

MANNY IN REAL LIFE

Written by

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MANNY DOMINGUEZ, blue blazer, brown slacks, ascot, slick hair, walks into the diner, sees his friend and sits. RUTH MARQUEZ, long skirt, buttoned up sweater, looks nervous and annoyed as she sneaks a look at her watch.

MANNY

I know. I'm a little late.

RUTH

A little?

MANNY

But always worth the wait.

RUTH

I can't believe it. The Manny Dominguez, back from New York City. At the Denny's in Norwalk. Heard you got a divorce?

MANNY

(ignoring last comment)
What's it been 10-15 years?

RUTH

18 years if you're counting.

MANNY

18 years?

RUTH

Since you left me for the big time.
(beat)
Why'd you call me? What are you doing in town? Weren't you cheating on your wife?

MANNY

(ignoring last comment)
I need a job.

RUTH

Huh?

MANNY

Yes. Manny Dominguez, two time tony nominee, winner of the New York Desk Critics Award is back in town. I want to have a real life. Can you help me?

RUTH
So, do you have any skills?

Manny looks at her, as if that were ever a question. He's got mad skills.

RUTH (CONT'D)
Skills that can be used in real life?

MANNY
(genuinely thinking)
Well, I'm very friendly, I've memorized all of Shakespeare's works, I can hold a tune, ladies seems to think I'm great in bed, I've been called, "remarkably insightful" and I can hold my liquor.

Ruth stares at him, annoyed.

RUTH
So you have no skills?

MANNY
I figured I could just teach, like you.

RUTH
Just. Being a teacher's not easy.

MANNY
Believe me, I understand. I played a teacher in the Broadway stage version of Dead Poets Society.

Cut to "Dead Poets Society...the Play" poster.

RUTH
Maybe I can set up an appointment with the dean. It's summer and they're hiring. But don't be late, Dean Ballinger can be a real B-I-T-C-H. But you can handle her.

Ruth gets up.

MANNY
We're not eating?

RUTH
I been here an hour. I have to go.

Manny looks at his watch, Ruth puts down her business card.

RUTH (CONT'D)

Don't be late. The Dean is all business. You had an affair with some young girl named Christine, huh?

Ruth leaves the cafe.

2

INT. DEAN'S OFFICE LOBBY - DAY

2

Manny, pin stripe suit, pink polo, and a scarf, rushes into the building looking at his watch. A YOUNG WOMAN posts signs on a bulletin board.

MANNY

Excuse me young lady, I'm looking for the Dean's office.

YOUNG WOMAN

(smiling)

In there, it's nice...

Manny peaks in the office and sees it's empty.

MANNY

--I have an interview with her. My friend told me she's a real B-I-T-C-H. Can't believe I'm doing this.

Ruth, dressed professionally, pops her head into the Dean's lobby.

RUTH

Oh Manny, glad to see you've met Dean Ballinger. She's absolutely wonderful to work with. This is my friend I was telling you about. Well, good luck Manny.

And Ruth walks away, awkward.

DEAN BALLINGER

You're the Manny Dominguez?
(or)
Your late.

Dean Ballinger sizes Manny up. What's all the hoopla?

3

INT. DEAN'S OFFICE - DAY

3

Manny sits and waits as the Dean reviews his resume. He tries not to notice her sexy legs. She catches him and turns her legs to face inside her desk.

DEAN BALLINGER

Did print this with a typewriter?

MANNY

Computers just don't offer the same tactile feel.

DEAN BALLINGER

So you have bachelors degree in theater with a minor in rhetoric.

(or)

...with a minor in philosophy.

Did you attend any graduate school?

MANNY

No. When I was in New York my theater career took off so quickly I didn't see any point in finishing a Masters Degree. Besides, I have a PhD in life.

The Dean's not impressed.

DEAN BALLINGER

Well, you see, we have many candidates here, all with masters degrees some with PhDs.

MANNY

I've been awarded several honorary doctorates.

DEAN BALLINGER

We need the real thing.

(or)

Those are fake.

MANNY

I thought all you needed was a college degree.

Dean Ballinger grabs a clipboard from her desk and reads off the list.

DEAN BALLINGER

Do you know Excel, Outlook, or Word.

MANNY

I don't really listen to the radio.

(or)

I don't go out to the clubs as much.

(or)

Are those Yoga positions?

(or)

Are those computer programs?

(or)

Those are kids songs.

(or)

Oooh, that teacher talk?

DEAN BALLINGER

You might consider one of our other jobs. Can you type?

MANNY

On a keyboard?

Manny grabs the clipboard from the Dean's hands.

MANNY (CONT'D)

What about custodial technician?

DEAN BALLINGER

Are you certified in general contract work?

Manny shakes his head.

DEAN BALLINGER (CONT'D)

Our receptionist is on maternity leave for two months. Can you answer the phone?

Manny holds up his finger to indicate, "Watch this" and grabs his phone. He breathes in closing his eyes and imaginatively wiping his face with his hands. An acting trick to reset. He then opens his eyes with a dumb look on his face.

He put this phone to his ear. We're talking Brando as Stanley Kowalski.

MANNY

St. Joseph's academy, how can I help you?

He puts the phone down. The Dean can't hide her smile. She does a small golf clap.

DEAN BALLINGER

Why don't we try that for a day.

The Dean stands up abruptly and Manny follows her cue. They shake hands and he is all smiles.

FADE TO

4 INT. RECEPTION - DAY 4

Camera slowly finds him behind the reception desk - he's wearing a headpiece. The phone rings.

MANNY

St. Joseph's Academy. Sure. Hold
one second.

Manny pushes a button and then hangs up. Camera follows Manny as he stands up and walks into:

5 INT. BATHROOM - DAY 5

Manny stares at himself in the mirror. He pats his face with cold water and closes his eyes.

MANNY

God help me.

FADE TO BLACK

MANNY IN REAL LIFE
EPISODE 2
MANNY LEARNS TO DRIVE

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1

EXT. BUS STOP - DAY

1

Manny chases after a bus but it's futile, all he gets is dust in his face. He stops, panting and holding his attache, a grimace on his face.

TITLES:

2

INT. KITCHEN TABLE AREA - MORNING

2

Manny sits on a chair, dressed in a puffy white robe. He sips on an espresso and smokes a pipe. He reads the New York Times calendar section. A completed crossword puzzle sits on the table.

As he takes a puff from the pipe we pan across the table to reveal ILIANA SANTOS, 20-something and sexy, dressed in sweats and tight t-shirt. Her hair looks like she just woke up.

She eats Fruit Loops and drinks Nesquik chocolate milk.

ILIANA

So did you get an Oscar on Broadway?

Manny looks up, emotionless.

MANNY

They don't give Oscar's on Broadway.

ILIANA

What do you get?

MANNY

The Tony.

ILIANA

You ever get one of those?

MANNY

No, but I was nominated twice.

Iliana nods.

ILIANA

Ohhh.

Manny turns the page on his paper.

ILIANA (CONT'D)

You want more coffee?

MANNY

It's an espresso. And I think I'm OK.

ILIANA

I never met no one like you Manny.

MANNY

Me neither.

PAUL DOMINGUEZ, 32, in pajama pants and a tight wife-beater that shows his build and height walks into the kitchen and serves himself a bowl of Fruit Loops.

PAUL

(to Iliana)

Manny, what'd I tell you about smoking inside the house?

(to Iliana)

This guy bugging you?

Paul cuddles with Iliana and she is all smiles. Manny shakes out his pipe.

ILIANA

I'm learning all about Broadway from your brother.

Paul and Iliana gaze into each others eyes. Manny glares from across the table annoyed by the couple's obvious love for each other.

MANNY

Dude, can I get the keys to the car.

Paul turns to Manny, still in an embrace with Iliana.

PAUL

You can't drive.

MANNY

How hard can it be? I played Hoke Colburn over a 100 times in Driving Ms. Daisy.

