

# casters

EPISODE 101

"Bring It Up"

by

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SHOOTING DRAFT

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TEASER

From the BLACK we HEAR--

CAL (O.S.)  
When we started a year ago, nobody  
was listening.

**TITLE:**

**Cal**

CAL (O.S.) (CONT'D)  
Now, depending on who the guest is  
that week, we can range anywhere  
from up to 2000 to 3000 listeners a  
show.

FADE IN:

**INT. CAL'S HOUSE - LIVING ROOM - NIGHT**

CAL (30s) -- creative and always thinking, he's the head of  
the podcast we're gonna learn about. Next to him is DONNA,  
his girlfriend, sipping a glass of wine, listening intently.

CAL  
And the beauty of it is, we don't  
have to be a particular kind of  
show. We're not locked in to being  
just one thing.

DONNA  
But you are kinda one thing.

CAL  
Well, yes. But...but we're not.

DONNA  
Okay.

CAL  
Okay.

DONNA  
And how do you keep track of who's  
listening?

CAL  
There's software that does all that  
for us. And we can also track the  
locations of where our listeners  
are.

DONNA  
Where's the weirdest place you've  
had a listener come from?

CAL  
Weirdest place?

DONNA  
Farthest.

CAL  
Farthest place, um we, oh--we've  
had a few hits from Australia.

DONNA  
Wow!

CAL  
Yeah. That was pretty cool.

RONNIE (O.S.)  
Can I cash you guys out?

**TITLE:**

CUT TO:

**Ronnie**

CUT TO:

**INT. BAR - NIGHT**

RONNIE the bartender, 30s, funky -- brash enough to hold her  
own in a room full of witty men. She's talking to TWO GUYS.

GUY 1  
What's that?

RONNIE  
Can I cash you guys out? You done?

GUY 2  
It depends.

RONNIE  
On what?

GUY 2  
On what you think the three of us  
should do after this place?

RONNIE  
 Considering the amount of drinks  
 you've ingested, I'd say a trip  
 back to your hotel is in order.

The guys look at each other -- could they really be this  
 lucky?

RONNIE (CONT'D)  
 So you can sleep it off.

Nope.

CUT TO:

**TITLE:**

**Owen**

CUT TO:

**INT. OWEN'S APARTMENT - NIGHT**

OWEN sits on the couch, watching TV on his laptop. Bowl of  
 overflowing cereal strategically placed on his lap.

To his left, a magazine rests on the arm of the chair. He  
 eats, he watches TV, he looks at the magazine, flips a page.

He shovels more cereal into his gullet...

RONNIE (V.O.)  
 Cash you guys out?

CUT TO:

CUT TO:

**INT. CAL'S HOUSE - LIVING ROOM - NIGHT**

Donna pours more wine for the two of them.

DONNA  
 How do you get new listeners?

CAL  
 Word of mouth mostly. We hit up  
 message boards, ads on Facebook,  
 link ourselves to podcasts we  
 listen to.

DONNA  
 And you have a new show every week?

CAL

Try to. Missed one week but that was cause Ronnie had the flu. But otherwise, there's a new show every week.

DONNA

Wow. Consistent.

CAL

Persistent.

CUT TO:

**INT. OWEN'S APARTMENT - NIGHT**

The bowl is devoid of cereal -- just milk and cereal bits. Owen looks over at the cereal box, resting close by.

He picks it up, gives it a shake. Empty.

He looks panicked -- as panicked as Owen can look. He sets the bowl down and exits the room, muttering to himself.

CUT TO:

**INT. BAR - NIGHT**

Ronnie's still dealing with the guys.

GUY 1

What makes you think we're from out of town?

RONNIE

You don't act like New Yorkers.

GUY 1

And what do New Yorkers act like?

RONNIE

Look, we can do the shuffle all night but the fact of the matter is that I'm not gonna party with you guys. I'm about done with my shift and I need to get home.

GUY 1

Got a hot date?

RONNIE

No, although I do have a boyfriend. Whom I love very much. But he's playing a gig tonight.

