

Hot Set

an original script  
by Dan Fiorella

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FADE IN:

EXT. BACK LOT LAKE -- DAY

We have wandered into the middle of high speed boat chase. THE BAD GUYS, Arab Terrorists, are in their fancy-schmancy speed boat.

The GOOD GUYS, in their hip, white clothes, are in hot pursuit in their own turbo-charged boat.

It seems like a real event and yet there is something artificial about it.

There is shooting, there are evasive maneuvers, there are big explosions, there are near misses. The Good Guys are gaining, though. Right is on their side, after all.

The Bad Guys hit a ski ramp and are airborne, passing over the Good Guys.

They come zooming close to the shore. A huge wake is thrown up, hitting STAN JOHNSON, a stunned guy in some sort of uniform.

The Good Guys have surrounded the Bad Guys. They board the Bad Guys' boat. There is a fist fight, but the Good Guys take the day.

Suddenly, they all get up to take a bow to great applause. Turns out it's the "Speed Boat Action Stunt Show" that kicks off the Millstone Studio tour.

There's an amphitheater on the edge of a large man-made lake set up for this same show, six times daily. It is teeming with TOURISTS.

In front of the Tourists are a pair of studio tour guides: BILL "SMITTY" SMITH, a smooth and motivated hustler, and Stan Johnson, his good-natured, starry-eyed pal, who is still damp.

ANNOUNCER (O.S.)

Ladies and gentlemen, the Millstone Studios Speed Boat Action Stunt Show! We hope you enjoyed this portion of the world-famous Millstone Studio tour. Please now follow your tour guides back to your designated tram. And remember, have a cinematic day!

Smitty and Stan tip their hats and head over to the side where some automatic doors swing open, startling Stan.

The doors lead out of the arena and the Tourists follow. One tourist, JAFAR, is a sinister looking man, all in black, observing, taking pictures and making notes and talking on his cell phone.

JAFAR  
I've just seen it. Disgraceful.  
I'm sending you pictures.

EXT. STUDIO BACK LOT -- DAY

A tram awaits the Tourists. Smitty takes the wheel while Stan stands, facing the tourists, addressing them over the PA system. They drive off.

STAN  
(on PA)  
Hello. We're so glad you could join us today on this wondrous exploration of movie magic and Hollywood lore.

SMITTY  
Sell it, Stan.

STAN  
(on PA)  
Our first stop will be at our newest attraction, the "Firefighter" arson set, based on Millstone's recent hit movie, "Firefighters."

The trams comes to a halt in front of the "Firefighter" demonstration set.

STAN (CONT'D)  
Please step inside for a look at some real pyrotechnic wizardry.

The tourists enter, followed by Stan and Smitty.

INT. FIREFIGHTER ARENA -- DAY

The tourists are seated around the amphitheater. Stan and Smitty take center stage.

SMITTY  
Welcome, everyone. Today we're going to re-create for you some of the spectacular stunts that were used in the hit movie, "Firefighter."

He hands Stan a hooded, silvery fire protection suit.

SMITTY (CONT'D)  
Here, put his on.

STAN

Excuse me?

SMITTY

Put it on. We have to get started.

STAN

But, but---

SMITTY

What? Are you afraid?

STAN

I don't think, Smitty, that I---

SMITTY

Stan, Stan, Stan. Would I ask you to do something dangerous without good reason? You want us to lose our jobs? I didn't think so. You know what this job means to me, what I want to do with it. So, please, just do it. It's perfectly safe.

STAN

I thought you were supposed to pick someone out of the audience.

SMITTY

What and flambé some possible repeat business? No way. Now quit your worrying. Mr. Benson guaranteed the safety of this show.

Stan puts on the suit.

STAN

When did you see Mr. Benson?

SMITTY

At the hospital. They're allowing him visitors now.

Smitty flips Stan's hood closed before he can reply. Smitty walks over to the side and pulls out a very dangerous looking flame thrower.

SMITTY (CONT'D)

Just a reminder, kids, don't try this at home.

Stan opens hood.

STAN

I don't wanna try it here!

Smitty thinks a moment, then walks back to Stan. Stan looks so relieved.

STAN (CONT'D)  
Oh, Smitty, thanks, I knew you  
couldn't do this---

Smitty pulls out some slices of bread and hands them to Stan.

SMITTY  
Here, hold these. I want some toast  
for my lunch.

Smitty flips Stan's hood closed again and returns to his firing position.

SMITTY (CONT'D)  
Ready?

Stan is shaking his head furiously. Smitty shoots the flame thrower, enveloping Stan in flames. He starts hooting and jumping around like he's getting a hot foot.

EXT. FIREFIGHTER ARENA -- DAY

Tourists board the tram. Smitty and Stan come out. Stan is smoldering, with wisps of smoke still trailing off him. Smitty is eating a toasted sandwich.

SMITTY  
See, that wasn't so bad.

STAN  
Yeah, well, my deodorant failed me,  
just so you know.

They take up their positions on the tram and roll off, passing signs pointing off to "Movie Rides," "Citizen Kane's Sled Ride," "Mr. Blanding's Fun House," and "Gunga Din's Water Park."

EXT. TRAM -- CONTINUOUS

STAN  
(on PA)  
Next on our tour, we'll be seeing  
the "Braveheart" stunt show and the  
"Titanic" stage revue.

EXT. EXECUTIVE BUILDING -- DAY

The tram drives by this impressive art Deco building.

STAN  
And this is the executive building,  
where movers and shakers move and  
(MORE)

STAN (CONT'D)

shake. The men in charge of running the studio have their offices here. The building was built in 1934, commissioned by Irving Thalberg. You might recognize it. It was used as the exterior for the old "Dr. Kildare" movie series of the 40s.

SMITTY

That's not part of the guide spiel.

STAN

I know. I threw it in. I just read about it.

SMITTY

Are you supposed to do that?

STAN

Why not? It's true.

(on PA)

The parking lot we're crossing now isn't a permanent structure; underneath is a 40 thousand gallon water tank, used to create oceans and seas. Here they've filmed everything from "Destination, Tokyo" to the recent Roger Stone smash hit, "Vengeance at 20 Fathoms."

The tour goes by. But something is going on inside the offices.

INT. WAYNE'S OFFICE -- DAY

Large, spacious affair, filled with electronic gadgets. On the desk are three mason jars, each filled with a different candy. The dapper studio production head, LARRY WAYNE is ending a call as a VICE PRESIDENT comes in.