ILIANA

Isn't that guy black?

Manny glares at Iliana.

MANNY

(to Paul)

Give me the keys.

Paul looks at his watch and sighs.

PAUL

I promised Iliana I'd take her to lunch.

MANNY

You'll see that I'll pick it up in a giffy and you'll be back here in no time.

PAUL

Alright, I'll teach you. Get your things.

Manny walks out of the kitchen.

ILIANA

(to Paul)

Oh honey, I thought you were taking me to the mall for lunch? We planned this a week ago.

PAUL

Come on honey. My brother's going through a tough patch. You know he fucked things up in New York. I have to help him.

The bathroom door slams shut and Paul looks up. Iliana and Paul look at each other - "Did he hear that?"

3

EXT. CAR/DESERTED PARKING LOT - DAY

3

Paul drives and Manny observes with intensity. The car comes to a stop.

PAUL

The first thing you need to do is adjust all of the mirrors. Then you want to take the seat, and...

MANNY

-- Paul. When it comes to observing human behavior, I'm a sponge. On the drive over here, I picked up more about driving that you intend to teach me today.

Paul gets out of the car. Manny pulls on the seat belt, but can't get it to release. He pulls and tugs.

MANNY (CONT'D)

Paul...

Paul pokes his head back in the window.

MANNY (CONT'D)

Oh, got it.

Manny unlatches the seat belt and exits the car.

4 EXT. CAR - DAY 4

We see as the brothers get out of the car and switch sides.

5 INT. CAR - DAY 5

Manny and Paul adjust their seats to accomadate their differing sizes.

Manny ceremoniously puts on a hat, scarf, glasses, and gloves and adjusts mirrors as well as check the dials for proper view and reach.

PAUL

Really?

MANNY

(Broadway voice)

Don't disturb the process.

Manny turns on the ignition and..

MANNY (CONT'D)

This is how I get into character.

As he faces forward, the car jerks in reverse.

6 EXT. CAR - DAY 6

A profile shot of the car reveals as it backs out quickly out of frame.

PAUL (O.S.)

Manny!

MANNY (O.S.)

Reverse works.

7 INT. CAR - DAY 7

Manny shifts to Drive.

MANNY
(stone cold serious)
The reverse works, that's good.

8 EXT. CAR - DAY 8

DRIVING MONTAGE (Each shot will be joined together by pans.)

Profile shot as the car goes forward in fits and bursts, Manny's focus is intense. Paul sighs.

Manny turns the corner around a cone and smashes it. He gets out of the car.

MANNY
Yeah, I think there's something wrong with the steering. Better have it checked out. But I'll compensate.

Manny turns the corner, and doesn't hit the cone.

Manny hits the left turn signal lever and he puts his ear to the odometer and listens to the clicking sound. He nods in approval.

Paul motions hands at 10 'o clock and 2'o clock on the steering wheel. Manny stares and does the same.

Gorgeous opera music plays as we see in SLOW MOTION Manny drive the car at a normal speed and taking a turn without hitting the cone.

FADE TO:

9 EXT./INT. CAR - APARTMENT STREET - DUSK 9

Manny parallel parks in between two cars perfectly.

PAUL
I had my doubts.

MANNY
Too bad the American Theatre Wing missed this performance.

PAUL
Good work Manny.

MANNY

Paul?

PAUL

Yeah.

MANNY

Can I borrow the car?

PAUL

Iliana's gonna kill me.

Manny gives a pleading look.

PAUL (CONT'D)

What for?

MANNY

There's something I need to do.

Paul recognizes the sincerity of the request.

PAUL

Alright Manny, but leave the keys on the table. I'll get Iliana to drive us to dinner. You did good, Manny.

FADE TO:

10 INT. CAR - NIGHT

10

The car comes to a stop, a bright pink neon sign reflects on Manny's face. We pan to reveal - the Nude, Nude, Nude sign outside.

But Manny pulls away and continues driving. City lights reflect on his face. He stops and we see another neon sign reflect on his face.

Manny longingly looks out the window.

11 EXT. PANTAGES - NIGHT

11

We see Theater patrons line up to watch a play.

FADE TO BLACK.

MANNY IN REAL LIFE
EPISODE 3
MANNY FINDS A PLACE

Written by

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Based on the Life of Manny Dominguez

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1

INT. PAUL'S LIVING ROOM - NIGHT

1

[Start wide to show his "room"]

Manny sits down in what is his bedroom - the couch and coffee table. He's dressed in colorful pajamas. He lays back and pulls the covers over himself and opens a "New Yorker."

We hear the rhythmic sound of a creaking bed coming from Paul's room.

Manny looks up annoyed and grabs his pipe from the coffee table. As he packs it, the creaking rhythm grows faster.

He lights the pipe and takes in a deep drag. He blows out the smoke. [Close-up of smoking activity]

The creaking of the bed stops, Manny notices.

PAUL (V.O.)

What'd I tell you about smoking
inside the house?

Manny jumps nervously as he taps out the pipe - busted!

2

EXT. TREE LINED STREET - DAY

2

Manny stands in front of an elegant apartment building with a "For Lease" sign with the picture of Heather. He writes down the number on a note card and continues walking. [smokes while walking]

3

EXT. RENTAL HOME BALCONY - DAY

3

Manny and HEATHER, buttoned up professional, nervous to be with Manny, walks out onto the deck overlooking the city.

MANNY

My god, this view is beautiful. It
reminds me of my apartment in
Paris.

HEATHER

Oh really, what neighborhood. My
husband and I go every year for our
anniversary.

MANNY

I go to Paris when I need to clear
out my head.

HEATHER
Adjusting to the States is always
hard when I come back.

MANNY
Isn't it? But I'm here now.

Manny walks into the Rental Home.

4

INT. RENTAL HOME - DAY

4

MANNY
So when can I move in?

Heather pulls out her iPad.

HEATHER
Well, let's see if your credit
report is ready. Oh, there it is.
This connection is so slow.

As it downloads.

HEATHER (CONT'D)
Mr. Dominguez.

MANNY
Call me, Manny.

Heather pulls out the "Reign of Gold" play program.

HEATHER
My husband is such a fan. I watched
you in "Reign of Heaven" when my
husband and I were in New York and
we went back to watch it a second
time the next day. Make it to Tom.
And my husband isn't even a theater
guy.

Heather looks at her iPad with concern.

HEATHER (CONT'D)
Oh, can you verify that's your
Social?

Manny looks.

MANNY
That's it.

HEATHER

Oh, I see. I must have put the salary in wrong. Can you retype that?

Manny takes the iPad.

MANNY

That's right. Do I get the keys now.

HEATHER

Well Mr. Dominguez, I'm not sure I can do that right now.

MANNY

You need to get rid of this tacky furniture, I didn't want to say anything. Who would decorate like this? And the lighting in here? Don't get me started.

HEATHER

Well, no, it's just that...

MANNY

They worried Manny Dominguez might bring down the rents?

HEATHER

Well, it's a question of your credit.

MANNY

Well, I know it's hard to believe I've been in so many things. American Theater Magazine once referred to me as the Samuel L. Jackson of Broadway, it's true, I've been in everything.

HEATHER

Oh yes, but no, I mean, I meant, your personal finance credit report.

MANNY

Oh?

HEATHER

Yes, there is a question of the townhouse on 434 7th Avenue in New York City.

MANNY

The lighting there was to die for.

HEATHER

Well, it appears to be in foreclosure. I mean, is that wrong?

MANNY

Oh, yeah. I guess. Well, I just thought since I wasn't buying.

HEATHER

I'm sorry Mr. Dominguez, I can't rent to you.

Heather walks towards the front door.

MANNY

So are there other places, that perhaps given my unique situation might work?

HEATHER

I only deal with high-end clientele.

MANNY

And that's why I came to you.

