

BILL AND THE SILK BOX

A

TITLE: Bill and the Silk Box

LOGLINE: A lonely President meets an intern who adores him, based on the Starr Report with Elvis music. (Bill Clinton's Secret Service nickname was "Elvis.")

GENRE: Comedy, 110 minutes, with Elvis music

SYNOPSIS: 'Bill and the Silk Box' (PG-13) is a comedy about a lonely president and an intern who adores him. It revolves around the secret relationship of President Bill Clinton and Monica, based on the Starr Report. The story begins in July 1995 – shortly before Monica began her White House internship – and ends in January 1998, when her identity was exposed to the public through the mass media. It is during this time period when Internet finally scoops broadcast news.

The film minimizes political issues, thereby maximizing its comedy. The three political issues intertwined in the story are: 1) The Paula Jones lawsuit, 2) The government shutdown in November 1995 to January 1996, and 3) The beginning of internet news. Because Bill Clinton's Secret Service nickname is "Elvis," the movie's music is exclusively by Elvis Presley (aside from Hail to the Chief, the official anthem of the President of the United States). In addition, some attention is given to the 48 gifts that Monica and Bill exchanged, including a silk box.

CONTACT

Executive Producer Daniel "The Wig Man" Vovak

Studio Greenwich Creations, L.L.C.
4938 Hampden Lane #107
Bethesda, MD 20814
DanielVovak@gmail.com
GreenwichCreations.com
202-367-4835

Official Website BillAndTheSilkBox.com

BILL AND THE SILK BOX

B

PRODUCTION AND CASTING NOTES

This non-union film will be in digital format (Red One).

To audition for a part, go to BillAndTheSilkBox.com or GreenwichCreations.com.

On July 24 - 27, 2008, there will be a major casting event at a club in New York City. At that time, the part of Monica will be cast, in addition to some other parts.

Thursday night (7/24) at 7 p.m. will be "Blue Dress Thursday," when 26 Monicas (A-Z) will compete, narrowing the competition to ten.

Friday (7/25) will be "Red Thong Friday," with the competition limited to five by the end of the workday.

Saturday (7/26) will be "White Sundress Saturday." At the end of the evening the winner, who will play Monica, will be announced.

Sunday (7/27) will begin the talk show circuit for principal staff.

CREW (LIKELY)

Ex. Producer, Writer	Daniel "The Wig Man" Vovak
Assoc. Producer	Dave Clark
Director	Tim Gaer
DP	Andy Sparaco
DP (2nd Unit)	Pruitt Allen
Rough Video Editor	Ronald Vovak

CHARACTER, MAIN ACTOR (LIKELY)

Bill Clinton	Eddie Tyson
Bernard (Reporter)	Scott duPont
Linda	Dave Clark
Paula Jones	Paula Jones (herself)
Monica	Open

<u>CHARACTER, MINOR</u>	<u>ACTOR (LIKELY)</u>
Dominic Lombardi (CoS)	Open
Al Gore	Open
Tennyson (Staff)	Open
Etiquette Head (Staff)	Open
Dick (Pollster)	Open
Betty (Secretary)	Open
Secret Head	Open
Secret #1	Open
Secret Randy (Gate)	Open
Lexi (Monica's friend)	Open
Peter (Butler)	Open
Sharpshooter #1	Open
Sharpshooter #2	Open
Latino Maid	Open
Chanel (Sthrn Intern)	Open
Trish (Intern)	Open
Lauren (Intern)	Open
Martha (Monica's Mom)	Open
Garcia Woman	Open
Lucianne (Book Agent)	Open
Coffee Clerk	Open
Jennifer (Secretary)	Open
AR State Trooper	Open
Bill Richardson	Open
Secretary #1	Open
Judge Wright	Open
Counselor #1	Open
Counselor #2	Open
Eddie (Past boyfriend)	Open
Francis (Attorney)	Open
Gladys (80s)	Open
Kenneth Bacon (DOD)	Open
Vernon	Open
James (Staff)	Open or himself
Eleanor Mondale	Open or herself
Socks	Bill's Cat
Buddy	Bill's Dog
Drudge's Cat	Open or himself/herself
Public Address Voice	Open (No visual part)
Facilitator	Open (No visual part)
Matt Drudge	Open (No visual part)
The First Lady	Open (No speaking part)
Kim Dae-Jung	Open (No speaking part)

BILL AND THE SILK BOX

An adapted screenplay by Daniel "The Wig Man" Vovak,
based on the Starr Report

BillAndTheSilkBox.com

Daniel R. Vovak, Executive Producer
Greenwich Creations, L.L.C.
GreenwichCreations.com
4938 Hampden Lane #107
Bethesda, MD 20814
DanielVovak@gmail.com
202-367-4835

MANUSCRIPT 7
May 28, 2008

ACT ONE.

BILL AND THE SILK BOX.

FADE IN.

EXT. LAWN.