WAYNE

What's up?

VICE PRESIDENT

It's the new executives; They're sending us notes! Is that allowed?

WAYNE

They're the new executives.

VICE PRESIDENT

But what is this about? They want to change the villains in Roger Stone's new picture to Arabs. Seems a tad, I dunno, racist?

WAYNE

Especially since the script takes place in Alaska.

VICE PRESIDENT

What am I supposed to do?

WAYNE

They haven't been returning my calls.

VICE PRESIDENT

So?

WAYNE

So don't run up the phone bill faxing around your resume.

The Vice Prez leaves shaking his head.

Jill enters with his phone messages.

WAYNE (CONT'D)

Jill, any word from the good folks at Burton Industries?

JILL

No, sir.

WAYNE

Not good.

JILL

Mr. Wayne, there seems to be a problem.

WAYNE

Bring it on, Jill.

JILL

Jimmy McTemple's father phoned and he and his son are expecting a tour of the studio. They say they were promised.

WAYNE

Not that lunatic McTemple. Of course you realize once I'm canned, I won't have to deal with him any more.

JILL

That's true, sir, but futuristic.

WAYNE

I hope McTemple isn't expecting me to give him the tour.

JILL

It wasn't stated as such.

WAYNE

We have professionals for that. Call those four people and have them arrange a special private tour for America's favorite eight-year old movie star and his psycho dad. Maybe they'll let him drive the tram.

JILL

Right away, sir.

WAYNE

And Jill?

JILL

Yes?

WAYNE

Get me the yogurt plate, please. And have them substitute burbon for the yogart.

JILL

Yes, sir.

Wayne goes through his messages.

INT. TOUR CENTER -- DAY

Smitty pulls in and the tourists unload. Their boss, the surly MR. KOHL, is waiting there for them. The tram rolls right over his foot. Jafar, the spy tourist, is taking some last notes.

STAN

Thank you for taking the Millstone Studios tour. If you liked it, tell a friend, if you hated it, tell an enemy but tell someone. So long! And see you at the movies!

KOHL

Smith! Johnson!

BOTH

Oh-oh.

SMITTY

Yes, sir?

KOHL

What were you doing bringing the tour through the Western street? It's closed to the public!



STAN

That was me, sir. You see, I was reading something about the filming of "High Noon" and I wanted to see for myself. I thought the group might enjoy it. You see, they built the doors different sizes: smaller so heroes could stand by them and loom large and bigger doors to dwarf villains and women. An interesting footnote in movie history.

KOHL

I don't care. This does not interest me in the least. We have a list of sets to stay off of and we follow the list.

SMITTY

They're only doing pre-production. It's not like they're shooting. The set was empty.

KOHL

Are you questioning my list?

BOTH

No, sir.

KOHL

I didn't think so. Now, add sound stage 30 to it.

STAN

Stage 30?

KOHL

Yeah. They just started the new Liz Bennett picture there. It goes hot today.

STAN

Liz Bennett? Really?

KOHL

Really and truly. What a boob. If I wasn't left so short-handed by all my tour guides leaving for college, you two would be a footnote in movie history. What are you doing now?

SMITTY

We're on break now.

KOHL

So take your break! What are you waiting for?

STAN

You know, sir, you really should be nicer to us. After all, someday, when Smitty is a big shot here, he might be able to help you along, if you know what I mean.

KOHL

What?

Smitty is embarrassed.

STAN

Oh, it's always good to have high friends in good places. I mean good friends in high places. Otherwise, he might just bust you to shoe-shine boy.

KOHL

Who told you that?

STAN

(pointing to Smitty)  
He did.

SMITTY

Obviously, Stan's imagination has run amok. Come along.

He drags Stan away. Kohl is fuming.

EXT. CAFETERIA -- DAY

Smitty and Stan walk to the employee cafeteria.

SMITTY

Will you kindly keep all that to yourself, please?

STAN

What's the problem?

SMITTY

Everyone doesn't have to know our business.

STAN

Well, maybe Kohl would treat us better if he realized that we're going places.

SMITTY

Our plans don't affect the here and now. So let's just keep that quiet, okay?

STAN

We are going places, aren't we?

SMITTY

Of course we're going places. This studio is our nut to crack. Nobody is more hungry for the big time than me. And there's nobody who knows movies like you. So those other guys may have the brains but we have the moxie and the soul of what goes into a picture. And that's where our strength is. So don't blabbing it around like that. So they won't see it coming.

INT. CAFETERIA -- DAY

Basic lunch room with a TV located in the rear. It is bustling with costumed EXTRAS eating. Smitty and Stan have their trays and are scanning the room. Smitty sees his girlfriend, the pert and caring, yet seasoned Hollywood vet, BETH MCGUFFIN. They head over to join her.

STAN

Hey, Beth, you hear? Liz Bennett is back on the lot!

BETH

I heard, Stan.

SMITTY

Give it a rest, will you?

Smitty kisses Beth.

SMITTY (CONT'D)

Hiya, love.

BETH

Hi, babe. Hi, Stan. What's up?

SMITTY

We just had a run in with Kohl.

BETH

Again? You two had better be careful. Especially now.

STAN

Why? What's now?

BETH

Didn't you hear? The new owners are looking to make changes. They've got their own executives poking around now.

SMITTY

Perfect!

STAN

How do you figure that?

SMITTY

New opportunities. When they start shaking things up, they'll be looking for self-starting go-getters like myself and then, once I'm on the inside track, I'm riding it to the top.

BETH

Isn't that expecting a bit much from one corporate restructuring?

SMITTY

No. Did you know that the Chinese use the same character for chaos and opportunity?

STAN

The new owners aren't Chinese.

SMITTY

Be quiet.

BETH

Well, I'm glad you're glad.

SMITTY

What's the matter?

BETH

My boy, Roger Stone, is none too pleased. He's worked for the Burton Group when they bought United Broadcasting. Didn't like them, that's why he pushed so hard to get into film. And now this. He might try to break his contract.

SMITTY

But he owes Millstone another picture after he finishes "Vengeance on the 20th floor."

BETH

I know. But he's upset. Maybe having Liz Bennett around now will calm him down.

STAN

She starts filming today.

BETH  
 Don't I know it. Roger's been  
 babbling on about it all morning.

SMITTY  
 They're still engaged, aren't they?

BETH  
 'Fraid so. Sorry, Stan.

KOHL (O.S.)  
 Smith! Johnson!