HEATHER

Yes, well. I just don't think there is much we can offer you right now. I'm really sorry.

Heather packs her brief case and leads Manny to the door, Manny follows.

MANNY

Yes, but it's just that my present living situation has become, shall we say, tense. Is there anything you'd recommend?

At the entryway, she opens the door and motions for Manny to exit.

HEATHER

Have you thought of Craigslist?

Manny takes out his notecards as he walks out the door.

MANNY

Let me write his name down.

She slams the door on Manny.

5 EXT. RENTAL HOME - DAY 5

Manny speaks through the door.

MANNY

[Different line options]
Who should I ask for? Should I just
tell Craig you sent me? Do you have
Mr. Craig's number? I'll just tell
Craig you sent me.

6 INT. APARTMENT - DAY 6

Close up of Manny in a tie as he pulls the cork off of a
bottle of wine, takes a sniff of the bouquet, then pours into
a glass, then a Star Wars cup, and a plastic Big Gulp cup.
[Tracking Shot...Manny only sees the wine.]

The camera pans across a sparsely decorated apartment - white
walls, goodwill shelving, posters tacked on the wall. Manny
hands out the cups of wine.

Manny, Ruthy, Paul, and Iliana awkwardly stand in a
kitchen/dining room.

ILIANA

Is this as nice as your apartment
in New York?

PAUL

Iliana, it's temporary.

ILIANA

It looks familiar.

RUTHY

(dig)
So, how do you like your roommate?

We pan to a MARK, nerdy dude in his 20s, playing video games,
wearing a headset. He can't be bothered by live people right
now.

MANNY

I could introduce you. I think he's
single, too.

Everyone stares at each other.

RUTHY

Well, I have to get going. I have
this meeting.

Iliana stirs her drink, pulls out lint from the glass with
her finger and looks at it in dismay.

ILIANA

Oh yeah, honey, we have to go to
the mall, and then...

PAUL

--that's right.

Everyone puts their cups down and files out of the apartment.
[Iliana notices something about the video game to suggest and
surprise us with her video game knowledge.]

Everyone has to hop over the video game controller as they
walk to the door. Mark just leans over to keep his eye on the
screen.

As the door closes, Manny walks back to his bedroom as he
stares at Mark.

7 INT. MANNY'S BEDROOM - DAY

7

Manny shifts around boxes and opens one. He takes out a
tattered picture of his ex-wife Tina, reads an inscription on
the back. He puts the picture back in the box and then picks
up his pipe and lights it up. He indulges in a deep puff.

FADE TO BLACK.

MANNY IN REAL LIFE
EPISODE 4
MANNY STARTS DATING

Written by

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Manny enters through the front door, tired and dressed in a blazer and loosened tie.

He sighs at what he sees - fast food burger wrappers, an empty Big Gulp on its side, and an empty Doritos bag on the coffee table.

Mark, wearing a gaming headset, plays a video game.

MANNY

Did you even get out of the house today?

Manny picks up the trash.

MANNY (CONT'D)

Look at this place. It's just not healthy living like this.

Mark leans over to look at the TV screen as Manny blocks his view. Manny crumples the Doritos bag.

MANNY (CONT'D)

You need to get out, meet people, make some friends, maybe even find a girl.

We hear the sound of flushing from the bathroom. Manny looks up at the door as it opens. A SEXY YOUNG girl dressed in a casual tank top and sweats - KARLA - stands there, startled by the sight of Manny.

KARLA

Oh, hi.

MANNY

Hello.

Manny digs out his pipe. Karla sits next to Mark and puts on her headset.

MANNY (CONT'D)

I'll be in my room.

Manny makes a beeline for his room, the happy couple - Karla and Mark - play a video game.

TITLE: "Manny Starts Dating"

CUT TO:

2 INT. MANNY'S APARTMENT - BEDROOM - DAY 2

Manny sits in front of his computer and hunt and pecks on the keyboard. He types, "Online Dating."

[He misspells Online Dating as he slowly types into a fake search engine.]

3 INT. RESTAURANT - DAY 3

Manny politely waits to sit as GIRL 1, SARAH, down to earth and friendly, sits. Manny is all smiles. Very generous. A WAITER approaches.

SARAH
Hi. Sorry I'm late.

MANNY
(to the girl)
Not a problem, would you like something to drink?

SARAH
(to Manny)
A house white.

MANNY
(to the Waiter)
Two house whites.

SARAH
(off of Manny's chivalry)
I really hope the house white is good. This morning my coffee was terrible.

MANNY
You drink coffee?

SARAH
Every morning.

MANNY
(youthfully and naively optimistic)
I love coffee in the morning. You know what else I love in the morning, breakfast, doing my crossword, waking up, taking showers, I love baths, but only at night, not in the morning, why is that? God I love this date!

SARAH

Yeah.

Sarah smiles to hide her discomfort over Manny's enthusiasm.

CUT TO:

4 INT. RESTAURANT - DAY

4

Manny sips his drink. GIRL 2, MARGO, dressed in a loud leopard print blouse and heavy makeup. She soaks up Manny's attention who tries to get in a word.

MARGO

But I told Kelly she has to lose a few pounds. I mean, she has a pretty face. If she lost 50 pounds she could totally get a guy. [We'll let Margo go on.]

Manny politely smiles, finishes his drink, we hear the ice rattle.

CUT TO:

5 INT. RESTAURANT - DAY

5

Manny stares at his empty drink then looks up at GIRL 3 - JENN, intensely revealing.

JENN

I can't believe I'm telling you this. When I was ten, my parents died in a car accident, then my puppy died, and I wet the bed.

MANNY

Uh huh.
(looking up to the waiter)
Another old fashion.
(turning back to Girl 3)
What were we talking about?

JENN

My dead parents and dead dog.

MANNY

Oh...yeah and you wet the bed.

CUT TO:

GIRL 4, OLIVIA CRUZ, is dressed in a J.Crew pencil skirt and dark cashmere sweater. As Manny sits, he holds up his still full drink and motions to the waiter.

MANNY (CONT'D)
(to waiter)
Another one.

Manny buries his head in a menu.

OLIVIA
You like those huh?

MANNY
(from behind the menu)
So you live with your mother and brother?

OLIVIA
Yeah, but it's not like the Glass Menagerie or anything.

Manny peeks at her, over his menu.

MANNY
Instead of glass figures, you collect porcelain ones?

OLIVIA
Ha ha, funny. They're 'My Little Pony Unicorns.' I quit my job in Chicago and moved to LA. I needed a place to crash.

MANNY
Because your dream has always been to pursue acting?

OLIVIA
Been there, done that. I ran a theater in Chicago. I'm getting a PhD. I want a real life.

MANNY
I hear that.

Manny perks up, like he's noticed something. Olivia catches on and almost simultaneously.

OLIVIA
Scot Sax?

MANNY

Girl in a Raincoat. No one ever gets that.

[Shoot an option without Scot Sax in case we don't get clearance.]

Olivia picks up a menu, smiling. Manny smiles at Olivia but pulls back, hiding behind his menu, a little bashful.

OLIVIA

(from behind the menu)
I saw you in Driving Ms. Daisy. I thought you were fantastic.

MANNY

Thank you.

OLIVIA

I always thought it was better suited for a Latino.

Manny likes this.

MANNY

That's exactly what I told my agent.

Manny and Olivia, continue talking, laughing, drinking, connecting [Shoot: Sideways double date], but we only hear the score and Manny's voice over.

MANNY (V.O.)

(voicemail processed)
Hello Olivia, just wanted to call and tell you I had a magnificent time.

6

EXT. SCHOOL - DAY

6

Manny walks out of his office, all smiles. He practically skips.

MANNY (V.O.)

I really enjoyed your company. It's so rare that I meet someone as sophisticated, insightful, beautiful...and with such good taste.

