
take fifty.

He snaps the Clapper together.

Casey takes a spoonful of the craft dinner and swallows it.

CASEY

Mmm, you know Craft Dinner now has
50% more fat...

DIRECTOR

Cut! Casey, it's 50% less fat.

Casey nods and they reset the scene.

EXT. STREET - BACK TO

Kenny looks at Casey who still looks up at the sky.

KENNY

It took fifty takes to get that?

(CONTINUED)

CONTINUED:

CASEY

I was young and I thought it was funny to mess with them.

KENNY

How come I've never seen this commercial?

CASEY

They cut me for the director's daughter because after 150 takes they reconsidered his daughters nerdy bitch glasses.

He laughs; Kenny shakes his head and continues walking. Casey follows.

CASEY (CONT'D)

So, where we going?

KENNY

I'm going to see Jason; I don't think you should come.

CASEY

Why not? Is he still mad about last week and all that drama that went down at the rink?

KENNY

You could say that.

CASEY

Couldn't you go see him later? I mean, hang out with me for a little bit and all.

KENNY

Sure, why not... What do you wanna do?

CASEY

I don't know, let's go get some food.

They continue walking down the road, Ron walks on screen and slowly closes in on the two.

Paul gets in front of him with his arms crossed and shaking his head.

RON

Come on, do you ever go home.

(CONTINUED)

CONTINUED: (2)

Paul grabs him by the collar.

INT. JASON'S HOUSE - EVENING

John sits at the table reading the newspaper.

JOHN

Where is Dennis Rodman? I don't
know but he's probably with a
hooker right now.

John puts the paper down

JOHN (CONT'D)

I wish I had a hooker.

Barbara walks in; John doesn't bother to look at her.

JOHN (CONT'D)

He's in the basement. Hey do you
know where Dennis Rodman is?

BARBARA

No why, should I?

JOHN

Damn! I guess not.

Barbara walks toward the basement door and glances back.

INT. BASEMENT - EVENING

Jason sits on his futon in a trance watching television.

VOICE (O.C.)

(On T.V.)

This Saturday, tickets to the
fight of the century when the
creators of Banana Chan and The
Ninja's Curse fight it out in a
boxing ring... Tickets are going
fast and the trash talking has
already begun.

(Beat)

Yes ladies and gentlemen the claws
are out and some feelings will be
hurt before it's over.

(CONTINUED)

CONTINUED:

Barbara now stands beside Jason, he breaks his trance and turns off the television.

BARBARA
Can I sit?

JASON
Yeah.

Barbara sits down beside him, he turns to her.

JASON (CONT'D)
Look, I'm sorry about everything.

Barbara leans over and they start kissing.

EXT. CINEMA - NIGHT

Everything is dark but for a street light, Gretchen walks along the sidewalk with her right hand extended making a kissing noise.

GRETCHEN
Here Casey, here boy.

She continues to call for Casey.

FADE OUT.

...THE END...

.
.
.
.
.
.
.
.
.

(CONTINUED)

CONTINUED:

.
. .
. .
. .
. .
. .
. .

The following mini series contains course language, violence and mature themes. I do not own any copyrighted characters therefore I am doing them out of parody and I mean no offense to the creators.

INT. DARK ROOM - DAY

Darth Vader stands over a table, a new Stormtrooper stands beside him.

STORMTROOPER 2
What are we waiting for?

DARTH VADER
(Breathing)
We wait for them to find us.

STORMTROOPER 2
Why?

Darth Vader walks over to the door and looks back at the Stormtrooper.

DARTH VADER
(Breathing)
The dark side is powerful.

He opens the door, Yoda walks in. They all start laughing.

STORMTROOPER 2
Yoda is on our side?

(CONTINUED)

CONTINUED:

YODA
Stupid, young Takashi is.

Yoda starts laughing but stops to cough.

YODA (CONT'D)
Asthma, it's a bitch.

DARTH VADER
(Breathing)
So, that's why you're always coughing.

Yoda moans and starts floating in the air.

YODA
A plan, we need.

DARTH VADER
(Breathing)
I have a plan old friend but you must manipulate the boy some more.

YODA
In the Matrix, he is.

DARTH VADER
(Breathing)
Idiot. Those two idiots are always looking for new apprentices in there.

YODA
Wise, I am. Trust Yoda, you will.

DARTH VADER
(Breathing)
I trust you my master.

STORMTROOPER 2
Your master?

DARTH VADER
(Breathing)
Yoda has become my master in this new time in the galaxy.

Yoda flies over to the Stormtrooper and pats him on the back.

YODA
My friend, don't worry.

(CONTINUED)

CONTINUED: (2)

The continue talking.

FADE TO BLACK.

Stay tuned, next week we'll find out what happens.