SMITTY  
 Time to go.

STAN  
 Later.

They hastily and clumsily exit the cafeteria.

EXT. STREET -- DAY

HAROLD BLEEKER, a young, affluent-looking post-teen approaches  
 a warehouse. He looks around, then knocks.

A TOUGH-LOOKING MERCENARY answers the door. He waves Bleeker  
 in.

INT. WAREHOUSE -- CONTINUOUS

There are swarthy men milling about. The floor has boxes  
 stacked all around.

The Tough Mercenary leads Bleeker to a small office. Bleeker  
 trips, knocking into some boxes. The top one falls. The  
 Tough Mercenary catches it before it hits the ground.

He shows Bleeker the label; "High Explosives." Bleeker  
 stammers some sort of apology and they move on.

They reach the office door and Tough Mercenary practically  
 shoves Bleeker in.

INT. WAREHOUSE OFFICE -- CONTINUOUS

HARRAH BALAMA, a large surly tough greets Bleeker. Balama  
 looks Arab-ish, with a thick mustache and an accent. It  
 seems to work for him.

BALAMA  
 Greetings.

BLEEKER  
 Greetings, brother.

BALAMA

All is good?

BLEEKER

Oh, yes. The infidels are totally unaware.

BALAMA

You have done well.

BLEEKER

It's for our greater glory. These infidels attempt to portray us as evil. And for my family to actually purchase one of their Satanic factories shames me.

BALAMA

Revenge is just. But our cause needs help.

BLEEKER

Help?

BALAMA

The Great Satan has done much to cripple us financially. There has been a decision made to alter the plan.

BLEEKER

Yes?

BALAMA

This cell has been instructed to demand a ransom. A large ransom.

BLEEKER

We're not going to blow it up?

BALAMA

Not just yet. Here is the plan.

INT. OFFICE SUITE SET -- NIGHT

HOSTAGES are tied and gagged around the room. TERRORISTS stand about, armed to the teeth. A metallic echo bounces toward the room.

The terrorists all tense up, looking around.

The hostages look wide-eyed in terror.

From a ceiling vent a dime falls to the floor, spins and stops. All stare at the dime. Quiet.

Suddenly, ROGER STONE, action hero, armed to the teeth, crashes through the vent. He lands on his feet and shoots up the joint, killing the terrorists and somehow not harming a single hostage.

DIRECTOR (O.S.)  
Cut! Cut! Print!

It's all a movie scene! It's Roger's newest movie. The actors all get up and relax. We see Roger is on wires. The DIRECTOR joins Roger. Beth comes out with a cold drink and a towel for Roger.

DIRECTOR (CONT'D)  
Beautiful! Perfect!

ROGER  
I'm thinking maybe after I kill them all, I could say, "Sorry, I hate to vent that out on you." What do you think?

DIRECTOR  
Beautiful! Perfect!

Beth rolls her eyes. Off camera the WIREMAN calls:

WIREMAN  
Hey, signal us when you want to raise him back.

LIZ BENNETT, the beautiful movie star, comes out from behind a flat.

Roger sees her and beams. She isn't as happy to see him.

ROGER  
Speaking of beautiful and perfect.  
Liz! Liz! I'm so glad you came.

LIZ  
I only came because you sent for me.

They stare for a stretch. Finally:

DIRECTOR  
Take five, everyone!

He walks off and the set clears.

LIZ  
Well?

ROGER  
Well what?

LIZ

I had assumed you called me here to apologize.

ROGER

Oh, are you still mad about that?

LIZ

Mad? Yes, I'm still mad about that. We are engaged to be married, Roger. Maybe it's me, maybe I'm old fashioned but I happen to believe that once you're engaged you should cut back on your dating.

ROGER

Dating? Dating? That wasn't a date, it was a gift from a friend. How can I turn down a gift from a friend?

LIZ

We've been down this road once too often, Roger.

ROGER

Oh, come on, Liz. It meant nothing. It, it was practically an accident.

LIZ

Did you at least protect yourself?

ROGER

Of course. I had one of the guys stand outside the trailer. No papparazzi.

Liz fumes. She looks over to the Wireman and waves him up. As she storms off, Roger suddenly gets lifted into the air.

ROGER (CONT'D)

Hey! Hey!

Beth is bemused.

INT. SOUND STAGE 9 -- DAY

The "Now Filming" lamp is lit. Stand and Smitty's tram comes to a halt. The tourists start snapping away.

STAN

Here is sound stage 9. You'll notice it is higher than the other sound stages on the lot. It was originally the same size as all the other sound stages until 1934.

(MORE)



STAN (CONT'D)

It was then Busby Berkley, working on "Broadway Babies of 1935," began work on a musical number that was so big, so grand that they realized it wouldn't fit in the building. So they called in Mr. Millstone himself, showed him the work in progress and he was so impressed he ordered his carpenters to raise the roof of the building so it could accommodate the entire production.

Stan gets off the tram and approaches the door.

STAN (CONT'D)

Today, it is being used to film the latest Roger Stone picture, "Vengeance on the 20th floor." Note the red light above the door; when that light is on---

Suddenly the light goes off. Liz exits the sound stage, Roger in tow, struggling with his harness.

ROGER

You are such a spoiled brat! How dare you treat me like that!

LIZ

Treat you like what? You are a pig! So I treated you like one! Soowie!

The Tourists stare, slacked-jaw. Some start taking pictures and video. Stan winds up standing between the two stars.

ROGER

You're lucky to have me!

LIZ

No one should be that lucky!

ROGER

You think anyone but me would put up with your crap? You think any one else would put up with this aggravation?

LIZ

Any man would die to have me for one hour, let alone a lifetime.

ROGER

With you one hour just seems like a lifetime!

LIZ

You don't know how good you got it,  
you jerk!

ROGER

No, no one else knows how rough I  
have it.

Liz turns to Stan, who is trapped.

LIZ

You! You're a man, right?

STAN

Well, yes, but during the census---

LIZ

Aren't I a desirable woman? Don't  
you think I'm attractive?

STAN

Well, sure, I mean---

LIZ

You see, the public speaks!

ROGER

Talk is cheap.

LIZ

Fine!

Liz grabs Stan and kisses him long and hard. When she stops,  
Stan drops to the ground. She doesn't even notice, reviving  
her argument with Roger.

LIZ (CONT'D)

I didn't notice him fleeing in terror!  
Just because you can't make a  
commitment, don't make out like it's  
everyone's problem. It's you! You!  
You!