7 INT. MANNY'S APARTMENT - LIVING ROOM - DAY 7

Manny walks in carrying dry cleaning and is all smiles as he passes Mark and Karla who are playing a video game. Manny walks over trash and makes his way to his bedroom.

MANNY (V.O.)

I can't wait to see you again.

8 INT. MANNY'S APARTMENT - BEDROOM - DAY 8

Manny lays on his bed with the phone to his ear.

OPERATOR (V.O.)

If you don't like this message, press three to erase now. If you feel that this message is an inspired performance worthy of a Tony, please hang up and the message will be delivered. Congratulations, Mr. Dominguez.

Manny sits up as he hangs up the phone. He looks out the window and is all smiles as the sun lights up his face. He turns to his desk and sees his old-fashioned answering machine. The light blinks.

MANNY

(to himself)

She already called.

Manny pushes the play button and perks up to listen.

CHRISTIE (V.O.)

Hey Manny. It's Christie. Is this a land line? Your New York number wasn't working.

Manny's face and body slowly deflate as he hears this message.

CHRISTIE (V.O.)

I guess it's been that long. Just wanted to let you know, I'll be in LA soon. You were right about New York. We should meet for a drink. I miss you.

Manny digs for his pipe and packs it.

Me too. MANNY

FADE TO BLACK.

MANNY IN REAL LIFE

Episode 5

Manny's Romances

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Manny stands at the door with a huge smile on his face and rings the doorbell. The door opens and it's OLIVIA.

OLIVIA

Manny.

They hug and walk towards the car.

OLIVIA (CONT'D)

You found it alright?

MANNY

Sure.

A phone dings and Olivia digs for her phone.

OLIVIA

That you? Oh, I forgot my phone.
Hold on.

Olivia rushes back towards her apartment. Manny looks at his phone. It reads "Christie." He shakes his head and puts the phone back in his pocket. Olivia rushes out towards, Manny.

OLIVIA (CONT'D)

It was in my purse.

MANNY

Great. You're going to love where
we're going.

Open with a wide shot of the two of them walking along a trail, Manny carries a picnic basket with a baguette sticking out.

CUT TO:

Manny and Olivia sit on a blanket - picnic basket next to them. We come in as they're laughing from one of Manny's Broadway stories. Manny pours more wine into Olivia's cup.

OLIVIA

So do you ever miss New York?

MANNY

I thought I was going to.

Manny looks lovingly into Olivia's eyes.

MANNY (CONT'D)
But I don't. Not anymore.

Manny moves in for a kiss.

But a loud ring interrupts the moment. We see that it's Manny's phone and it reads "Christie." He hits it to stop, but it just keeps ringing. He fumbles with the phone, but it won't stop.

OLIVIA
Maybe you should get that?

MANNY
You're right.

Manny answers the phone.

MANNY (CONT'D)
Hello. Oh? Hey.
(beat)
Hello, hello. Hold on.
(to Olivia)
Reception's bad. Let me see if it's better over there.

Manny gets up and leaves the picnic.

CUT TO:

TITLE: Manny's Romances

2

EXT. PARK - BUSHES - DAY

2

Manny stands by a bush, talking on the phone. Manny peeps at Olivia, out of focus and out of earshot. [**Rack focus to Olivia sitting on the blanket.**]

MANNY
(whispering)
Hello?

CHRISTIE (V.O.)
You know who this is?

Manny turns, his back to Olivia.

MANNY
Uh huh?

CHRISTIE
Did you get my message?

MANNY

Yeah, things have been crazy busy.

CHRISTIE (V.O.)

What are you doing right now?

MANNY

(awkward)

Eating. I'm out. Having food.

CHRISTIE (V.O.)

You sure you know who this is?

MANNY

Christie. Of course. So what job are you doing in town?

CHRISTIE (V.O.)

Stage managing. That Mike Tyson thing. I want to see you. Lets hang out.

MANNY

Sure, yeah. That would be great.

CHRISTIE

We could meet for a drink. There's a bar in my hotel.

Manny struggles with a decision. Silence.

CHRISTIE (CONT'D)

You still there?

MANNY

Sure. When?

CHRISTIE

Now.

MANNY

Now?

CHRISTIE

In an hour.

MANNY

I'm kind of in the middle...

CHRISTIE (V.O.)

--I thought you said you weren't doing anything.

MANNY

Yeah, but.

CHRISTIE (V.O.)

I have tonight off. After that, I'm not sure when I'll have any free time.

Manny looks at his watch and then up to Olivia who smiles and waves at him. Manny turns away.

CHRISTIE

Do you hate me?

MANNY

Of course not. But lets meet for coffee.

CHRISTIE (V.O.)

Sure, there's a Grindworks or something outside my hotel too.

Manny hangs up. Game face.

CUT TO:

3

EXT. PARK - DAY

3

Manny approaches Olivia, a look of real concern on his face.

OLIVIA

Everything OK?

Manny forces a smile.

MANNY

Work.

OLIVIA

Something wrong? You OK? You're sweating.

MANNY

I messed up this mail merge that had to go out Friday.

OLIVIA

It's Sunday.

MANNY

Dean Ballinger is nuts.

Olivia frowns. Manny wraps up the blanket.

OLIVIA
You OK?

MANNY
Yeah.

4 EXT. COFFEE SHOP - DAY 4

Manny stands a store front away from the door to the coffee shop. He's dressed in a suit with a tie and holds a bouquet of red roses.

He looks at his reflection and frowns. He undoes the tie and puts it in his pocket. As he's about to go in the door he hides the flowers in a planter.

5 INT. COFFEE SHOP - DAY 5

Manny sees CHRISTIE, 20s mid-western, youthfully attractive but plain looking, dressed in cargo pants and a T-shirt. She's scrolling through Facebook on her phone, giving Manny a chance to take her in.

She looks up, smiles and stands.

CHRISTIE
Hey.

MANNY
Hey.

Awkward hug.

CHRISTIE
What's with the suit? You coming from church or something?

Manny looks at what he's wearing.

MANNY
Oh, yeah, I was in a meeting.

CHRISTIE
What kind of meeting?

Manny sits. Christie follows, and sits.

MANNY
Investors. Nothing.

CHRISTIE
Investors for what?

MANNY

Nothing important. How are you doing?

CHRISTIE

Good. I guess. Well, you know. I guess after everything that happened. I couldn't get a job in New York.

MANNY

You too?

Manny squirms, acting like "everything that happened" is no big deal.

CHRISTIE

So I had to take this traveling show gig. How about you? Meeting with investors. You already making your moves in LA. I knew it wouldn't be long before you were back on top.

MANNY

I've been working again.

CHRISTIE

Great.

MANNY

It's a little thing.

Christie's phone rings, she looks at it and ignores it.

CHRISTIE

(motioning to the phone)
The Producer of the show. He's totally in love with me. Just 'cause I got him a **coffee** and we had a chat. I know he's married. He's so gross.

MANNY

A coffee?

BARRISTA (O.C.)

Christie.

Manny turns and Christie walks over to bring him his coffee.

CHRISTIE

Espresso.

Manny is touched.

MANNY

Thanks.

CHRISTIE

You want to walk over to my room.
My room has an amazing view.

Manny is shocked.

MANNY

Things are different now.

Manny pulls away, Christie moves in and holds his hand.

CHRISTIE

Me too. I'm different.

Manny gently pulls his hand away and stands up.

MANNY

It was nice seeing you, Christie. I
should probably go.

Christie stares at him shocked as he walks away.

6 EXT. COFFEE SHOP - DAY

6

Manny walks out of the coffee shop exhausted, he turns to the planter and the flowers are still sitting there. He looks at them and then looks up.

CUT TO:

7 EXT. OLIVIA'S APARTMENT - DAY

7

Manny walks up to the door, rose in hand. He knocks. Olivia opens the door.

OLIVIA

Manny.

MANNY

I'm sorry I left. I was having such
a wonderful time.

OLIVIA

Me too. Want to come in?

