

PREVIOUSLY ON ENTOURAGE

TURTLE

Disrupting the now-average streaming systems. Offering connective content to users. Reconstructing a social environment for music, so it can be just as good as it was in the old days.

BILLY WALSH

This is great. We're gonna be the next Boardwalk Empire.

DRAMA

Yeah. Suck a dick, Buscemi.

LLOYD

Hooray!

PHIL

In light of this, I think it might be time to take a new look at the leadership of this company. All in favor of reinstating Ari.....

VINCENT CHASE

I have to get Contini on the phone, he'll love to hear that we're finally making this.

CONTINI

I apologize Vincent. I hope you find another director for the project. Ciao.

EXT. LOS ANGELES - NIGHT

Credits.

INT. E AND SLOAN'S KITCHEN

E stands around his opulent kitchen while Sloan is preparing young Patrick aka their son for school/daycare so she can continue her busy life of charity.

E

I just feel like this is my fault.

SLOAN

Eric, Vince is a big boy. You don't need to micromanage his career anymore.

E
Yeah, but he really wanted this...

SLOAN
Then? Why are you giving up?

E
No director, no movie.

SLOAN
But what if you got a director?

E
Thanks babe, you're right.

E kisses her, then exits quickly, reminding us that we really don't want to spend any more time with a couple whose "will they/won't they" dynamic lasted five fucking seasons.

INT. BILLY'S OFFICE

Drama walks into an office where Billy sits busily typing on a typewriter.

DRAMA
Billy!

BILLY
(slightly annoyed at being interrupted and not taking his gaze away from the typewriter)
Drama...

DRAMA
So how're the rewrites going?

BILLY
They're going.

DRAMA
Good, I just wanted to make sure that you'd have something to-

BILLY
Look. Johnny. I don't write for suits. I write for me. I gotta follow wherever the muse tells me. And right now it's telling me to kick you outta the fucking room.

DRAMA
Alright, alright. I'm going.

Drama starts to leave before again interrupting.

DRAMA

How's my part looking?

Billy throws something at Drama, who quickly exits.

INT. OFFICE AREA

Turtle paces around nervously in the lobby of an executive office.

ADMINISTRATIVE ASSISTANT

Mr. Buffett's ready for you.

Turtle enters a plush but elegant office.

WARREN BUFFETT

Turtle! Please have a seat.

TURTLE

(earnestly)

Thank you.

WARREN BUFFETT

Now, I understand that you're looking for some investors.

TURTLE

That's right.

WARREN BUFFETT

Well I'm here. And I've got a few friends on the line.

BILL GATES

(V.O.)

Teleconferencing. Jesus, Warren, when're you going to upgrade to Skype?

WARREN BUFFETT

As soon as you admit to using anticompetitive behavior to win the browser wars, Billy.

BILL GATES

Touche, War, touche.

WARREN BUFFETT

Paul, you there?

BONO

Yes, very much so.

WARREN BUFFETT

Alright, Turtle. Wow us.

Turtle gulps.

INT. VINCE'S HOUSE

Vince and E debate how to move forward after Contini's departure.

E

So whaddya say, Vince?

VINNY CHASE

I dunno. I really love the movie, but I don't think it'll be the same without Contini.

E

That's right, it won't. But if we get the right guy.....

VINNY CHASE

E, there was only one right guy. He poured his life into this movie and then we lost him.

E

Wow. I've never seen you accept defeat so easily.

VINNY CHASE

Yeah, well, I guess I'm just starting to be a little realistic.

E

No, I don't think that's it. I think you just can't handle rejection. Or not being handed everything on a silver platter, movie star.

VINNY CHASE

Hey, I'm perfectly happy going back and living in a studio apartment in Queens.

E

Sure, Vince.

VINNY CHASE

Fuck you, Eric. You put zero effort into this - you don't get to be sad that it failed.

E

Yeah? Well I'm putting in the effort now.

E starts to leave.

E
See ya around.

INT. WARREN BUFFETT'S OFFICE

Turtle continues with his presentation.

TURTLE
And so we project-

BILL GATES
Turtle, if I could interrupt for a second-

TURTLE
Sure, Bill.