The Director comes out and stops him.

DIRECTOR

Roger, we're ready for you.

LIZ

Well?

ROGER

Well what? I don't need this  
nonsense. You think my whole world  
revolves around you?

LIZ  
 We're about to be married! How dare  
 you even ask!

He follows the Director inside. Stung, Liz hurries off.  
 Stan continues to lay on the ground.

SMITTY  
 (to tourists)  
 Ladies and gentlemen, Liz Bennett  
 and Roger Stone, America's  
 sweethearts. That's the great thing  
 about these tours, the place is lousy  
 with celebrities.  
 (to Stan)  
 Yo, Stan, you okay? Stan?

He gets down to help him.

SMITTY (CONT'D)  
 Hey, Stan! Come on, partner, up and  
 at 'em!

STAN  
 (dazed)  
 Liz, oh, Liz, at last you're mine.

Smitty gets Stan up sitting and slaps his face.

STAN (CONT'D)  
 Oh, you like the rough stuff.

SMITTY  
 C'mon, lover boy.

He loads Stan into the tram and hands him the mike.

STAN  
 She kissed me. I'll have my lips  
 bronzed.

Smitty takes mike.

SMITTY  
 Okay, folks, let's check out the  
 "Nightmare on Elm Street" musical  
 revue, shall we?

STAN  
 Did anyone tape that? Could I get a  
 copy?

INT. WAREHOUSE OFFICE -- DAY

Balama is seated at the desk as Bleeker paces.

BLEEKER

Is it time yet?

Balama checks his watch.

BALAMA

It is.

BLEEKER

We'll teach those infidels, won't we?

BALAMA

Indeed.

They exit.

EXT. LIZ'S TRAILER -- DAY

Stan slowly approaches the door. He tries to knock but can't bring himself to do it. Finally, his other hand pushes his fist into the door a couple of times.

LIZ (O.S.)

Yes, who is it?

Stan looks completely lost--he wasn't expecting this--and it seems he's forgotten his name. He starts to turn and leave when Liz opens the door.

LIZ (CONT'D)

Yes, what is it?

STAN

Hi, Ms. Bennett, we kinda met this afternoon by Sound Stage 9---

LIZ

Oh, yes, hello. I'm glad you came by. I just had to apologize for that scene. That was very unkind of me to use you like that. Very childish.

Stan shrugs it off.

LIZ (CONT'D)

I hope I wasn't too unkind to you...Stan.

STAN

You know my name?

LIZ

That is your jacket, isn't it?

Stan checks. Yes, that's his name embroidered there.

STAN  
Yes, that's me.

LIZ  
Well, I'm glad you stopped by. I'll  
be on the lot for a few weeks. Drop  
by again.

She starts to close the door.

STAN  
(blurting)  
Wait!

LIZ  
Yes?

STAN  
I just wanted to, to, welcome you to  
the studio and give you this---

He takes out a lapel pin.

STAN (CONT'D)  
It's a 90th anniversary pin for  
Millstone. It's a collectable.

LIZ  
That's very sweet.

Stan takes out a sheet of paper.

STAN  
It's just that, I've been, always  
been, a big fan and I heard you were  
on the lot and, well, after that  
thing before, I wanted to---

KOHL (O.S.)  
Johnson! Where are you?

Kohl shows up. Stan hides the paper.

KOHL (CONT'D)  
Johnson! Get back to your post!  
You know better than to annoy the  
stars!

STAN  
I'm not annoying. I least I don't  
think I am.

KOHL  
I'm sorry, Miss Bennett. Was he  
bothering you? I can have him fired  
if you wish.

LIZ

No, not at all. Stan and I are old friends. He just came by to check up on me, didn't you?

Stan furiously nods his head.

LIZ (CONT'D)

I hate to cut you off but I am due on the set. So, if you'll excuse me. Good-bye, Stanley. And thanks again.

She puts the pin on, pauses, then brushes her hand to his cheek.

STAN

You're welcome. And then some.

She goes in. Kohl drags him off.

KOHL

All right, Mr. Friend-to-the-Stars, you and Smith just pulled special duty.

EXT. FRONT GATE -- AFTERNOON

Limo pulls up. DAVE, the gate keeper, comes out and checks the I.D. against his clipboard. He opens the gate and waves them in.

EXT. EXECUTIVE BUILDING -- AFTERNOON

Wayne is waiting out front. As are Stan and Smitty. Along with Kohl. A tram is at the ready. The limo pulls up. THE DRIVER gets the door and out steps JIMMY MCTEMPLE, child star. His dad, BEN MCTEMPLE also gets out. Dad seems normal and business-like.

WAYNE

Jim, Ben, welcome at long last to Millstone. We've worked a long time to see this day.

MCTEMPLE

It's your own fault, Wayne. If you'd have just met our requests the last time, Jimmy's last two pictures could've grossed that 400 mill for you. We haven't even counted all the DVD money yet.

WAYNE

Who can count that high?

JIMMY

I can! One, two, three---

MCTEMPLE

Later, son. I'm glad you're new owners are open to negotiations.

WAYNE

And have deep pockets

MCTEMPLE

That goes without saying.

WAYNE

Are you ready for your tour? We have our two finest guides at your disposal.

Kohl rolls his eyes.

MCTEMPLE

Good. Jimmy will enjoy it. And that gives us a chance to discuss some business.

WAYNE

(checking watch)  
It will?

JIMMY

Who are these two? My babysitters?

Smitty leans in to be friendly.

SMITTY

Why, no, son, we're---

Jimmy slams him on the foot. Smitty winces in pain.

JIMMY

Back off, mister. I know karate. I was in "Karate Boy" one and two, you know.

MCTEMPLE

I'll meet you back here, son, in an hour or so.

JIMMY

Dad, for Pete's sake, no monkey points this time, huh?

STAN

Your tram awaits.

Wayne and McTemple go into the office.

Jimmy feigns a move toward Stan and Smitty and they flinch away. He gets in the tram. Smitty wants to back-hand the kid.

KOHL

Smith!

Stan stops him.

They board up and pull out, rolling over Kohl's foot.

KOHL (CONT'D)

There's never a major earthquake  
around when you really need it.

EXT. SOUND STAGE 30 -- EVENING

It's quitting time as Beth walks along and bumps into Roger Stone, who carries a big bouquet of flowers. The red light is on at the door.

BETH

Good night, Mr. Stone. Oh, good,  
you got the flowers.