Manny enters. The door closes.

FADE TO BLACK.

MANNY IN REAL LIFE
EPISODE 6
DAD'S ROOMMATE

Written by

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Olivia sits at the table, types into her computer, we can see Manny in the bathroom as he brushes his teeth. The phone rings.

OLIVIA
(preoccupied)
I'll get it.

Olivia picks up the phone. Realizes maybe she shouldn't have.

OLIVIA (CONT'D)
Manny's phone.

Manny rushes out towards the dining table to grab the phone from Olivia.

OLIVIA (CONT'D)
Mr. Dominguez, so nice to meet you.

Manny is relieved it's his father, not Christie.

Manny goes back to the bathroom.

OLIVIA (CONT'D)
You're birthday, we'd love to.

Manny rushes back into the living room and waves his hand negatively.

MANNY
No, we can't.

OLIVIA
That's great. When? OK. Bye.

Olivia hangs up and looks up to Manny.

OLIVIA (CONT'D)
(seeking approval)
We've been invited to your dad's birthday dinner. This weekend, at his house.

MANNY
Great.

OLIVIA
What's wrong with your dad?

TITLE CARD: "Dad's Roommate"

2 EXT. JAIME'S HOUSE - DAY

2

Manny and Olivia walk up to the front door. Just before knocking, Manny stops and turns to Olivia - stone cold serious.

MANNY

I just want you to know, that,
well, I don't get along really well
with my dad's roommate. He doesn't
like me. There. I said it.

OLIVIA

He has a roommate?

Manny knocks on the door.

MANNY

Richard.

JAIME 50s, chords, collared shirt and sweater, Manny's dad, opens the door. Manny and him do an awkward side hug with no eye contact. Olivia attempts the same hug.

JAIME

Manny.

MANNY

Dad.

RICHARD (O.S.)

(very excited)

Is that Manny and his new
girlfriend?

Olivia looks to Manny inquisitively, "Roommate?"

3 INT. JAIME'S HOUSE - DAY

3

Richard rushes over, dressed in an apron, and hugs Manny who doesn't give into to the hug.

RICHARD

(to Olivia)

Look at you?

(to Manny)

She's absolutely gorgeous, Manny.

Richard hugs Olivia.

OLIVIA

Wow, I really love your house.

The sound of the kitchen timer gets his attention.

RICHARD
Dinner's almost ready.
(to Manny)
Give her a tour of the house.

Jaime follows Richard back into the kitchen.

MANNY
Let's do the tour.

LIVING ROOM

MANNY (CONT'D)
This is the living room.

Olivia notices pictures of Jaime and Richard, together at a pool party.

MASTER BEDROOM

MANNY (CONT'D)
This is my dad's room.

Clearly, two people share this room - a glamour photo on the night stand with Richard and Jaime in front of a black studio backdrop.

RICHARD'S BEDROOM

MANNY (CONT'D)
This is Richard's room.

Clearly, no one lives in here. It's a guest room. A bed, night stand, and empty white walls.

OLIVIA
Are you sure Richard...

MANNY
--they're kind of like the odd couple. I mean, totally different but Richard was really there for my dad after the divorce. He's a good friend, even if he and I don't get along.

Olivia nods her head.

FADE TO:

4 INT. JAIME'S HOUSE - DINING ROOM - DAY

4

The table is empty of food, Olivia looks at her plate. Iliana and PAUL are at the table.

JAIME

So *mijo*, I heard you got a new job already, that's great.

MANNY

Yeah. It's just as a receptionist but it's temporary.

JAIME

But it's a start.

MANNY

Listen dad, I'm trying.

JAIME

We were all really proud of what you did in New York.

MANNY

Dad, do we have to bring that up. I mean. God. Can we just let that go.

Jaime looks to Olivia, not sure how to respond to the hostility.

RICHARD

I always wanted to go and see you perform live. It was like my dream.

MANNY

Yeah, well now you can't.

Jaime turns to Richard.

PAUL

Manny, I think it's time for the cake.

Richard stands.

RICHARD

Ladies, why don't you come and help.

5 INT. JAIME'S HOUSE - KITCHEN - DAY

5

Richard pulls a pie out of the fridge and puts it on the counter. Iliana grabs a knife.

RICHARD

Oh, I forgot the candles. Let me get them.

Richard leaves the room.

OLIVIA

Are Richard and Jaime?

ILIANA

We better find the matches.

Olivia holds up a matches.

OLIVIA

But I mean, he's not just Jaime's roommate.

ILIANA

We don't talk about that.

Richard walks in with the candles and puts two on the cake.

RICHARD

He's so sensitive about his age.

Richard leaves the room with the cake. Olivia looks up at Iliana, "Really?"

Iliana wags her finger, "No."

Olivia and Iliana walk back towards the dining room.

CUT TO:

6 EXT. JAIME'S HOUSE - DAY

6

Manny leads Olivia out of the house.

MANNY

God, I'm so sorry to have put you through that.

OLIVIA

That? Manny, they all love you in there.

MANNY

Fine, take their side.

Olivia grabs Manny by the shoulder and turns him towards her.

OLIVIA

They love you Manny. You are so
lucky. Quit being a drama queen.
And Richard's not you're dad's
roommate.

Olivia walks off. She's had enough of this man child. Manny
takes this all in, he turns back to see the house. Through
the kitchen window, Richard and Jaime look at Manny and wave.
He waves back, and smiles.

They really admire him...

Manny rushes to catch up with Olivia.

MANNY

Wait, what do you mean they're not
roommates?

CUT TO BLACK:

MANNY IN REAL LIFE
EPISODE 7
"MANNY LANDS A MOVIE GIG"

Written by

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Manny sits alone in a break-room reading the New York Times - on the table in front of him is a paper sack, plastic zip-lock bag, sandwich, and juice box.

His phone dings. He looks down to see, "New Voicemail."

MANNY

Huh.

He picks up the phone and listens to the Voicemail.

TINA (V.O.)

Hello Manny. It's Tina...your ex-wife. How are you? I'm going to be in Los Angeles in two week's shooting a few scenes in Sam Mendes' new picture. It's a fun little character. A weeks work at the Paramount lot. We should get lunch. Call me. I'd love to hear from you.

Manny puts the phone down. Into frame walks Dean Ballinger with a stack of files.

DEAN BALLINGER

When you finish lunch I'm going to need 200 copies of these double-sided and collated in canary yellow, not the lemon yellow, canary. And these file folders need labels. Avery 8366, not 5266 those stick out. 8366.

Manny forces a smile as Dean Ballinger walks away.

TITLE: Manny Lands a Movie Gig

Manny laboriously hunt and pecks onto a computer keyboard. Across the table from Manny, Olivia types at 100 WPM into her computer.

MANNY

(at his typing)

I'm really getting the hang of this.

Olivia smiles.

MANNY (CONT'D)
 (testing the waters)
 So I'm thinking of going out for
 some movie gigs. Like as a creative
 outlet.

OLIVIA
 Oh. That's wonderful. Where were
 you going to look?

MANNY
 Craigslist.

OLIVIA
 That's how you found this
 apartment.

We cut to a wide of the Apartment.

MANNY
 I know. Great idea, right?

Olivia looks around the sparse apartment.

CUT TO:

3 EXT. MOVIE SET - STREET - DAY

3

Manny walks down the street - carrying clothes on a hanger -
 looking at addresses on buildings while simultaneously
 talking on the phone.

MANNY
 I'd love to see you Tina. Yeah, no,
 we'll, that's funny because I'm
 walking onto the set of my own
 movie too. Yeah, no why don't you
 come by here and have lunch with
 us. Oh, I'm sure the crew can
 accommodate you. I am the star. The
 director, oh, he's an unknown, a
 real up and comer. It's 1681
 Whitworth. LA.

