

BREAKFAST WITH GOD
(EPISODE #5)

Written by
Troy Battles

troybattles@yahoo.com

INT. PETER'S GUESTHOUSE - DAY

A knock on the door. Peter opens to find Michelle standing there, ready to work. He spends a moment absorbing her beauty.

MICHELLE
Hi. I'm Michelle. Your P.A.?

PETER
Hey. Peter. Come on in.

INSIDE

Peter lays a cup of tea on the desk next to Michelle.

MICHELLE
So. Where do I begin?

Peter drops a stack of resumes on the desk.

PETER
For starters, we need an A.D.,
grip, caterer, sound guy, boom
operator, art director, and
script supervisor.

Michelle gives a quick look at the stack.

MICHELLE
What kind of pay are we
offering for each position?

Peter is pleased with her 'we' spirit, but is concerned.

PETER
We can't pay anyone.

MICHELLE
You said you had fifty
thousand. I'm not looking for
pay myself, but you should pay
your crew something.

Peter is silent as Michelle wilts.

MICHELLE
You don't have any money, do
you?

Peter gives a pained look.

PETER
No. Look, I wasn't trying to
be dishonest -- I didn't want
to scare you off so soon.

MICHELLE
I'm not going anywhere. But
you need to be realistic about
what can and cannot be done.

PETER
Such as?

Michelle drops the stack of resumes on the ground.

MICHELLE
Condense the crew size.
Everyone doubles up -- the
smaller the crew, the fewer
mouths to feed.

Peter is impressed with her sudden take-charge attitude.

PETER
What's the maximum we can get
by with?

MICHELLE
Director, D.P., A.D., Grip,
Gaffer, Sound, Boom, and
Hair/Makeup. That's it.

Peter does the quick math.

PETER
So, a crew of eight then?

MICHELLE
Six. The sound person will
need to handle the boom, and
the DP will need to gaff. What
about casting?

PETER
Like you said, we need to
double up -- can you do the
casting?

Michelle gives a concerned look.

Skip knocks on the door and enters, scaring Michelle.
She screams at the sight of him.

PETER
It's okay! Michelle, this is
Skip. He's our DP, and
writer, and uh, gaffer, I
guess.

Skip shoots Peter a questioning look. Michelle shakes
his hand, but her look of concern deepens.

MICHELLE
Pleased to meet you.

PETER
Michelle is our first A.D.
We've decided to have a small
crew - six total.

Skip seems unconcerned.

SKIP
What's that leave?

PETER
Grip, Sound/Boom, and
Hair/Makeup. Did you find out
about the camera package?

Peter holds his breath.

SKIP
Malone can do hair/makeup, my
mom's done boom work, and I
know a great grip.

INT. VENICE CANAL HOUSE - KITCHEN - NIGHT

Larry is at the table, flanked by Michelle, Peter,
Maggie, Skip, and Malone.

LARRY
Producer? You want me to
produce your film?

SKIP
You're the only one I would
trust. Especially since
you're letting us use the
camera package.

LARRY
So that's the only reason you
want me to produce this?

Skip gives Larry a look of hurt. He gives his father a
heartfelt hug.

SKIP
(weepy)
No, dad. We need you to grip,
too.

INT. PRODUCTION OFFICE - NIGHT

Michelle rifles through headshot after headshot, making a stack of keepers.

MARK

You're working late. How's your little production going?

MICHELLE

They want me to do casting, too.

MARK

Really. Do they seem capable of pulling this off?

MICHELLE

It's too early to tell. The DP looks, and smells, like a homeless guy. The director's very eager, like he's got something to prove, but he needs a reality check.

MARK

We don't need the next Citizen Kane, just a completed film to satisfy the investor.

Michelle gathers the stack of headshots and zips out of the office.

MARK

Keep me in the loop!

EXT. HIGH SCHOOL FOOTBALL FIELD - DAY

An informal tech scout is in progress. Michelle, Malone, Skip, Maggie, Larry and Peter survey the possible filming location.

PETER

This is where Cee gives the halftime performance. SloFlo sits in those stands and watches him. When the police try to arrest T-Boney, that's the area he tries to escape to.

Michelle takes note of nearly every word Peter says.

MICHELLE

Where's the base camp?

PETER

The trucks can go behind the stands, and the genny can go behind the scoreboard.

MICHELLE

And you're aware of the fees charged by the LAUSD to use their location?

PETER

Sure, it's uh...

MICHELLE

And you've got the insurance and permits...

Peter gets a little defensive.

PETER

Michelle, relax. Those things are going to be in order by shoot day.

Chastised, Michelle walks away from Peter.

Malone witnesses the mini-confrontation, and confers with Peter.

MALONE

She's good.

PETER

Yeah. She brings up things I never would have thought of.

MALONE

If you want to keep her, you better treat her better.

Skip is in deep DP mode, framing the shots in his head.

SKIP

This can work. But we need...

PETER

I know, I know. We need to do a test shot.

Skip looks perplexed but happy, as if wondering how Peter read his mind like that.

EXT. HIGH SCHOOL FOOTBALL FIELD - NIGHT (LATER)

The crew sneaks onto the high school grounds.

They carry an assortment of goods onto the field - a wheel chair, lights, long catering table, planks of wood and, of course, the camera.

Everything is in position. Michelle and Larry hold the lights precisely as Skip instructs.

Skip is set up in the wheelchair dolly with his camera.

SKIP

Hey, who's going to be the dolly grip?

An African American man, KID (23) rapidly approaches the crew.

PETER

Shit. That must be security. Play it cool everybody. Remember, this is just a student film.

Michelle contains her smirk.

MICHELLE

Hi Kid! Thanks for coming.

Michelle gives him a hug, as the other three exhale.

MICHELLE

Kid, this is Peter, the director. Peter, Kid. He's going to test for the part of Cee Pride.

PETER

I guess that makes me the dolly grip. Okay Kid, jump up on the table, and pantomime a musical performance. Sorry, we don't have the music yet.

KID

That's a'ight. Michelle sent me the script. I mixed a little something together.

Kid pushes the play button on his portable CD player, and a hip-hop tune fills the air.

SKIP

We're rolling. Speed!

Kid jumps up on the table.

PETER

And...action!

Kid lays down some slick moves as Peter pushes Skip and the wheelchair along the boards on the ground.

KID (AS CEE)
 'Ain't no doubt about the
 outcome!' Come on, sing it
 with me! 'Ain't no doubt
 about the outcome.'

INT. PETER'S GUESTHOUSE - DAY

The crew watch the DVD from last night's performance.

MICHELLE
 When did you have time to
 color and edit this?

PETER
 It's not colored or edited.

MICHELLE
 You mean it was shot just like
 this?!

PETER
 Skip is a genius with the
 camera. Now if we could only
 get him to bathe.

SKIP
 My funk is my muse.

MICHELLE
 Are there any more examples of
 his work I can see?

Peter retrieves the DVD of the initial camera test, and shows it to Michelle.

MICHELLE
 This is pretty good. Can I
 borrow these for a few hours?

INT. PRODUCTION OFFICE - DAY

Michelle and Mark watch the DVDs on the monitor.

Mark is clearly impressed.

MARK
 This is some good stuff. And
 you say they did this with
 only two halogen lights and a
 wheelchair?

MICHELLE

Yup.

MARK

And you like the screenplay?

MICHELLE

It has flaws here and there,
but overall I really like it.

MARK

Fine. Make out the contracts,
open a production account for
them, and deposit one hundred
thousand dollars in it.

Michelle walks out of the office, and pumps her fist in
victory.