ROGER

Yeah. Thanks, Beth.

BETH

I hope it works.

ROGER

Oh, it will. It always does. Women  
love flowers. Women love me.  
Together, we're invincible. I bet  
you feel a little something yourself.

BETH

True but I'd be hard-pressed to give  
it a name.

ROGER

It's a curse. But one I can live  
with.

BETH

If you say so. I'll see you tomorrow,  
sir.

ROGER

I could be late. Liz doesn't finish  
shooting for a couple of hours. And  
I'm sure we could spend all night  
making up. So, if I'm late, tell  
Steve to shoot around me.



BETH  
I'll tell him that. Good night.

ROGER  
You bet.

Beth continues on, shaking her head. The red light goes out and Roger enters the sound stage.

INT. JILL'S RECEPTION AREA -- EVENING

Jill is closing up her desk for the night. She peeks in Wayne's door and sees Ben McTemple talking Wayne's ear off. She shakes her head and leaves.

EXT. OLD EUROPE BACK LOT -- EVENING

The tram pulls up. Jimmy has a camera out but looks mighty bored.

STAN  
And here, of course, is the set used to create scenes of war-torn Europe for "The Longest Battle" and "G.I. Joe vs. the Nazis."

JIMMY  
Are we going to see anything where they made a movie, like, since I was born?

STAN  
Well, they also shot scenes for "Zany Nuts Go to Holland."

JIMMY  
Oh, yeah. Hey, lemme get a picture of that. You two wanna be in it? Great!

Stan and Smitty get off the tram and go pose in front of an archway.

STAN  
How's this?

Jimmy jumps in the driver's seat and peels out and away.

JIMMY  
Suckers!

Stan and Smitty watch a moment, taking it in.

SMITTY  
I can't believe you fell for that.

EXT. FRONT GATE -- EVENING

Employees leave the studio en masse. Beth is one of these egressing the lot. Dave stops her.

DAVE

Ms. McGuffin, Smitty left a message for you. He's going to be late. Special duty of some sort.

BETH

Oh. Well, then, I'll run some errands, then I'll meet him back here. Tell him, please?

DAVE

No problem.

She leaves.

After the bulk of the people leave, a military personnel truck pulls up. It's back well is covered with a canvas hood which is closed up. Dave approaches. Balama is driving. He wears military fatigues.

DAVE (CONT'D)

What movie are you dressed up for?

BALAMA

Jihad: The Motion Picture. We're due on the lot now.

DAVE

All righty, just flash me your pass and you're in.

BALAMA

Of course.

Suddenly Balama swings the door open into Dave, knocking him out. A fatigue-clad MERCENARY jumps out of the back as the truck pulls through the gate.

The Mercenary pulls Dave behind his guard booth. While he ties and gags Dave, a dozen more fatigue-wearing MERCENARIES exit the truck. The invasion is on.

The gate is shut and locked and chained. An explosive device is attached to it. Balama activates it with a remote control. He then signals the mercenaries on and they proceed along the inside walls of the studio lot.

EXT. STUDIO GROUNDS -- DAY

When they come to a gate or entrance, it is chained and booby trapped.

When a SECURITY GUARD wanders onto the scene and questions them, he's struck from behind and bound, gagged and carried off.

EXT. FRONT GATE -- EVENING

A few minutes later, a Mercenary returns to the truck.

MERCENARY 1  
Perimeter secured, sir.

BALAMA  
Excellent. Carry on.

BLEEKER  
Let's begin then.

Bleeker steps out of the truck. He is dressed as for a business meeting.

BLEEKER (CONT'D)  
Finally! It was getting warm in there! It's action time!

Balama pulls out a map.

BLEEKER (CONT'D)  
All right, we should secure the grounds and communications. The men can sweep the area and anyone found on the grounds can be brought to a central location.  
(checks map)  
Here.

BALAMA  
A valid plan. But might here be better. It is the largest structure.

He points to sound stage 30 on the map.

BLEEKER  
Sure, that'll work, too.

Balama nods to the troops and they head out.

INT. SOUND STAGE 30 -- EVENING

A diner set is up. Liz is dressed as a waitress, talking to a TRUCKER character as MARV directs the scene. Roger is in the background, holding his flowers and flirting with LINDA, the script girl.

LIZ  
Well, I sure as hell would rather stay here and sling this hash then  
(MORE)

LIZ (CONT'D)  
 hit the road with you! I'm not your  
 woman! I'm not your property! I  
 have a life, I have dreams, I have  
 desires! Don't you understand?  
 Don't you realize what I'm about?

PARK RANGER enters and he's powerful worried.

RANGER  
 My God, it's the end of the world!  
 A flying saucer just landed in the  
 national park! These, these,  
 creatures are shooting up everything  
 in sight with some kind of ray gun!

The Trucker gets up, removes his face, revealing that he's a  
 robot.

TRUCKER  
 I'll take care of this.

He pulls out a really big gun.

TRUCKER (CONT'D)  
 Don't wait up.

MARV  
 Cut! That's a keeper! Wonderful.  
 See, it only took 14 tries. Very  
 nice people. All right, let's get  
 this last set-up done.

Suddenly the door slides open. All the lights flash on and  
 Balama, Bleeker and the Mercenaries enter with several dozen  
 STUDIO EMPLOYEES as prisoners.

MARV (CONT'D)  
 Hey, what's going on? Who are you?

BLEEKER  
 Hands up, everyone. We don't want  
 to hurt anyone. Just play along.

BALAMA  
 Everyone, down here now! Move it,  
 quick, quick!

Everyone is herded into the center of the set. The  
 Mercenaries surround them.

LIZ  
 Oh my god!

She is herded toward Roger.

LIZ (CONT'D)

Oh, Roger!

ROGER

Here, I brought you some flowers.

LIZ

Flowers? Flowers? How can you think about flowers now?

ROGER

What, it would kill you just to look at them?

INT. TOUR CENTER -- EVENING

Mr. Kohl is closing up shop. He turns and is facing two Mercenaries.

KOHL

Hey, hey, what's this all about? Money? You want money? I'll show you where the safe is! We did big business today.

MERCENARY A

Move it.

They march out. Mercenary A gets on the walkie-talkie.

MERCENARY A (CONT'D)

Home base, we got one more for you.

EXT. FRONT GATE -- EVENING

Beth comes walking back, carrying some groceries. She reaches the gates and sees them chained shut. Baffled, she then sees the bomb device on the gate and Dave's legs laying on the ground. Then drops her packages and pulls out her cell phone.