Manny arrives in front of a house and we see TIM, 21 -
 gangly, baseball cap, large Sony headphones and stubbly
 beard. He holds a video camera and boom pole.

MANNY (CONT'D)
 (into the phone)
 So stop by. I gotta to go.

TIM

We should really hurry because...

Tim looks around nervously.

MANNY

So Tim, I'd been meaning to tell you that well, right now. I kind of don't have representation and so I'll need to review all the contracts myself.

TIM

I have some new pages, could you move right...

Tim hands Manny the script.

MANNY

My manager and I agreed to everything with just a handshake. That's how I work.

Manny shakes Tim's hand.

TIM

Sure. Lets.

MANNY

So I brought some wardrobe options as you mentioned. I can get into them. I don't need to have a big trailer. Maybe if one of your assistants could make sure I have juice, some fruit, I like to stay healthy when I'm shooting. Maybe if they could bring me some tobacco for my pipe.

Tim stares at Manny without saying a word.

MANNY (CONT'D)

Is something wrong?

TIM

No, but could you stand over there?

MANNY

Where. Here?

TIM

Sure. Action.

MANNY

Wait. Should I get into wardrobe?

TIM

OK. But hurry.

MANNY

Where should I change. Is there a trailer? Where's the crew by the way?

Tim points at a green Honda civic.

MANNY (CONT'D)

In there? I don't understand.

4

EXT. MOVIE SET - STREET - DAY

4

Manny is dressed in a black suit, black tie. Tim is filming a close-up of Manny pensively looking off into the distance.

MANNY

We were Garcia and Garcia.

TIM

And cut.

Tim pulls the camera from his face.

TIM (CONT'D)

(suddenly nervous)

OK. We better get...

MANNY

--I feel that if you give me just one more shot I can give you something special. I mean, we're going to have to submit this to the academy. I'm doing some great work here. I'll start from...Tim, where, what, where are you going?

Manny sees Tim running away.

MANNY (CONT'D)

We don't have to. I'm OK with that take.

(to himself)

Maybe I came on too strong.

Manny turns and sees a SECURITY GUARD waving a baton running towards him.

MANNY (CONT'D)

What the...

Manny runs in the direction of Tim.

SECURITY GUARD

I thought I told you never to come back!

4A EXT. MOVIE SET - TOWN CAR - DAY

4A

Manny stops next to a car panting and bends down to catch his breath. A Towncar pulls up and the window rolls down.

TINA

Manny?

MANNY

(jubilant through his panting)

Tina.

TINA

What are you doing out here?

MANNY

I'm well. You see. It's sort of a French, Italian Neorealist, New Wave, Cinema Veriti style of film.

The front window rolls down, and there is MAVIS.

MANNY (CONT'D)

Mavis. I didn't know you were in town.

MAVIS

Why don't you return my calls, Manny?

MANNY

I'm in California now.

TINA

Manny, we want to help you. Mavis says you haven't been returning her calls. She thinks she can get you some work. Some real work.

Tim approaches Manny and the Town Car meekly.

MANNY

This is my director, Tim.

He shakes Tina and Mavis's hand.

MANNY (CONT'D)

Mavis was my representation in New York. Tina was my wife.

Awkward silent moment between all.

TIM

(looking towards the set)
I think he's gone. We can go back and get the last shot.

MANNY

Ladies, my director is requesting that we work through lunch. Let's reschedule.

Manny walks away.

MAVIS

He's making a Youtube video.

Tina shakes her head.

5

INT. MOVIE SET - TOWN CAR - DAY

5

Mavis and Tina watch as Manny walks back to the set to shoot with Tim. As Manny arrives, the Security Guard leaps from behind a car and tackles Manny.

SECURITY GUARD

Got you.

He cuffs Manny.

MAVIS

My god, who negotiated his contract. I'd never let him do his own stunts.

Tina looks concerned.

TINA

Driver. Let's go.

The Towncar pulls away.

6 EXT. MOVIE SET - DAY

6

Manny, cuffed, looks up towards the Town Car as it disappears around a corner.

FADE TO BLACK.

MANNY IN REAL LIFE
EPISODE 8
DRAFT 2
MANNY'S VISITOR

Written by

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Manny sits at the table reading Time Out New York. Olivia walks in carrying a cappuccino she puts on the table. Olivia packs her book bag.

OLIVIA

So when do we get to see the movie you shot?

Manny looks up, nervous.

MANNY

It's in post, could be months.

OLIVIA

(looking at her watch)

I have to get to my seminar. What do you have planned today?

MANNY

(big smile)

I'm going to do nothing.

OLIVIA

I'm so jealous.

There is a loud knock at the door. Manny walks towards the door.

OLIVIA (CONT'D)

Who could that be?

MANNY

The KGB has finally tracked you down.

Manny walks to the door and looks through the peep hole. He thinks to himself for a moment.

MANNY (CONT'D)

(whispering to Olivia)

Jehovah's witnesses.

As Manny walks back towards the table he closes the blinds and dims the lights, which makes Olivia suspicious.

OLIVIA

(whispering)

Good idea. Wouldn't want them to see the den of sin we have going here.

More loud knocking.

VOICE (O.C.)
Manny! You there?

OLIVIA
They know you.

MANNY
You talk to them once and they act like they're family.

OLIVIA
Maybe I'll tell them we're not interested.

Olivia walks towards the door and Manny stops her.

MANNY
(whispering)
Let's just ignore them.

The knocking gets louder. Manny and Olivia share a nervous glance.

ESTHER (O.C.)
Manny, it's your mother.

A shocked Olivia rushes to the door. Manny sighs as he gets up.

Title: Manny's Visitor

2

INT. MANNY'S APARTMENT - LIVING ROOM - DAY

2

ESTHER DOMINGUEZ, 50s, black dress, silver hair, turquoise and silver jewelry fashionista. Expensive purse, dress, bags, jacket. Hair pulled back. She glares at Manny as she walks in.

Esther roles in her Coach suit case, Manny is suddenly, all smiles.

ESTHER
You know it's 60 degrees out there, it's not like Santa Fe here.

MANNY
Mom, oh my God, we thought it was Jehovah's Witnesses.

Manny hugs Esther who is still miffed and not so big on the hug.

ESTHER

And what if it was? You can learn a lot from other religions.

MANNY

Yes, mom.

ESTHER

I learn from all religions. Buddhists, Christians, Muslims, The Chicken Soup for the Soul Series.

MANNY

That last one doesn't count.

OLIVIA

Manny didn't tell me you were coming. Here, let me take your stuff.

MANNY

I didn't know.

Olivia takes Esther's bag and jacket to Manny's bedroom.

ESTHER

Maybe if Mr. Big Shot Broadway over here would return my calls.

ESTHER (CONT'D)

Mr. Big Shot.

Esther peruses the apartment and grimaces.

ESTHER (CONT'D)

Please.

ESTHER (CONT'D)

So this is what you're calling a real life?

MANNY

I got tired of the New York stage.

ESTHER

Or did they get tired of you. A stage hand Manny? How old was she? Was she worth ruining your marriage for?

MANNY

Mom, not now.

ESTHER

I loved Tina. Breaks a mom's heart
what you did. You going to do that
to this one?

Esther motions towards, Olivia.

MANNY

Keep it down.

ESTHER

I'm here to help you, Manny.

Olivia returns to the room.

ESTHER (CONT'D)

(to Olivia)

You know why Manny is here in
Norwalk?

OLIVIA

To get away from Broadway and start
a new chapter in life.

Olivia hugs Manny because this real life, includes Olivia.

ESTHER

(to Olivia)

He was cheating on his wife with a
young girl.

OLIVIA

Oh, he, told me about that.

MANNY

Mom, usually you wait until after
breakfast to ruin my life. And she
was 25.

ESTHER

(Olivia)

Manny never had the same problem
his dad had. He had the opposite
problem.

MANNY

I'm right here Mom. Don't talk like
I'm not here.

