

Disposable Disposables 3

AGENT: Okay. Okay. Here's the plot. Here's the pitch the plot the pitch the plot the gist of it. Mega-pop star goes missing from his manager and checks into a motel in LaLa Land because...

PRODUCER: Stop. Stop right there. Who's the pop star?

AGENT: Do you mean in theory or in body?

PRODUCER: Who's your lead?

AGENT: I'm not there yet. The pop star checks into a hotel and tracks down his nemesis

PRODUCER: Who's that?

AGENT: Not there yet. His nemesis in a business deal with a project the pop star got fucked around on. It's really about an unrequited...

PRODUCER: Stop there. Just hold on, dude. What's this project?

AGENT: A rock and theatre cross-over that went AWOL. A true disaster for all concerned, but especially for the protagonist.

PRODUCER: Do we get to see that production?

AGENT: Hmm.. Maybe we do. Maybe there's flashback? Or several flashbacks?

PRODUCER: Forget the flashbacks. Film has to be in the present tense.

AGENT: There have always been flashbacks. Film noir.... Psychologi...

PRODUCER: Look, film has to be happening when you're watching the film. That's why film is always present tense. Even when it's projecting the future it's projecting it NOW. So... Do we see this rock star perform? How are people going to know what he is? How can he be mega when we can't see him being mega?

AGENT: Hmm ...

PRODUCER: Show, don't tell. No voiceover...

AGENT: No voiceover and no flashbacks? Wait a minute.... A voiceover is not just telling. It can be either supported or contradicted by the picture.

PRODUCER: Been done, been done, been done. Look, I'm having trouble with your protagonist here. He, presumably it is a he, is too passive. Shit happens to him, he doesn't make things happen. That doesn't make for a very good movie unless the shit that happens to him is extremely serious shit.

AGENT: Well, it is. He thinks he is wanted for murder when he finds his nemesis dead.

PRODUCER: He thinks he's wanted for murder? But he isn't. So... who does commit the murder? Do we get to see this murder, so we know that our sort of protagonist didn't do it but could have et cetera et cetera?

AGENT: No.

PRODUCER: Why not? We want a body count now, don't we? Look, things happen to your protagonist, but they happen internally. Not externally or literally. I'm afraid that doesn't make for a very gripping viewing experience.

AGENT: Will you just let me describe the rest of my treatment?

PRODUCER: (looks at his phone/watch). Actually, no I won't. I don't have time, and I already know I'm not interested in your pitch. Not enough going on, in case I haven't made it clear to you by now. You can find your way out okay? Have a nice day. Maybe your project might make sense as a series of photographs... in some art gallery or somewhere like that. Nice meeting you.