During a night in early July 1995, a helicopter descends towards a wide image of the White House as 'Heartbreak Hotel' by ELVIS PRESLEY plays. (Song: 1:20/2:07.)

President BILL CLINTON, 49, looks out the window without anyone else in the SHOT. Worried about the Paula Jones lawsuit, Bill feels frustrated and lonely, even though he is the most powerful man on earth.

SECRET HEAD speaks into a microphone on his lapel. He stands next to SECRET #1.

SECRET HEAD.
Elvis has landed.

WHITE HOUSE BOWLING ALLEY - LATER.

In a single bowling lane, Bill bowls, knocking down nine of ten pins.

PETER, a butler, enters.

PETER.
What would you like to eat,
Mister President?

BILL.
I don't know, Peter. . . . How
about the usual?

PETER.
With the fries, sir?

BILL.
Sure.

PETER.
And in what room, sir?

BILL.
The Jack Ford Room.

Peter nods, grinning.

JACK FORD MUSIC ROOM & VARIOUS - LATER.

Wearing a heavy white robe and slippers, Bill reaches for his saxophone. Peter enters, carrying a hot dog, French fries, and a tall glass of beer on a silver platter. Instinctively, he places it on a cheap wooden table.

PETER.
Will there be anything else,
sir?

BILL.
No, thank you.

PETER.
Then good night, sir.

BILL.
Good night, Peter.

Bill uses a remote control to turn on a stereo which loudly plays 'Jailhouse Rock' by Elvis through stereo speakers throughout the White House. He puts on his sunglasses, then adlibs with his sax to the music. (Song: 2:26/2:26.)

'The warden threw a party in
the county jail.

The prison band was there and
they began to wail.

The band was jumpin and the
joint began to swing.

You should've heard those
knocked out jailbirds sing.'

Peter jams in the Center Hall on the ground floor.

'Let's rock, everybody, let's
rock.

Everybody in the whole cell
block was dancin' to the
Jailhouse Rock.

CUT to Bill playing his sax.

'Spider Murphy played the tenor saxophone, Little Joe was blowin' on the slide trombone.

'The drummer boy from Illinois went crash, boom, bang.

The whole rhythm section was the Purple Gang.'

SOCKS, a cat, wags his tail.

'Let's rock, everybody, let's rock.'

Outside the room, Secret Head, hidden behind a large plant, somberly jams to the music.

'Everybody in the whole cell block was dancin' to the Jailhouse Rock.'

CUT to Bill play his sax.

'Number forty-seven said to number three: "You're the cutest jailbird I ever did see.

I sure would be delighted with your company, come on and do the Jailhouse Rock with me."'

Secret Service #1, previously hidden, jams.

'Let's rock, everybody, let's rock. Everybody in the whole cell block was dancin' to the Jailhouse Rock.'

On the roof, dressed in black, SHARPSHOOTER #1 and #2 jam.

CUT to Bill playing his sax.

'The sad sack was a sittin' on a block of stone way over in the corner weepin' all alone.

The warden said, "Hey, buddy, don't you be no square.

If you can't find a partner use a wooden chair."'

LATINO MAID jams to the music, dancing with a chair.

'Let's rock, everybody, let's rock.'

Everybody in the whole cell block was dancin' to the Jailhouse Rock.'

CUT to Bill playing his sax.

'Shifty Henry said to Bugs, "For Heaven's sake, no one's lookin', now's our chance to make a break."'

'Bugsy turned to Shifty and he said, "Nix nix, I wanna stick around a while and get my kicks."'

In the Northwest Gate, SECRET RANDY jams.

'Let's rock, everybody, let's rock.'

Everybody in the whole cell block was dancin' to the Jailhouse Rock.'

FADE OUT on Bill, who is relaxed and ready for intimacy.

CENTRAL HALLWAY – MOMENTS LATER.

Still wearing his robe, Bill somberly walks down the hallway towards GLADYS, 80s, who sits at a small wooden desk and reads a romance novel. When she sees the President, she stands, leaning on a walker.

BILL.
Good evening, Gladys.

GLADYS.
Good evening, Mister President.
. . . Don't worry, sir. I turned off the speakers in the bedroom so she could get some sleep.

BILL.
Oh yeah, I keep forgettin' to do that. . . . You got a new plant there, huh?

GLADYS.
Yes, sir. It's a mimosa pudica. Watch!

She touches the plant, which moves in an unusual way, resisting her touch.

BILL.
Well, gee wiz, would you look at that! It gives you a little action up here.

She chuckles.

GLADYS.
It does keep me company. It's a lonely job but somebody has to do it.

Bill exits into the bedroom. She immediately grabs her pen and proudly records the time, her official responsibility.

PRESIDENT'S BEDROOM – CONTINUOUS.

Still wearing his robe, Bill enters, and sits upright in his king bed, against the backboard.

THE FIRST LADY lays in the bed, slumbering, and mostly hidden, with a thatch of perfectly combed blond hair showing.

Hearing him, she defiantly turns over, rejecting him with silence. She scoots to her side of the bed as Bill lays on the other, creating an immense gap.