ESTHER

(to Olivia)

He's always been so sensitive.

MANNY

Mom.

ESTHER

(to Olivia)

It's what made him so talented, but he was always so self-absorbed in the moment. Ever since he was a little kid, he could shut out an audience of hundreds of people.

Manny looks at his Mom, totally offended. Olivia looks at the two. She sees the parallel.

MANNY

How is this helping me?

ESTHER

(to Manny)

I'm getting to that.

Esther turns to Olivia.

ESTHER (CONT'D)

You ever read "The Secret"?

Esther pulls a book from her purse and hands it to Manny.

Manny rolls his eyes.

MANNY

Mom. Olivia is a PhD candidate. She doesn't have the time or inclination to read super market self-help trash.

OLIVIA

I read it. I liked it. I think that's how I met Manny.

MANNY

What?

OLIVIA

Manny is exactly the kind of man I wanted, I imagined him, and he's what I got.

ESTHER

I love this girl.

OLIVIA

You should read it, Manny. It's not that bad.

ESTHER

Manny's been running from something
and I don't know what it is. But
I'm here to help him stop.

MANNY

Help me stop? My life is great.

With bed head, Mark walks past them without saying hay and
walks into the kitchen.

OLIVIA

Oh my god. I have to go.

3

EXT. MANNY'S APARTMENT - OLIVIA'S CAR - DAY

3

Manny helps Olivia put her bags in her car and she gets into
the driver seat and rolls down the window. Manny is still
dressed in his bathrobe and slippers.

MANNY

Take me with you.

OLIVIA

Manny.

MANNY

You don't understand, that woman is
crazy. And mean.

OLIVIA

Like your dad's roommate, Richard
is mean.

MANNY

She's mean to me. Nothing's ever
good enough. Did you see how she
looked at my apartment?

Olivia tenses up. Like she gets it.

OLIVIA

Go back up there. Talk to your mom.
I have a good feeling about this.

Olivia drives off. Manny looks up towards his apartment. He
paces...

And then - still dressed in his bathrobe and slippers - Manny
walks away from his apartment.

4 EXT. PAUL'S APARTMENT - DAY 4

Manny approaches the door and knocks. No one answers. He looks under the floor mat, behind a plant, and then finds a key above the door and lets himself in.

5 INT. PAUL'S APARTMENT - DAY 5

Manny walks in and looks around.

MANNY
Paul, you here?

Manny opens up the LA Times and lights his pipe.

DISSOLVE TO:

The pipe is out. Knocking wakes up Manny. He looks to the door.

MANNY (CONT'D)
Jehovah's Witness?

Manny walks to the door and looks through the peep hole.

MANNY (CONT'D)
Damn it.

He turns off the lights, closes the blinds, packs his pipe in his pocket, and rushes towards the back door.

He opens the door to see Paul and Esther standing there.

ESTHER
What are you running from Manny?

CUT TO BLACK:

MANNY IN REAL LIFE
EPISODE 9
MANNY'S SURPRISE

Written by

Salvador Paniagua

Based on the life of Manny Dominguez

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1 INT. MANNY'S APARTMENT - MORNING 1

Manny, in a bathrobe, sleep still in his eyes and hair, approaches the kitchen and stops in the hall at the sound of whispering.

OLIVIA (O.C.)
(into the phone)
He's still asleep. Yeah.

Manny listens from the hallway.

OLIVIA (O.C.) (CONT'D)
(into the phone)
OK, great. I'll see you here on Saturday at four. No, we can't tell him. Yeah, I know it's his birthday, but it can't wait. I'll have Paul take him to lunch and be back here by four.
(hears something)
Oh, I think. I'll call you later. I hear him.

Manny smiles to himself and hurries back to the bedroom.

2 OMITTED 2

3 INT. ST. JOSEPH'S ACADEMY - RECEPTION - DAY 3

Manny sorts through the mail. Dean Ballinger walks in.

DEAN BALLINGER
So what are you doing for your birthday next week?

MANNY
Nothing.

DEAN BALLINGER
Come on, the Manny Dominguez can't be doing nothing.

MANNY
Well, my family is planning a little 'surprise' for me. But I'm not supposed to know.

DEAN BALLINGER
I want to come.

MANNY

How?

DEAN BALLINGER

When is it?

MANNY

Saturday at four.

DEAN BALLINGER

Perfect, I can be in the neighborhood and say I have your gift. No way I'm going to miss my star employees birthday party.

MANNY

OK. Great.

4

EXT. MANNY'S APARTMENT - DAY

4

Paul and Manny walk towards the door - Manny holds a Cheesecake Factory doggie bag.

PAUL

There's nothing wrong with Olivia and Mom talking. That's what women do.

MANNY

But they're getting too close.

PAUL

Mom likes, Olivia. That's a good thing.

MANNY

That's what I don't like.

Paul's walkie goes off and Paul listens.

PAUL

Ah crap. I got to take this. I'll be right back.

MANNY

But?

Paul rushes off.

5 INT. MANNY'S APARTMENT - LIVING ROOM - DAY

5

Couches, chairs, and stools have been arranged in a circle. Mark, Ruth, Iliana, Esther, and Olivia sit in the circle. A bespectacled THERAPIST stands at the front of the group.

THERAPIST

Since we're creating a space of openness, I want you to know this is my first time running an intervention of this type. I'm not a licensed therapist yet, but, I have 500 hours. Interventions are sometimes hard for people so be prepared for any kind of reaction - anger, fear, denial.

ILIANA

What if he just walks out of the room?

THERAPIST

He won't. Sounds like he's ready to make a change. Everyone just has to be supportive.

The door opens and Manny walks in.

MANNY

Ah, is that what I. Oh, you guys, you got me. I'm surprised. I didn't even expect this. I mean, who's idea...

The doorbell rings. Manny opens the door and it's Dean Ballinger.

MANNY (CONT'D)

Come on in, take a seat with everybody.

As the dean settles, everyone stares at each other.

MANNY (CONT'D)

I hope the cake has all 30 candles. I'm kidding, I know it's more. 31.

OLIVIA

Manny, what do you think this is?

MANNY

A surprise.

ILIANA
Someone lock the door, I told you.

Olivia glares at Iliana.

OLIVIA
This is an intervention.

Dean Ballinger coughs and then stands up.

DEAN BALLINGER
I think I should leave.

The Therapist stands.

THERAPIST
Everyone, please sit. Manny, we're
here for you.

The Therapist looks over to Esther. Upon this cue, Esther
stands and reads from a card.

ESTHER
(reading from a card)
Manny, we think you should get help
as you are much more than you are
demonstrating.

THERAPIST
(to Ruth)
The other one.

ESTHER
Manny, we all love you very much
and want you to be happy.

The Therapist looks at Mark, who stands up.

MARK
(reading from a card)
We're all proud of you and believe
you can do this.

OLIVIA
Honey. We know you've not been
returning Mavis's calls. That you
chose to leave Tina. That you
stopped paying for your apartment
in New York even though you had
investments to make the payments.
We think it's time you stop running
and face whatever you've been
running from and get some help.

Manny shakes his head.

MANNY

You know. You're right. You're so right. Phew. Wow. Can't believe I hadn't done this earlier. Phew feels good. So good. Ah, doesn't it. Let me just go to the bathroom.

Manny disappears into the bathroom.

Olivia and the Therapist look to each other very satisfied. Esther, Mark, and Iliana not so much.

ILIANA

So do we chase after him if he runs? I brought my running shoes, shit.

OLIVIA

Shhh...

6 INT. MANNY'S APARTMENT - BATHROOM - DAY 6

Manny runs the faucet and examines the window. He opens the window and looks outside.

CUT TO:

7 EXT. MANNY'S APARTMENT - DAY 7

We see Manny hanging out the window. He tries to wiggle himself, but he's stuck.