GUY 1  
So stick around with us.

RONNIE  
Sorry, no thanks.

CUT TO:

**INT. OWEN'S APARTMENT - NIGHT**

Owen walks back into the room with a fresh box of cereal.

He opens the box, then the packaging inside and inhales.  
He's in heaven.

He pours the cereal into the remainder of milk and leans  
back, content.

This is a perfect night.

CUT TO:

**INT. CAL'S HOUSE - LIVING ROOM - NIGHT**

DONNA  
Okay, but how do you make any money  
from it?

CAL  
Ah, there's the tricky part. We  
haven't quite figured that out yet.

DONNA  
You haven't figured it out.

CAL  
No. But that's not why we do it--  
well, let me say, it's not why I do  
it.

DONNA  
Why do you do it?

He thinks about this, and despite the fact that he knows the  
answer, he takes his time.

CAL  
I just want to be heard.

CUT TO:

**INT. BAR - NIGHT**

GUY 2  
So why the rush home?

RONNIE  
I've got a thing I'm doing  
tomorrow.

GUY 2  
A thing?

RONNIE  
Yeah.

GUY 2  
Sounds ominous. Whaddya robbing a  
bank?

RONNIE  
No. I do more than just serve  
drinks to out-of-towners.

GUY 1  
Really? So what do you do?

RONNIE  
I'm a podcaster.

CUT TO CREDITS:

ACT ONE**INT. CAL'S KITCHEN - MORNING**

Cal stumbles in to the kitchen, rubbing his eyes. Donna is already in there, drinking coffee and yawning.

DONNA  
Mornin'.

CAL  
How'd you sleep?

DONNA  
Not as good as you.

CAL  
Was I snoring?

Donna hands Cal an empty mug.

DONNA  
I would use the term Maori war cry  
or air collision siren before I  
used 'snoring'.

CAL  
Yikes.

DONNA  
It's fine. It's cute.

She gives him a tea bag and pours hot water in to his mug.

CAL  
So what's your schedule?

DONNA  
Work, then rehearsal, then I'll  
come here?

CAL  
Cool. If it gets too late though  
and you can't make it back don't  
stress.

DONNA  
We'll see how it plays out. You  
working today?

CAL  
 No, today's our show meeting. But I've got a temp gig lined up tomorrow and then Thursday so that should keep me out of trouble.

DONNA  
 You get in to trouble?

CAL  
 Sometimes.

She kisses him again.

DONNA  
 I gotta go.

CAL  
 I'll talk to you later.

CUT TO:

**BLACK**

**TITLE:**

**Pre-Show Meeting. Monday. 10:00 a.m.**

OWEN (V.O.)  
 It's not the compatibility thing that's an issue, it's the paying for it thing that is.

**INT. CAL'S HOUSE - HOME STUDIO - MORNING**

Owen and Cal are sitting at a table, in discussion.

CAL  
 I've got a check coming in from one of my temp gigs so we can put some of that towards the new mics.

Ronnie enters the room with a drink holder full of cups.

RONNIE  
 Coffee!

OWEN  
 So you pay for the microphones but then how do you pay for rent?

CAL  
 Eh, I'll figure it out.

RONNIE  
(re: coffee)  
Thanks, Ronnie! We're so happy you  
thought of us, Ronnie!

CAL  
Thanks, Ronnie.

OWEN  
Yeah, the second thing you said.

RONNIE  
Hopeless.

She sets the coffee down and takes a seat.

OWEN  
You know those knuckleheads over in  
Brooklyn?

CAL  
The Corndogs?

RONNIE  
Wait, who's that?

CAL  
They're the guys--the two Brians.

RONNIE  
Oh, right. Those guys. The one  
Brian always hits on me whenever we  
see them.

OWEN  
Which one? The one with a 'y' in  
his name or the other one?

RONNIE  
I don't know. I can't ever tell  
'em apart.

OWEN  
They're not twins.

RONNIE  
What are they doing?

OWEN  
They've been trying to get some of  
our past guests on their show.  
Relentlessly trying.

CAL  
Can't they get their own guests?