Bill reaches for a Bible that is on his nightstand.

He randomly opens it to Psalm 73:26, which he touches with his index finger in an insert:

My flesh and my heart may fail,
but God is the strength of my
heart, and my portion forever.

CLOSE UP of Bill's face, showing pain from a broken heart, indicating the President and The First Lady are not having any form of intimacy, except publicly.

CAFETERIA – DAY.

CLOSE UP on July 10, 1995 of MONICA, 22, who joins three preppy women sitting around a circular table, nervously waiting to receive their assignments as unpaid interns. Two tables of other interns CHATTER in the BACKGROUND over lunches with cafeteria slop on plastic trays.

CHANEL.
(with Southern accent)
I can't believe how cheesy this place is. Just look at those hideous drapes and that ugly nineteen-- ah, fifties style furniture.

TRISH.
You mean like eight-teen fifties.

They all laugh, snootily.

LAUREN.
You would have thought the White House would have been a little classier than this.

MONICA.
No crap! It looks like my mother's old house before the real estate agent told her to enter the Twentieth Century.

They all giggle, sheepishly.

TRISH.
(to Southern Intern)
What's your degree in?

CHANEL.
Politics. How about you?

TRISH.
Politics.

LAUREN.
Mine's in international
politics.
(to Monica)
How about you?

MONICA.
Psychology.

ALL (BUT MONICA).
(surprised)
Oh.

MONICA.
As far as I'm concerned, a
psychology degree is all you
need to be good at politics.

FACILITATOR.
(O.S.)
Okay, everyone. It's time we
review our assignments.

CAFETERIA - LATER.

As if in a wonderland, all the interns walk through the doorway, each proudly wearing his or her pink pass and re-evaluating a sheet of paper.

SHOT of Monica standing in a line waiting to walk out the door.

She sighs, as the gravity of this new, important job now dawns on her. ZOOM IN on her piece of paper, which she holds, which contains a photograph of DOMINIC L. LOMBARDI.

Insert:

Assignment: Room 93 of the Old
Executive Office Building.
White House Chief of Staff.
Dominic L. Lombardi.

EXT. LAWN - DAY.

In July 1995, a crowd CHATTERS in an elaborate arrival ceremony of South Korean President KIM DAE-JUNG. Monica stands next to MARTHA (50s and Monica's mother) behind gold ropes in a special section.

Secret Head looks at Monica, due to her elaborate wide-brimmed straw hat and thin sundress. BERNARD, an observant reporter in his 50s, stands next to him.

Suddenly, the public-address system comes to life.

PUBLIC ADDRESS VOICE.
(O.S.)
Ladies and gentlemen . . . the
President of the United States
accompanied by the First Lady
and South Korean President Kim
Dae-Jung.

A military band plays 'Hail to the Chief,' as Bill and The First Lady happily stand on stage, lovingly holding hands, then lightly kissing each other. Monica breathes fast.

MONICA.
(to Martha)
Mom, Mom! He looked at me!!

Martha lightly slaps at her, drawing the attention of Secret Head, whose head turns, causing Bernard's head to also turn towards the situation.

MARTHA.
(not believing her)
No he didn't, Monica. Now you
behave.

MONICA.
Mom, don't be a buzzkill!

MARTHA.
Now you listen to me, hot
stuff. . . . It's 'my' friend
who got you this job, so don't
blow it.

SHOT of Bill waving.

DISSOLVE TO:

WATERGATE APARTMENT - NIGHT.

Monica eats Bon-Bons. She talks on a landline phone with LEXI, 20s. It is a SPLIT SCREEN.

MONICA.
(v.o. and on phone)
He undressed me with his eyes.

LEXI.
(on phone)
That is so awesome! I told you
that would happen.

MONICA.
(playing her)
Yeah, but it was probably just
a one time thing.

LEXI.
That's not the Monica I know.
Back in Beverly Hills, you were
straight-gangster-mac, girl.

Monica giggles, remembering old times.

WATERGATE APARTMENT – CONTINUOUS.

Martha listens through the door.

BACK TO SCENE.

MONICA.
It's, it's a little different
here, Lexi. He 'is' the
President.

LEXI.
Fine. I bet that you can't--

MONICA.
Look, this job is going to lead
to 'amazing' opportunities for
me. I can't do 'anything'
wrong.

HALLWAY #1 – DAY.

On August 9, 1995, Monica observes a White House tour group
that has stopped to spontaneously shake hands with the
President. She scurries to join them.

WHITE HOUSE TOUR – CONTINUOUS.

Bill shakes hands with people across a rope line. GARCIA
WOMAN is teary-eyed, so Bill approaches her, but stands a
couple feet away, separated by a rope line.

BILL.
Hey there.

GARCIA WOMAN.
Oh my god, this has been the
craziest day.

Bill sees she wears a Grateful Dead shirt. He puts his hand
on her shoulder, comforting her.

BILL.
What do you got there?