BILL GATES
What social initiatives will your company be supporting?

TURTLE
Well, we facilitate connections between-

BILL GATES
No, I mean... What charitable programs? What humanitarian efforts?

TURTLE
Uh, we haven't quite gotten to that level of development-

BILL GATES
Turtle, every company needs to have a social purpose. Some goal that helps humanity at large. I mean, I was only engaging in potentially illegal activity at Microsoft so that I could start the Gates Foundation.

WARREN BUFFETT
See, Bill and I believe that a crucial part of investing is finding causes that we think will give back.

BONO
Gospel of wealth, Turtle.

TURTLE

I hear ya. I'll get back with my team and figure out exactly how we can add that to our program.

INT. ANDREW DOMINIK'S PRODUCTION FACILITY

E and Andrew Dominik walks and talk.

ANDREW DOMINIK

So what can I do for you, Mr. Murphy?

E

We're looking for a great director, Andrew. Someone with an epic vision to take over Contini's project.

ANDREW DOMINIK

Contini? You want me to take over for the greatest living filmmaker?

E

That's the general idea.

ANDREW DOMINIK

Psssh. Can't be done. You know what happened when Spielberg did Kubrick's A.I.? They laughed at him.

E

But - this is different.

ANDREW DOMINIK

I'm sorry, Eric. I can't wait to see the movie, but I have to decline.

INT. WALSH'S HOME

Drama sits reading a script.

He hears a loud crash coming from the office and rushes there.

Billy holds his typewriter above his head, ready to sacrifice it to the anarchic gods of creativity.

Billy throws the typewriter to the ground, then falls to the floor, weeping.

BILLY

I can't do it. I CAN'T. FUCKING. DO IT.

DRAMA

What do you mean? You're a great writer, Billy.

BILLY

Not this time.

DRAMA

Nah, Billy, you just have to get in the groove.

BILLY

No, Drama. Every word I write feels worse than the last. It just feels wrong. I can't escape the shadow of the Godfather. Or Goodfellas. Or the Sopranos.

DRAMA

What are you having trouble with?

BILLY

It just feels like - like, the characters are too good. They're streetwise guys who are calculating and savvy enough to build an empire. But that story's been told SO MANY FUCKING TIMES, I-

DRAMA

What if - instead of being smart and together, they were just oblivious, lucky dudes who somehow managed to have it all work out?

BILLY

Interesting... Rather than cool, calculating dons we have tough guys who get themselves into trouble but somehow survive.

DRAMA

I love it.

BILLY

I love it too. Drama, give me your Macbook.

Drama hesitates to hand Walsh his laptop, looking at the smashed typewriter laying on the ground.

INT. NICOLAS REFN'S PRODUCTION OFFICE

E and Nic Refn walk and talk.

E
Nic-

NICOLAS REFN
No! It can't be done!

E
But the material, you and Vince
together!

NICOLAS REFN
NO. I do not make art films for the
bourgeois to appreciate. I make
MOVIES. Movies that make you vomit
from tension. That make you gag on
the seedy horror of the human
experience.

E
Alright, but you're making a-

NICOLAS REFN
GET OUT OF MY OFFICE!

INT. WARREN BUFFETT'S OFFICE

TURTLE
Alright, well thank you gentlemen
for your time.

WARREN BUFFETT
Thank you, young man. I think you've
got an interesting model here.

TURTLE
Thanks, Warren. That means a lot.

BILL GATES
Yeah, you might make something of
yourself someday.

BONO
First and foremost, I'm intrigued.

TURTLE
Cool, well if you guys need any more
numbers or info.....

WARREN BUFFETT
We'll let you know. Alright, boys,
talk to you later...

BILL GATES
Buh bye.

BONO

Ta.

WARREN BUFFETT

I really meant what I said, Turtle.
I think you've got potential. Who
can tell how far you'll go?

TURTLE

Thanks.

WARREN BUFFETT

Y'know, back when I was first
working on Berkshire, I made
investment after investment that
didn't come through. People had
given up on me. But then, a few long
odds came through for me and it all
worked out. What I'm saying is, it's
not a science. You have to stick
with it. If not this one, the next
one, right?