OWEN  
Apparently not.

RONNIE  
So who's our guest this week?

CAL  
Joe Jung, guy I ran in to playing at Waltz Astoria. Really good sound. He's also an actor with a theater company, Project Theatre. He's got some big things, some really big things in the pipeline so he's gonna have a lot to plug. More importantly, he'd heard of the show.

RONNIE  
That's awesome.

CAL  
Yeah, so we're making the rounds.

RONNIE  
Speaking of, I had an idea about promotion. Postcards. I leave 'em at the bar.

CAL  
Ehhhh.

RONNIE  
No?

CAL  
Not that I wanna control who listens to the show.

RONNIE  
You just wanna control who listens to the show.

CAL  
Yeah.

RONNIE  
Just an idea.

CAL  
Yeah.

OWEN

Not a bad one, though. We could put it in places like this Waltz Astoria where you met Joe.

CAL

Eh.

OWEN

How do you expect people to find the podcast? Hearing ear dog? Burning bush?

CAL

If we keep getting the word out--

OWEN

We've hit every single message board the three of us go to! We need to do something new!

CAL

It'll happen.

Owen shrugs -- he's heard this argument before.

CAL

Let's figure out what we wanna talk about this week.

CUT TO:

**INT. TAXI - DAY**

Owen and Ronnie sit in the back. Not talking.

He looks at her, she's focused at the world outside of the window.

OWEN

So what is that about?

RONNIE

What are you talking about?

OWEN

The postcard thing is a great idea. Going places we haven't gone before to branch out is a great idea.

RONNIE

Yeah.

OWEN

But he--

RONNIE

He doesn't wanna do it.

OWEN

No. What do you think that's about?

RONNIE

I don't know. I mean...maybe he...maybe he's afraid?

OWEN

Afraid of possibly succeeding?

RONNIE

Yes.

OWEN

I don't get that.

RONNIE

I don't get how you can eat--how many boxes is it?

OWEN

Two. Two and a half.

RONNIE

How you can eat that many boxes of cereal a day.

OWEN

Fair enough.

(beat)

I once had this bowl of cereal, it was Cap'n Crunch. Peanut butter kind. I didn't eat it right away. Let it sit for about four, five minutes, the cereal gets softer that way, doesn't cut the roof of your mouth. That was the best damn bowl of cereal I'd ever had. I'm trying to recapture that feeling. The best damn bowl of cereal.

Beat.

RONNIE

Well. Everybody's got their thing, ya know?

OWEN

Yeah.

(beat)

What's your thing?

RONNIE

Hm?

OWEN

What's your thing?

RONNIE

Me? I'm perfect.

OWEN

Oh.

(beat)

So that's your thing. Perfection.

RONNIE

Sure.

She looks out the window, perks up--

RONNIE

(to cab driver)

You can pull over here, thanks.

The cab pulls over and she goes to get out. She stops and looks at Owen for a second.

RONNIE

You don't really think that I think I'm perfect, do you?

OWEN

No.

RONNIE

That's good.

She goes to leave.

OWEN

But you probably felt perfect once.

Ronnie stops, looks back at him.

OWEN

Felt good and you're trying to recapture it. That's your best damn bowl of cereal.

She thinks about what he's said and then turns to leave.

DISSOLVE TO:

**INT. CAL'S HOUSE - LIVING ROOM - NIGHT**

Cal is on the couch looking at his laptop. The phone RINGS.

CAL

Hello?

DONNA

Hey.

CAL

Hey.

DONNA

I'm gonna go out with Mary and her friends tonight, that okay?

CAL

Yeah.

DONNA

Figured you were gonna be neck deep in show stuff so I thought--

CAL

Yeah, no, it's all good. I'm trying to figure out this new ad idea that Ronnie floated by us today.

DONNA

Sounds good. You should do it.

CAL

We'll see. Hey, how was rehearsal?

DONNA

Ugh! It was good but a bit tedious.

CAL

Tech usually is.

DONNA

Yeah. So we're gonna go out, Mary and her friends. I'll see you tomorrow?

