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INT. ARI'S STUDIO OFFICE - CONTINUOUS

They enter.

START

→

TRAVIS

Wow. What a space.

ARI

Yeah. It's comfy.

TRAVIS

You should see my father's work office.

ARI

Even nicer than this I bet.

TRAVIS

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.

Ari sits, smiles.

ARI

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

TRAVIS

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

ARI

Oh?

Travis shakes his head.

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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.

STOP →

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

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S H I C K A R T H

INT. POLO LOUNGE -

Vince enters. He spots Travis and heads over.

VINCE

Hey. Travis. Thanks for taking the time.

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

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

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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.

(MORE)

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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.

STOP



Off Vince.

TRAVIS

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TRAVIS

INT. BEVERLY HILLS HOTEL - ROOM

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

START →

TRAVIS
Who told you where I was staying?

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

TRAVIS
No--

Ari marches right past him.

ARI
Since you haven't returned my
calls.

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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

Vincent 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.

(MORE)

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.

STOP



Off Ari.

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