CUT TO:

8 INT. MANNY'S APARTMENT - LIVING ROOM - DAY 8

The others sit quietly in the room.

DEAN BALLINGER

He's the best receptionist I've ever had. They're very hard to find.

THERAPIST

How does this make you feel?

CUT TO:

9 INT. MANNY'S APARTMENT - BATHROOM - DAY 9

We see Manny's butt as he wriggles to set himself free, but he can't. He's stuck. He reaches for the shower curtain and pulls on it. We see it as it starts to come down.

10 INT. MANNY'S APARTMENT - LIVING ROOM - DAY 10

Everyone hears the loud crash and rushes to the bathroom door.

11 EXT. MANNY'S APARTMENT - BATHROOM - DAY 11

--Manny, stuck in the window, looks outside. Paul stands on the corner, talking on the phone.

PAUL
(looking up from the
phone)
Manny.

MANNY
(matter of fact)
Help.

CUT TO BLACK:

MANNY IN REAL LIFE
EPISODE 10
MANNY TURNS THINGS AROUND

Written by

Salvador Paniagua

Based on the life of Manny Dominguez

1 INT. MANNY'S APARTMENT - BATHROOM - DAY 1

Manny admires himself in the mirror as he straitens his hanky and puts on a suit jacket - his full wattage smile at maximum power.

2 INT. MANNY'S APARTMENT - LIVING ROOM - DAY 2

Manny walks into the living room and grabs his script from the table, Olivia, grading papers looks up and notices, Manny. She admires his transformation.

OLIVIA
I'm sorry, but what have you done
with my boyfriend?

Manny turns, enjoys the attention.

MANNY
I had a talking to him, cleaned him
up a bit, put him in a monkey suit.

Manny gets close to her and Olivia fixes his hanky. Manny pulls her in.

OLIVIA
But I'm spoken for.

MANNY
You're with me now, kid.

Manny kisses Olivia.

OLIVIA
I just know they're going to love
you.

Manny smiles, looks at his watch.

MANNY
I better go, I'm going to see Dr.
Velasco before the audition.

Olivia smiles at the mention of Dr. Velasco.

MANNY (CONT'D)
You can say it.

OLIVIA
What?

MANNY
I did it.

Title: Manny Turns things Around

3 INT. DR. VELASCO'S OFFICE - DAY

3

Manny sits opposite DR. VELASCO, 50s silver-haired therapist. The clock behind Manny reads 10:35.

DR. VELASCO

Well Manny, you've made remarkable progress. I feel like we've gone places that can take people a long time to uncover and explore.

MANNY

When Manny Dominguez says he wants to move a mountain, that mountain jumps.

DR. VELASCO

You've opened communication with your ex-wife, things are going well with Olivia.

MANNY

And don't forget my audition this afternoon.

DR. VELASCO

There's that.

MANNY

I can't believe it was this easy.

Manny stands up, pulls out his check and hands it to Dr. Velasco.

DR. VELASCO

What...oh...what's the audition?

MANNY

A Telenovela about a 20-Something kid trying to make it in Hollywood. I play the *Devil Wears Prada*-type of producer boss. A real monster.

Dr. Velasco initiates and handshake.

DR. VELASCO

Wonderful. Break a leg.

Manny leaves the office.

4 INT. THEATER HALLWAY - DAY

4

Manny sits calmly reading his sides. A CASTING INTERN pokes her head out of the theater.

CASTING INTERN
Mr. Dominguez?

Manny looks up.

MANNY
Yes.

CASTING INTERN
I'm so sorry we've kept you waiting for so long.

MANNY
It's not your fault.

CASTING INTERN
I saw you in "The Stone's Throw" my semester in New York. You were dazzling.

MANNY
Thank you.

She leads Manny into the theater.

5 INT. THEATER STAGE - DAY

5

Manny walks on stage, the lights give him a superhero-like glow. This is his domain!

The Casting Intern walks to the PRODUCER - 20s uptight professional woman - who sits in the audience next to the DIRECTOR - young, retro glasses, ultri-hip hair and dress - and the WRITER - chubby, wrinkled and un-hip clothes.

Several suits sit in the shadows.

The Producer whispers to the Casting Intern but a microphone picks up what she's saying and we can hear it, even if it's in Spanish.

PRODUCER
(subtitles)
What the hell is this shit? Look at him. He can't play the part. Why's the network wasting my time. We're already two weeks behind.

MANNY

(in perfect Spanish)

Si quieren hablar en privado, mejor apáguenle el micrófono al baboso que tienen al lado.

The PRODUCER jerks her attention towards Manny.

The DIRECTOR fumbles with a microphone in front of him, and shrugs his shoulders at the Producer's glare.

MANNY (CONT'D)

Yo no necesito andar con secretitos. Si tengo algo que decir, se los digo a la cara.

PRODUCER

Oh, Mr. Dominguez. With all due respect

MANNY

Yo no necesito andar con secretitos. Si tengo algo que decir, se los digo a la cara.

PRODUCER

I'm sorry you had to hear that. I don't organize these castings.

MANNY

Si respetaran a los actores, no los tendrían esperando más de una hora mientras se ponen a chismear como gente corriente. Y por si fuera poco, siguen con sus idioteces aún estando en la presencia de un talento como el mío, modestia aparte.

Manny turns to the Director.

MANNY (CONT'D)

¿Y tú qué? ¿Qué? ¿No hablas español? What's your role in this mess?

DIRECTOR

I'm the director?

MANNY

Is that a question? I shouldn't have to ask. You think directing is telling people what to do? It isn't.

(MORE)

MANNY (CONT'D)

You see, I'm going to tell you what do right now, and that, doesn't make me a director. I want you to get me a cup of the darkest coffee you can find. Two creams and one sugar. No Sweet'N Low. No Splenda. I want pure cane sugar harvested by beautiful island people.

The Director nods.

Manny turns to the Writer who tries to avoid eye contact.

MANNY (CONT'D)

That means you must be the writer of this masterpiece.

Manny holds up the script and lets it fall to the ground.

MANNY (CONT'D)

(to the Director)

Glad to see my coffee is on its way.

The Director hops up and runs out of the room.

MANNY (CONT'D)

(to the Writer)

Have you read these words you've written out loud? Have you heard what they sound like? Having Final Draft doesn't make you a writer anymore than my wearing basketball shoes, makes me Michael Jordan.

(Manny sits on the edge of the stage picking up the script)

Where do I begin?

The Director walks in with Manny's coffee.

6

INT. MANNY'S APARTMENT - DAY

6

Manny walks in with a spring in his step. The answering machine light flashes. He sits down on his couch, lights his pipe and hits play.

MAVIS (O.C.)

Manny! You did it. You knocked their socks off. The executives thought your take on the producer was brilliant. Unconventional. Risky. But brilliant.

(MORE)

Episode 10 - Manny Turns Things Around

MAVIS (O.C.) (CONT'D)
 They're going to make an offer
 tonight. I'll keep you posted.

Manny pours himself a Scotch, swirls it, enjoys the aroma.

MANNY
 Subtle perfection.

He sips.

He admires his apartment in which the décor has taken on some
 of Manny's personality to make it more his own.

He looks at his watch. He sits. Sits for a long time basking
 in the glow, swirling his Scotch, smoking his pipe.

Then slowly, his smiles fades. He paces. Then sits.

He looks at his phone and picks it up.

He scans the names and sees, "Christie."

He dials.

MANNY (CONT'D)
 (into the phone)
 Christie? Yeah. It's Manny. How are
 you? I saw that your show is back
 in town? Guess what, I just booked
 a role in a Telenovela. Let's get
 a drink and celebrate. Right now.
 OK. I'll see you.

He hangs up the phone. Stares out into space.

He walks out of his apartment. We hear the door close. We
 hold on the empty space. Hold. Hold. Hold. Empty space.

We hear the door open:

OLIVIA (O.S.)
 Manny?

FADE TO BLACK.