

Tootsie 1

21.

31. INT. CORRIDOR

Michael striding down miles of carpeting, into George's office.

SECRETARY

(jumping up)

Michael, he's tied up now.  
I swear.

He strides past into:

32. INT. GEORGE GREY'S OFFICE

George Grey is around 50, impeccably dressed, talking on the phone. As Michael enters:

GEORGE

(into phone)

Hold on a second.

(pushes hold)

Michael, can you wait outside,  
please? I'm talking to the  
Coast.

MICHAEL

This is a coast, too, George.  
New York is a coast!

GEORGE

Wait a minute.

(releases "hold;"

then, into phone)

Sy, listen --

(beat)

Sy?

(into intercom)

Margret, get him back, will you?  
I cut myself off.

MICHAEL

Terry Bishop is doing "Iceman  
Cometh." Why didn't you send  
me up for that, George? You're  
my agent too.

GEORGE

Stuart Pressman wanted a name.

MICHAEL

Terry Bishop is a name?

(CONTINUED)

32. CONTINUED:

GEORGE

No. Michael Dorsey is a name.  
When you want to send a steak  
back, Michael Dorsey is a name.  
Excuse me. Why do you make me say things like that?  
That was a rotten thing to say.  
Let me start again.  
Terry Bishop is on a "soap."  
Millions of people watch him.  
He's known.

MICHAEL

And that qualifies him to ruin  
"Iceman Cometh?"

GEORGE

Look, I can't have this conversation.

MICHAEL

I can act circles around that guy.  
I've played that part!

GEORGE

If Stuart Pressman wants a name,  
that's his affair. I  
know this will disgust you, but  
a lot of people are in this business  
to make money.

MICHAEL

Don't make me sound like some  
flake, George, I want to make  
money, too.

GEORGE

Oh, really? The Harlem Theatre  
for The Blind? Strindberg in the  
park? The People's Workshop in  
Syracuse?

MICHAEL

I did eight plays in nine months in Syracuse!  
And I got great reviews from New York  
critics! Not that that's why I did it!

GEORGE

-- No, of course not. God forbid  
you should lose your standing as an  
underground cult failure.

(CONTINUED)

32. CONTINUED:

MICHAEL

(gently)

Do you think I'm a failure,  
George?

GEORGE

I will not get sucked into this  
discussion!

I am too old, too smart, and too successful!

MICHAEL

(goes close to desk)

I sent you Jeff's play to read,  
it's got a great part  
for me in it. Did you read it?

GEORGE

Where do you come off sending me  
your roommate's play that you want  
to star in?

I'm your agent not your mother.

I'm not supposed to  
produce your roommate's play so  
you can star in it. I'm supposed  
to field offers.

MICHAEL

Who told you that? The agent-fairy?  
That was a significant play!

GEORGE

Nobody wants to do that play!

MICHAEL

Why?

GEORGE

Because it's a downer! No one is going  
to produce a play about a couple who move  
back to Love Canal!

MICHAEL

But that actually happened!

GEORGE

Who gives a shit! Nobody wants  
to pay \$20 to watch people living  
next to chemical wastes! They  
can see that in New Jersey!

MICHAEL

Ok, ok, I don't want to argue about this now,  
I'll raise the money myself!  
I'll do anything! Send me up for cat  
commercials, dog commercials, voice-overs,  
anything!

(CONTINUED)

32. CONTINUED:

GEORGE  
But I can't send you.

MICHAEL  
Why?

GEORGE  
Michael, no one wants to work with you.

MICHAEL  
That's not true!  
I bust my ass to get a part right!

GEORGE  
Yes, but you bust everyone else's ass too. A guy's got four weeks to put on a play -- he doesn't want to argue about whether Tolstoy can walk if he's dying.

MICHAEL  
The guy was an idiot. That was 2 years ago.

GEORGE  
They can't all be idiots. That's the last time you worked! You argue with everyone. You've got one of the worst reputations in town. Nobody will touch you.

MICHAEL  
Wait a minute now...what are you saying? That nobody in New York will work with me?

GEORGE  
No. That's too limiting. How about no one in Hollywood will work with you either. I can't even send you up for a commercial. You played a tomato for 30 seconds and they went a half day over because you wouldn't sit down! (because you didn't agree with the blocking!)

MICHAEL  
It wasn't logical.

GEORGE  
You were a tomato! A tomato doesn't have logic! (doesn't have logical blocking!) A tomato can't move!

(CONTINUED)

32. CONTINUED:

MICHAEL

That's what I said! So if a tomato  
can't move, how can it sit down?!  
I was a great tomato! I was a stand-up tomato!

GEORGE

Michael ... Michael ...  
You're a brilliant actor.  
But there's nothing I can do for you.  
I think you ought to get some therapy.

MICHAEL

(quietly determined)  
-- George, I'm going to raise  
\$8,000 and I'm going to do  
Jeff's play.

GEORGE

(shaking his head)  
Michael, you haven't been  
listening. You're not going  
to raise .25¢.

(slowly)

No one will hire you.

MICHAEL

Oh yeah?

33. EXT. MADISON AVE. - LONG LENS - DAY

Teaming with people, coming and going. The focus  
gradually forces us to notice one woman moving towards  
us unsteadily on high heels. She is Michael.

34. INT. NATIONAL TV STUDIO - OUTER WAITING ROOM - DAY

Michael, in drag, stands at the reception desk, as  
Jacqui consults her clipboard. FOUR OTHER tough looking  
women wait.

JACQUI

George Grey's your agent?

MICHAEL

Mmmm.

JACQUI

How do you spell your last name,  
Dorothy?

MICHAEL

M-I-C-H-A-E-L-S.

JACQUI

Okay, come on.

35. INT. STUDIO B - DAY