BETH

Get me the police! I need the police! There's something very wrong here at the Millstone Studios.

While she's trying to get connected, Dave's body gets dragged off and out of sight.

INT. EXECUTIVE BUILDING LOBBY -- EVENING

Two Mercenaries are at the main switchboard of the phone system and have just finished re-wiring it. Bleeker looks on.

PHONE MERCENARY

We control communications, sir.

BLEEKER

Very good. Time to make my call  
then.

Bleeker passes them on the way to Wayne's office.

INT. WAYNE'S OFFICE -- CONTINUOUS

Wayne is suffering through McTemple's latest demands as  
Bleeker knocks on the door with his pistol.

BLEEKER

Excuse me, your receptionist is out.  
May I come in?

Wayne and McTemple jump up.

WAYNE

What the--? Who are you? What do  
you think you're doing?

BLEEKER

Are you Mr. Larry Wayne?

MCTEMPLE

He is.

BLEEKER

(to McTemple)  
So that makes you---?

MCTEMPLE

Ben McTemple.

WAYNE

Who the hell are you?

BLEEKER

My name is not important. We are  
here to beat back the Great Satan.  
You send your godless message all  
over the world. A message that  
degrades Allah, his works and his  
people.

WAYNE

Are you sure you don't mean Fox  
Studios? They're down the street.

MCTEMPLE

Are you going to blow us up?

BLEEKER

No. We know a thing or two about  
making martyrs. We don't want to  
turn you into a cause. But there  
will be consequences.

MCTEMPLE

Where's my boy! Where's my son?

BLEEKER

Son?

MCTEMPLE

Jimmy McTemple! Where is her?

BLEEKER

You're Jimmy McTemple's dad? Cool.  
I loved "That Darn Edison." I mean,  
everyone is being held in your studio  
30.

MCTEMPLE

If anything happens to him---!

Bleeker takes out a walkie-talkie.

BLEEKER

You're not here to make the threats.  
We are.

(on walkie-talkie)

Balama, are we complete?

BALAMA (O.S.)

Don't use my name!-

BLEEKER

Sorry, home base.

BALAMA (O.S.)

All squads have reported in.  
Additional sweeps are being conducted.  
No more locals have been sighted.  
No law officers observed outside the  
perimeter.

BLEEKER

Then it's time to make the call.

WAYNE

Call to who?

BLEEKER

Your boss.

WAYNE

Oh. Which one?

BLEEKER

Huh?

INT. SOUND STAGE 30 -- EVENING

The Hostages are seated, surrounded by armed Mercenaries.

LINDA  
What do they want?

LIZ  
What does anyone want?

ROGER  
Power, money, sex. A high Q rating is always good. Face it, they can demand anything. They've captured one of Hollywood's biggest stars.

LIZ  
Why, thank you.

ROGER  
They could demand a fortune for me!

LIZ  
Are you a complete moron?

ROGER  
Oh, and who are you, Miss Know-it-all?

LIZ  
Compared to you, my dry mop is Miss Know-it-all.

ROGER  
Dry mop? You wouldn't know a dry mop if it was in Cinemascope!

Balama shoots his gun into the air.

BALAMA  
Shut up, you heathens! I'll do all the talking now. You don't want to get on my bad side, because once we start tossing out bodies, I get to pick.

ROGER  
You can bet this will be the lede on Entertainment Tonight.

EXT. EUROPEAN VILLAGE -- EVENING

Haunted village left over from years of Hollywood horror movies. Smitty and Stan walk along, looking for Jimmy.

SMITTY  
Of course you realize if anything happens to that kid, you'll get fired for sure this time.



STAN

What do you mean, "this time?"

SMITTY

Kohl wanted to fire you from your last assignment.

STAN

What are you talking about? Mr. Kohl said I was doing a bang-up job.

SMITTY

You were a parking lot attendant. That's a bad thing.

STAN

It's not like I was properly trained. They only gave me a crash course.

SMITTY

Yeah, well, I stepped up to bat for you.

STAN

Oh. Thanks, Smitty. I didn't know.

SMITTY

Don't sweat it. But this is a problem. What were you thinking?

STAN

I'm sorry. I was kind of distracted. I tried to give Liz Bennett this today but I wimped out.

He pulls out poem.

SMITTY

What is that?

STAN

A poem for Liz Bennett.

SMITTY

I might have known. Stan, get a grip, huh?

STAN

I can't help it. I've always loved her from afar. Now I wanna close in.

SMITTY

She's engaged.

STAN

That was not the kiss of an engaged woman.

SMITTY

So, what do you have so far, Shakespeare?

Stan shows him the sheet.

SMITTY (CONT'D)

You misspelled her name.

Stan grabs the paper back. He goes through his pockets for another sheet and finds it. As he is about to hand it to Smitty, Jimmy zooms by on the tram. Stan's poem blows away.

Smitty runs after Jimmy, dragging Stan along.

The poem is gone with the wind.

A few moments later, Two Mercenaries pass the spot and continue through.

INT. WAYNE'S OFFICE -- EVENING

Wayne has his white board filled with the corporate chart.

WAYNE

Okay, yes, I report to Jensen. But Jensen is the V.P. over Millstone Studio Holdings. Now this includes us, Vector Pictures, Dominion Studios and this internet portal. Now, Jensen he answers to Stevens as the head of the North American division of Dunbar International, a multi-national conglomerate. Now, watch closely, these gentlemen here; Davies, Howard and McCoy.

Bleeker pulls the gun.

BLEEKER

Which one is the one I demand 150 million dollars from?

Wayne snaps to.

WAYNE

Noron. Doug Noron. CEO. Chairman of the board of the Burton Group. Major shareholder.

EXT. FRONT GATE -- EVENING

It's getting later. The police come rushing to the gate. Beth is already talking to OFFICER DAVE BOGART. A CAPTAIN GABLE joins them. The Hostage SQUAD is setting up.

CAPTAIN GABLE

This the woman, Bogart?

OFFICER BOGART

Yes, captain.

BETH

I called when I saw Dave's body over there. The front gate is chained up. Something is very, very wrong here. What is going on?

CAPTAIN GABLE

We're going to find out, ma'am.

BETH

(suddenly to Bogart)

Your name's Bogart?

OFFICER BOGART

Yes, ma'am.

BETH

Any relation?

OFFICER BOGART

To who?

BETH

Never mind.