CAL

Sure. You have fun.

DONNA  
You too. Talk to you tomorrow.

CAL  
'Kay. Good night.

He hangs up and he sits there for moment.

He looks at a folder to his right -- opened to all sorts of  
podcast information.

But closes the folder, and returns to his computer, opening a  
web browser...

FADE OUT:

END OF ACT ONE

ACT TWO**BLACK****TITLE:****Show Day. Wednesday. 2:30 pm.**

CUT TO:

**INT. CAL'S HOUSE - HOME STUDIO - DAY**

Owen is prepping the studio for the show -- hooking up cables, setting up the microphones. Cal stumbles in, yawns.

OWEN

Hey.

CAL

Hey.

OWEN

Up late?

CAL

Huh?

OWEN

Were you up late?

CAL

No, no--eh, well...a little bit.

OWEN

That makes no sense.

CAL

Yeah, I couldn't sleep.

OWEN

Where's Donna?

CAL

Spent the night at her place.

OWEN

So you had a late night alone?

CAL

Uh-huh.

(yawns)

Gonna make some tea. You want?

Cal walks out.

OWEN

No. Got any cereal?

CAL (O.S.)

No.

CUT TO:

**INT. RONNIE'S APARTMENT - BEDROOM - DAY**

Ronnie is running around, getting ready. Her boyfriend TOMMY comes out of the other room.

TOMMY

So we get to the door and the guy says, 'You're not on the bill tonight so you can't play.' He tells us we're not gonna have a show!

RONNIE

What'd you do?

TOMMY

Told him that we had forty-five people coming and if he wanted to deal with them being pissed we weren't playing, so be it.

RONNIE

And?

TOMMY

When the first twelve showed up and I told them that he wasn't gonna let us play, he got the message.

RONNIE

Nice.

TOMMY

It probably helped they were the bass player's buddies from the gym.

RONNIE

But...you were on the bill originally, yes?

TOMMY

I really don't keep up with those sorts of things

He passes by her, off in to the bedroom.

RONNIE

Listen, I don't know how to say this so I'm just gonna, ya know...here it is: I know you wanted to head upstate next week for a little R & R but I just can't do it.

He comes back in to the room.

TOMMY

Why not?

RONNIE

We're gonna be changing our recording days to Fridays and after next week's podcast I'm gonna have to cover Colleen's shift at the bar.

TOMMY

So you're switching to Fridays.

RONNIE

(she feels bad)  
Yeah. I am.

Beat.

TOMMY

(disappointed)  
Why can't...alright...it's fine.

He walks off. She knows it's not fine.

RONNIE

We can maybe do next week?

TOMMY

(from the other room)  
No, cause you'll be recording next Friday and the Friday after that.

RONNIE

We could catch a train after we record. How about that?

No answer.

CUT TO:

**INT. CAL'S HOUSE - LIVING ROOM - DAY**

The DOORBELL RINGS. Cal answers the door. It's JOE JUNG and BRIAN FRANK.

CAL  
Joe!

JOE  
Hey man, hope we're not too early.

CAL  
No, it's good timing.

JOE  
This is Brian.

CAL  
How are ya?

BRIAN  
I'm good, thanks.

JOE  
Brian and I work on a lot of stuff together with Project Theatre. I thought I'd bring him along.

BRIAN  
Always happy to be Joe's show monkey.

JOE  
Well, you help out with a lot of things.

BRIAN  
You're talking about the bodily functions stuff?

JOE  
Not publicly.

CAL  
This sounds like a healthy friendship. Come on in. Ronnie's running a little late, she should be here soon.

BRIAN  
I listened to the last couple of shows, really good stuff.

JOE

Kiss ass.

BRIAN

I'm just telling the guy I like his show.

JOE

So you can be on it.

BRIAN

You invited me to be on it.

Beat.

JOE

This is true.

The door opens and Ronnie walks in -- she looks over at Brian and Joe.

JOE (CONT'D)

Ronnie?

RONNIE

Oh my God, why didn't I put two and two--Cal, I know these guys!

They hug.