TURTLE

Sure.

WARREN BUFFETT

Alright, well, take care, Turtle.

TURTLE

You too.

Turtle goes to exit.

Warren Buffett's phone rings and he picks up a call.

WARREN BUFFETT

Uh huh? Uh huh? Hmmmm. Alright. Hey!
Turtle! Someone who wants to talk to
you.

Turtle answers the phone.

TURTLE

Hello?

BILL GATES

We're in.

TURTLE

Really?

WARREN BUFFETT

Yeah, we're 100% onboard.

TURTLE
(earnestly)
I... Don't know what to say.

BONO
Say thank you, ya silly wanker.

INT. DAVID LYNCH'S HOME STUDIO

David Lynch sits meditating as E enters, fucking up many cosmic vibes.

DAVID LYNCH
Ommmm.....

E
Uh, Mr. Lynch?

DAVID LYNCH
(suddenly, eyes totally open
after being in a meditative
state)
Of course! Potassium is nature's
greatest miracle!

E
What?

DAVID LYNCH
(Seeming to have shaken off or
not heard what he just said)
The benefits of transcendental
meditation are more numerous than
the stars, my boy.

E
Ah. Look, David. I'm here to talk to
you about-

DAVID LYNCH
The Italian picture, yes?

E
That's right.

DAVID LYNCH
The premise intrigues me. One man's
life exposing the darkness of the
political structure.

E
Yeah.

DAVID LYNCH

Politicians. Can't trust any of 'em.

E
(chuckles)
Sure can't.

DAVID LYNCH
(suddenly serious)
I can't do the film, though.

E
Why?

DAVID LYNCH
Last night, I dreamt that I was a lonely fisherman out at sea. A great gale rose up and knocked me out of my boat. I struggled for what felt like days through the black brine, but eventually submitted to the water's inevitable embrace. I felt myself being carried - not down, but across - through leagues and leagues - at a tremendous speed. When I opened my eyes again, I was lying on a desert island. When I looked around, I came across a man. He told me that he'd rescued me and that the two of us were bonded together by the forces of the cosmos.

E
That's incredible.

DAVID LYNCH
His name was Irwin Fletcher. When I awoke, I realized that I had but one purpose. A solemn duty. To reboot the Fletch franchise.

E
(sadly)
Oh. Alright.

DAVID LYNCH
But I'm sure the future will find us working together. It always works out.

E
Of course it does. So long, David.

David Lynch gives E a thumbs up and smiles.

INT. VINCE'S HOUSE

E goes in to see Vince. E looks defeated, his visage that of a man who has gone to war and - rather than finding glory or a deeper meaning - has felt only loss.

E

Well, we're fucked. I talked to the most talented directors in town and no one wanted to touch it.

VINNY CHASE

Really? But it's a great project.

E

I think that's the problem. They're all too chickenshit to take it on in case they fuck it up.

VINNY CHASE

Well at least you tried. But I think I know one director who's not too pussy to take it on-

E

Not... Walsh?... Vince, we can't work with him again. Look what happened with Medellin...

VINNY CHASE

(chuckles)

No, Eric. I was actually talking about myself.

E

You? But you've only done some shorts and "Hollywood Boulevard". I'm not sure that-

VINNY CHASE

Yeah, but that gave me all the technical experience I need. And I've been over this project with Federico so many times I know it like the back of my hand.

E

Yeah, well as your manager I think it's a bad career move. If you direct, star, and produce, this thing will easily eat up a few years of your life. You could miss out on great roles, it'd give you less time with Sofia, and if it fails... It

might destroy your career.

VINNY CHASE

Alright! Enough. And as my friend?

E

You gotta do what you gotta do.

VINNY CHASE

Fuck the career, the money, the
roles. How many chances do you get
to make a great work of art?

E

You're sure about this Vince?

VINNY CHASE

One hundred percent. And I need you
to be sure.

E looks down at his phone and dials a number, putting the
phone to his ear.

E

Ari, we need to meet.

The credits roll as TV on the Radio's "Right Now" plays.