ANOTHER OFFICER hands the Captain a clipboard.

CAPTAIN GABLE

We've got ourselves a situation here. I just got word that some terrorists are holding the studio hostage.

BETH

Terrorists! I have friends still on the lot. Roger Stone is still in there. And Liz Bennett! My boyfriend's in there! You have to do something! You have to get them out!

CAPTAIN GABLE

We have specialists who can handle these types of situations, ma'am.

(MORE)

CAPTAIN GABLE (CONT'D)

Liz Bennett and Roger Stone are in there? I love them. Are they still an item?

BETH

What? Yes. What's going on? What can we do?

CAPTAIN GABLE

We wait.

BETH

I really hate doing nothing, Captain---

CAPTAIN GABLE

Gable.

BETH

Really? Any relation?

CAPTAIN GABLE

To who?

BETH

Never mind.

EXT. WESTERN STREET -- EVENING

Jimmy goes zipping through on the tram. Moments later, two Mercenaries patrol the dirt street. They separate and stand at opposite ends of the main street.

Stan and Smitty appear at the swinging doors of the saloon façade.

STAN

I told you it was a short cut. Oh, look now, see, the door frame is smaller than normal here. Now stand there and watch me.

Stan exits the saloon to cross the street. Each Mercenary sees them. They pull out their guns to fire. Stan trips on a stone just as they fire. They shoot and kill each other.

Smitty ducks, then gets up and runs over to Stan. Stan's eyes are closed. Smitty cradles his head in his arms.

SMITTY

Oh my God! Stan! Stan! Are you all right? Oh, Stan, I'm so sorry. We were going to be such moguls and now this. We were going to run this town and this town killed him. Stan, Stan, talk to me! Please!

STAN

Okay but I really didn't prepare any remarks.

Smitty releases Stan's head which drops to the ground.

SMITTY

You moron. I thought you were hurt. Stop playing around. This is serious.

STAN

What happened?

SMITTY

These guys shot at you!

STAN

What did I do? I'm still on the clock!

They get up and walk to one of the bodies.

SMITTY

Never saw this guy before.

STAN

Maybe he's with the night shift.

SMITTY

What's with the uniform? We don't have uniforms like that.

STAN

All that new security they have these days.

SMITTY

With automatic weapons? We better report this to someone.

STAN

Nuts. We'll be stuck here all night.

SMITTY

You're right. So tell them I didn't happen upon you 'til much later.

They walk on.

STAN

That's not fair.

SMITTY

I'm sorry but Beth is waiting for me. Besides, they were shooting at you.

EXT. FRONT GATE -- NIGHT

Captain, Beth and OTHERS, including NEWS TEAMS have set up shop now. A SERGEANT comes up.

SERGEANT ASTAIR

Captain, there's some sort of explosive device on each gate.

CAPTAIN GABLE

I figured as much. Can't get in anyway, not if they have 40 people in there. Any luck in getting a line in?

SERGEANT ASTAIR

So far no. All the lines are dead.

CAPTAIN GABLE

See the bomb squad gets that. Thank you, Sergeant Astair.

Beth turns, is about to say something, then thinks better of it. Officer Bogart, now working a switch board console speaks up.

OFFICER BOGART

It's ringing! I got a line, Captain.

The Captain takes the phone. Others, including Beth, listen on extensions.

INTERCUT:

INT. WAYNE'S OFFICE -- NIGHT

The phone rings. Bleeker answers.

BLEEKER

Hello.

CAPTAIN GABLE

Hello. This is Captain Gable of the LAPD. Who am I speaking to?

OFFICER BOGART

With whom am I speaking.

CAPTAIN GABLE

Shut up.

BLEEKER

This is the jihad against your wicked society.

CAPTAIN GABLE

Well, sir, I've been given a list of your demands. Are jihads going for 150 million these days?

BLEEKER

We have our reasons.

CAPTAIN GABLE

It is an awful lot of money. And it may take some time.

BLEEKER

I have time.

CAPTAIN GABLE

I thought maybe it might move things along if you gave us some sign of good faith. Maybe release a few hostages.

BLEEKER

It is not our lack of faith that put us here.

CAPTAIN GABLE

Philosophy is out of my jurisdiction, sir. I was thinking instead, you send out some people, we can send in some food.

BLEEKER

You haven't figured it out yet, have you, Captain? We've captured a small city here. They've got food enough for weeks. A vast water supply and generators for power. We can even do our laundry if we have to.

Beth is nodding in agreement to all this.

BLEEKER (CONT'D)

My demands are few and simple. And I can wait them out.

STAN (O.S.)

Hello? Hello?

CAPTAIN GABLE

What?

INT. SECURITY STATION -- NIGHT

Stan and Smitty are in a small deserted security booth. Stan is punching buttons on the phone.

STAN  
All the lines are dead--wait! Here's  
one! Hello?

INTERCUT:

INT. WAYNE'S OFFICE -- EVENING

Bleeker on the phone, suddenly shaken.

BLEEKER  
Hello?

INTERCUT:

EXT. FRONT GATE -- EVENING

The Captain and others look perplexed.

CAPTAIN GABLE  
Hello?

BLEEKER  
Who is this?

STAN  
Who is this?

BLEEKER  
Who is this!

STAN  
Who is this?

SMITTY  
So, who is it?

STAN  
I don't know, but it's his turn.

CAPTAIN GABLE  
Get off this line!

Beth's eyes widen in recognitions.

STAN  
You get off the line. I have to  
make a call.

BLEEKER  
Who is this?

STAN  
Who is this?

CAPTAIN GABLE  
Clear this line immediately!



Smitty tries to grab the phone. They both tug at it.

SMITTY

Enough with the "Who is this!" Give me that phone.

STAN

I can do it.

SMITTY

I'd like to get out of here some time today, you know.

STAN

It's not my fault I can't get them off the party line. Maybe it's one of those 900 group call things.

Suddenly, the head set rips out of the phone.

SMITTY

Nice going, Alexander Graham Ding-A-ling.

STAN

This kind of stuff never used to happen when they were a monopoly.

INT. WAYNE'S OFFICE -- EVENING

Bleeker is staring at the phone. He shakes it off and hangs up.

EXT. FRONT GATE -- EVENING

CAPTAIN GABLE

It's dead. Who was that? What was that?

OFFICER BOGART

I don't know. It was somebody on an extension. From inside the studio.

BETH

That was Stan.

CAPTAIN GABLE

Stan?