RONNIE (CONT'D)

Joe played a set at the bar couple of months ago.

JOE

You still working at Cornerstone?

RONNIE

Four to five nights a week.

BRIAN

She makes a mean rum and coke.

RONNIE

Owning 'Bartending for Dummies'. That helps.

BRIAN

Wow! That peek behind the curtain was a bit of a letdown.

CUT TO:

**INT. HOME STUDIO - DAY**

Owen sits on his side of the desk, staring across. After awhile he looks over at...

Cal, who is looking at the same spot Owen was. He then looks over at...

Ronnie, who glances over at...

Brian, sitting next to an empty seat.

And after awhile of this...

CAL  
Is Joe alright up there?

BRIAN  
Yeah, I'm sure he's fine.

CAL  
Okay.  
(beat)  
He's been up there a really long time.

BRIAN  
I'm sure it's nothing.

Someone comes down the stairs in the hall...

BRIAN  
That's Joe.

Joe enters, sits down and...

JOE (O.S.)  
Sorry about that, guys.

Everyone (but Brian) reacts to Joe -- we don't see Joe just yet.

RONNIE  
Did you shave?

And sure enough, Joe is clean-shaven.

JOE  
Yeah.

Ronnie goes to say something--

JOE  
 (to Cal)  
 And I borrowed one your shirts.

RONNIE  
 Why?

JOE  
 I wanted to look good for the  
 interview.

CAL  
 You do know that this is an audio  
 interview, right?

JOE  
 I know.

BRIAN  
 It's how he rolls.

Beat.

CAL  
 I'm sorry -- why did you borrow one  
 of my shirts?

OWEN  
 I changed my hoodie for the  
 interview.

CAL  
 Wait...why would you change your  
 hoodie for--

OWEN  
 Aaannnd, we're rolling!

Owen hits the spacebar on the laptop and the recording  
 begins.

Cal stares at Owen in disbelief. Owen gives him a look  
 'We're on!'.

CAL  
 Hello and welcome to 'Bring It Up'!  
 The podcast that begs the question:  
 What is the best way to mark  
 someone's words? A pen, a crayon?

RONNIE  
 I'm gonna go with 12 point Arial  
 font.

CAL  
But is that really marking?

RONNIE  
It's more typing, I guess.

CAL  
Yeah, I think it has be something  
that actually makes a mark.

RONNIE  
Like a vampire bite!

CAL  
Okay, you are officially banned  
from anymore of that 'Twilight'  
crap.

JOE  
I know I'm not supposed to speak  
until being introduced but I have  
to interject here--

CAL  
That's Joe Jung, ladies and  
gentlemen, our rude guest who has  
spoken before being introduced.

JOE  
I know, but I think I have the  
definitive answer to this question.

CAL  
Okay.

JOE  
The best way to mark someone's  
words is through memory.

Beat.

CAL  
That's...

RONNIE  
I may cry, it was that was poetic.

CAL  
And that's why Joe's a guest this  
week, because he's not just a  
fabulous musician and excellent  
performer but at his heart...he's a  
poet.

BRIAN

Can I just say that I was waiting  
to be introduced before speaking?  
I was trying to obey the rules.

CAL

And now you've broken the rule.

BRIAN

When you started gushing over Joe,  
I needed to be heard. I have  
feelings too, ya know!?

JOE

Whiner.

RONNIE

I like these guys.

FADE OUT:

LATER

The show's ended and everyone is gathering their things. Joe  
is in the corner of the room on his cell phone.

OWEN

(to Brian)

How would you guys like a copy of  
the show? Mp3? Email a link?

BRIAN

Vinyl?

OWEN

Yeah I think that's a pro-tools  
option.

Joe gets off his cell phone.

JOE

(to Cal)

She said she'd do it.

CAL

That's great.

JOE

I think you'll like her. Great  
singer, cool personality. But,  
and this is the only drawback --  
she can be kinda flaky.

CAL

Hey, you've gotten the first step out of the way, I'll give her a call tomorrow and set up the details.

JOE

Okay.

