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Travis shakes his head.

Oh?

ARI

I spoke to him. Told him he probably didn't need to speak to you until after we spoke.

TRAVIS

I tried your father earlier. Was waiting to hear back.

ARI

Ari sits, smiles.

No, no. My father doesn't believe in wasting money on extravagant office settings. He believes in putting money into product whether it's pigs' ears we're selling for dogs to chew on or methane gas for Middle Easterners to poison each other with.

TRAVIS

Even nicer than this I bet.

ARI

You should see my father's work office.

TRAVIS

Yeah. It's comfy.

ARI

Wow. What a space.

TRAVIS

They enter.

INT. ARI'S STUDIO OFFICE - CONTINUOUS

→ START

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TRAVIS I didn't like the movie quite as much as I may have conveyed last night.

ARI NO?

TRAVIS No. And I have thoughts.

ARI Thoughts?

TRAVIS I went to the Austin Peay Film Academy for a semester. My teachers all thought I had tremendous taste.

ARI I can see it in your wardrobe.

TRAVIS takes out a sheet of paper from his pocket.

TRAVIS Look, Ah-ree, I told my father about these ideas, and he'd like you to take them seriously.

ARI I should call him again--

TRAVIS There's no need to. He thought you could just pass these thoughts along to your team. And, hell, say they're from you if you want. I'm not looking for credit. And I'm not looking to step on any toes.

ARI Look, Travis, let's set a time with your father, and we'll get on a call with Vince.

TRAVIS You won't take my thoughts now?

ARI When we get on the phone with your father, I'll take your thoughts.

TRAVIS stares. Ari doesn't break. Travis steams.

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VINCE
Yeah, he was probably just being protective of me. He's like that.

TRAVIS
No. Of course. Thanks for coming to me. And I'm sorry about this morning. But that, Ari. He just wouldn't let me be heard.

VINCE
Hey. Travis. Thanks for taking the time.

START →

Vince enters. He spots Travis and heads over.

INT. POLO LOUNGE -

START

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TRAVIS
Yeah. Well, I'm just being protective over my money. I'm sure you can understand that.

Vince nods.

VINCE
I can. So I'd love to hear your thoughts on the movie?

TRAVIS
Well, I didn't like it.

Awkward.

VINCE
Maybe you could be more specific.

TRAVIS
You're really putting me in an awkward position here, Vince. I mean, you are not only the director but the star of the thing.

VINCE
It's okay. I won't take anything personal. With a movie there are so many parts that have to come together; so, tell me what exactly it was that you didn't like.

Travis takes a moment.

TRAVIS
Well, okay. It was you that I didn't like.

VINCE

Oh.

TRAVIS
Which is strange because I really am a big fan. In fact, I'm probably the only person in the whole world that liked that *Medellin* thing you did. But, I think in this one, maybe you were trying some kooky stuff, you know like Johnny Depp did in *Pirates of the Caribbean*. He went out on a limb, and it could've just been stupid, but it worked. But what you did here, it just didn't.

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TRAVIS (CONT'D)
Maybe it was cause you directed as
well and didn't have anyone there
to tell you, "Hey this is fucked up
and goofy," but it most certainly
was.
→
Off Vince.

STOP

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ARI
Since you haven't returned my
calls.

Ari marches right past him.

No--

TRAVIS

ARI
My office booked your room for you.
May I come in?

TRAVIS
Who told you where I was staying?

→ START

Ari aggressively knocks. Travis, in a robe, opens it.

INT. BEVERLY HILLS HOTEL - ROOM

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TRAVIS
I have people here, Ah-ree.
ARI
I don't mind.
ARI heads right into the living room where two naked girls
are having sex.

ARI (CONT'D)
Oh, sorry.
They barely look up.

ARI (CONT'D)
Didn't realize you were working.
Travis closes the living room door.

TRAVIS
Maybe I should call security and
have your ass dragged out of here.
ARI
Hey, I'm sorry about that, but we
do have what are called protocols,
even in this lawless town.

TRAVIS
My father wants to shoot you.
ARI
We can have a Mexican standoff then
cause Vince wants to shoot you.
And, after looking at your proposed
changes to our movie, I want to
shoot myself cause they don't make
any fucking sense.

TRAVIS
I agree.

ARI
With what?

TRAVIS
I'm grasping at straws, Ah-ree,
cause I'm not really sure how to
fix my problem.

ARI
Vince Chase is great in this
movie.

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TRAVIS
Bullshit. He sucks. His too pretty, movie star face is a total distraction.

ARI
Well, how the hell are you gonna fix his face with editing?

TRAVIS
I guess I'm not which is why I just told my father that we should bite the bullet, put some more money in and reshoot the whole thing with another actor and another director.

ARI
Reshoot? Do you have any idea what that would cost?

TRAVIS
That's your job to figure out. But I bet there's a digital way to do it cheap. Hell, I saw Tupac Shakur in concert last year, and the guy's been dead twenty years.

ARI
Look, Travis, I've been in this business long enough to know when I look at something whether or not it's good. And this is good. And Vince is good. Very good.

TRAVIS
I think you're obviously biased, Ah-ree? I think everyone knows you got a bit of a hard on for this kid. I mean, no one at the studio thought he should direct this, cept you.

ARI
Who told you that?

TRAVIS
Dana Gordon.

ARI
Did she?

TRAVIS
Uh-huh.

ARI
You seemed fine with Vince at the party, Travis.
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ARI (CONT'D)
A fan even, and you said the movie
was great after. Then-- Did
something happen?

TRAVIS
What do you mean?

ARI
What happened?

TRAVIS
I don't know what the hell you're
talking about?

Ari stares-- doesn't buy it. One of the girls comes back out.

GIRL
We have to go in fifteen. Are you
coming back?

TRAVIS
Yes, I'm coming. I'm coming
(to Ari)
I've got to go, Ah-ree. And so do
you, or I really will call
security.

Off Ari.



STOP

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