Ronnie walks in with beers for everyone.

RONNIE

How'd it go?

CAL

We got next week's guest.

RONNIE

Things seem to get done faster when I'm not around. I should leave the room more often.

CAL

This is true.

They open the beers and toast.

CAL (CONT'D)

Joe, Brian, thanks again for really making this a great show. It'll be up by Sunday so tell your friends.

BRIAN

We'll do it tonight at Joe's gig.

CAL

Nice.

JOE

You guys should come to the show.

RONNIE

Oh my god! I can actually make it! I can't believe it. I'm not working tonight and I can make it. I'll see if Tommy's free.

JOE

Awesome. What about you guys?

CAL

I think--

OWEN  
I'm in. What time?

JOE  
I go on around nine.

OWEN  
Sounds good. I was just gonna sit  
around and do nothing.

RONNIE  
Which you do well.

OWEN  
I'm a master.

JOE  
Cal, you gonna come out for the  
gig?

CAL  
Nine o'clock?

JOE  
Yes.

CAL  
I...yeah, I'll be there.

Everyone celebrates, Cal gets lost in thought.

JOE (O.S.)  
How's Tommy's band doing?

RONNIE (O.S.)  
Really great. They've got a  
regular spot at Arlene's Grocery.

DISSOLVE TO:

**INT. CAL'S HOUSE - LIVING ROOM - NIGHT**

The clock reads 11:15. The front door opens and Donna  
enters. She looks around.

DONNA  
Cal?

No answer.

She sets her stuff down and walks in.

DONNA (CONT'D)  
Cal?

Cal comes out of the back room.

CAL  
Hey, you came over.

DONNA  
Yeah, I didn't want to spend the night at my place tonight.

CAL  
I didn't think you were coming over tonight.

She kisses him.

DONNA  
Well, I missed you.

CAL  
I missed you too.

DONNA  
How was the show?

CAL  
So good. Joe and Brian were great guests and Joe had a gig tonight where he promoted the podcast.

DONNA  
That's awesome! Did you go?

CAL  
Nah, I didn't.

DONNA  
Why not? You should be a face for the podcast.

CAL  
I know, I just didn't feel like going out tonight.

DONNA  
Oh. Okay.

She walks into the kitchen. He follows her, his whole demeanor is slightly odd.

CUT TO:

**INT. CAL'S KITCHEN - NIGHT**

She gets a beer from the fridge.

DONNA

I can't believe that my show goes up next week. Feels like its been taking forever to get here.

CAL

It's gonna be great.

She sips her beer. Notices something about him.

DONNA

Are you alright?

CAL

Hm? Yeah. Tired. Long day. You know how I get on show days.

She goes to him, puts her arms around him and pulls him close.

DONNA

I do.

(kisses him)

I'm gonna get a shower and we can go to bed. Okay?

CAL

Sounds good.

She walks off with her beer and leaves Cal alone. He sighs as if his life depended on it. He doesn't move, simply stays put -- frozen with something.

After a moment...

DONNA (O.S.)

Cal?

This snaps him out of it and he looks in her direction.

CAL

Yeah?

DONNA (O.S.)

Come here, please.

And with this, something changes in Cal -- urgency.

**INT. CAL'S HOUSE - HOME OFFICE -NIGHT**

Cal enters.

CAL

What's up?

He looks at Donna, sitting at his computer, which she is staring at.

DONNA  
I came in to check my e-mail and  
I...what is this?

The ground underneath him drops and he goes white.

CAL  
It's just...

DONNA  
What is it, Cal?

CAL  
It's a website.

DONNA  
I know that it's a website, what is  
it doing up on your computer?

CAL  
I go there sometimes.

DONNA  
Uh-huh.  
(clicks on computer)  
According to your history, you go  
there quite a lot. As well as a  
bunch of other sites.

Cal goes quiet.

CAL  
I don't...

DONNA  
Cal, what's going on with this?  
(beat)  
Is this why you didn't go to the  
show tonight?

Cal just stares at her. He can't find the words...as we...

CUT TO:

END OF EPISODE