BETH

My friend. What was he doing on the line?

CAPTAIN GABLE

Is he wandering around in there on his own?

BETH  
I don't think so.

CAPTAIN GABLE  
I should hope not. It's dangerous  
in there.

BETH  
Smitty must be with him.

CAPTAIN GABLE  
This is impossible.

EXT. CAFETERIA -- NIGHT

Smitty and Stan enter the building.

INT. CAFETERIA -- CONTINUOUS

It's deserted.

SMITTY  
Where is everyone? There's always  
someone here.

STAN  
Hello?

SMITTY  
Maybe it's an earthquake evacuation?

STAN  
Oh, I hope not. I hate earthquakes.  
You ever try to eat Jell-O during an  
earthquake? It's impossible! You  
have to switch to pudding.

Smitty can only shake his head. They realize the TV is on  
and approach. The news is on. A reporter, LESLIE MORAN, on  
the scene, in front of the studio.

MORAN  
The situation is contained, quiet  
and ominous. An unknown group is  
demanding 150 million dollars.  
Speculation exists that it is an  
Islamic terrorist cell hoping to  
fund its ongoing terror campaign.

SMITTY  
Studio?

MORAN  
We'll be back to report on  
developments as they happen.  
(MORE)

MORAN (CONT'D)

This is Leslie Moran, First Witness news team, reporting live from outside Millstone Studios.

BOTH

Millstone!

SMITTY

We're under siege!

STAN

We're Die Hard, even! Terrorists have taken over the studio!

SMITTY

Something must be done!

BOTH

Let's get out of here!

They hustle out.

EXT. NEW YORK CITY STREET -- NIGHT

Stan and Smitty run wildly down the street.

EXT. ARABIAN STREET -- NIGHT

They continue running.

EXT. PARIS STREET -- NIGHT

They run some more.

EXT. CHINA STREET -- NIGHT

More running.

EXT. WESTERN STREET -- NIGHT

They come upon the two dead mercenaries.

SMITTY

We're running in circles. Look!

STAN

Are they still dead?

SMITTY

Their guns! We can use them!

STAN

Who can use them?

SMITTY

We can shoot our way out.

STAN

They might shoot back.

SMITTY

They're going to shoot anyway.

They each take an automatic weapon. Suddenly, Stan's goes off, out of control, chasing after Smitty.

INT. SOUND STAGE 30 -- NIGHT

The doors are open. The distant gun fire is heard. Balama looks curious.

EXT. WESTERN STREET -- NIGHT

Smitty has Stan from behind.

SMITTY

Drop it! Drop it!

Finally, Stan drops the gun.

SMITTY (CONT'D)

All right, you made your point. But then we have to ditch the guns. Bad enough I got you trying to shoot me with them. I don't want them using them on us. Now, where can we stash them?

STAN

I know! I know! C'mon!

Smitty takes the machines guns and follows Stan.

EXT. WELL SITE -- NIGHT

An old fashion covered well with a bucket on a wench at the end of the Western street.

STAN

Nobody'll find them down there.

SMITTY

Perfect!

Smitty and Stan go to drop the guns, but Stan gets tangled in the strap of the gun.

SMITTY (CONT'D)

Will you let go, please?

Some shoving ensues. Stan falls back and he and the guns drop down the well. A splash is heard. Some water splashes up.

SMITTY (CONT'D)

Nice going, Stan. Who do yo think you are, one of those kids in Texas?

STAN (O.S.)

Sorry. Could you get me out, please? I don't want to be a media event.

SMITTY

I'm sending down the bucket.

Smitty hooks the wench, dropping the bucket down. A clunk is heard.

STAN

Ow!

SMITTY

Serves you right. Now hold on.

Smitty starts cranking up the bucket. Suddenly, another Mercenary comes up from behind and sticks his gun in Smitty's back.

MERCENARY GUY

Hands up.

Smitty raises his hands, releasing the wench and Stan plunges back down the well with a splash.

MERCENARY GUY (CONT'D)

And just who are you?

SMITTY

Tour guide. Any questions?

MERCENARY GUY

Come on, you're going with the others.

SMITTY

Others? Wait, wait, my friend, he's, well, he's down the well.

MERCENARY GUY

What?

SMITTY

My friend is down the well.

MERCENARY GUY

Is this some kind of trick?

STAN (O.S.)

Oh, that it were.

SMITTY

You've got nobody to blame but yourself.

Realizing he's stumbled upon a couple of morons, the Mercenary Guy helps Smitty crank Stan up. Stan is in the bucket, tangled up in the guns. One gun fires, hitting the Mercenary Guy in the shoulder. He drops, Smitty hits the dirt and Stan (naturally) drops into the well with a splash.

SMITTY (CONT'D)

You buzzhead! Leave the guns down there!

STAN (O.S.)

Boy, gravity, huh?

Smitty cranks Stan up again. The Mercenary Guy is unconscious on the ground.

STAN (CONT'D)

Is he dead?

SMITTY

No, you only winged him. Take that rope and tie him up. We're gonna get to the bottom of this.

EXT. WELL SITE -- LATER

Stan and Smitty have the Mercenary Guy bandaged and tied to an old chair.

SMITTY

When's he going to come to?

STAN

I could get some well water and splash it on him.

SMITTY

Stay away from the well.

Mercenary Guy regains consciousness.

SMITTY (CONT'D)

He's coming around.

STAN

Good morning, sir.

SMITTY

Stop that. Now here's the plan: we're going to interrogate him and find out what's going on. We're gonna make him talk.

STAN  
I'll get him to talk.

Stan walks over to Mercenary Guy, leans on the chair and puts a finger in his face.

STAN (CONT'D)  
Talk!

MERCENARY GUY  
No.

Stan re-joins Smitty.

STAN  
This is gonna be tougher than we thought.

SMITTY  
What was that supposed to be?

STAN  
I thought he might appreciate the "up front" approach.

SMITTY  
Never mind that. We'll use the old "good-cop, bad-cop" ploy.

STAN  
Oh, sure, the old "good-cop, bad-cop" ploy. Of course, good-cop, bad-cop. What's good-cop, bad-cop?

SMITTY  
One of us acts real tough and scares the guy. The other acts like his friend and gains his trust.

STAN  
Like a friend. Okay.

Stan strolls over to Mercenary Guy.

STAN (CONT'D)  
Hey, palie, old buddy, old chum, here's a dollar. Talk.

He puts the dollar in the Mercenary Guy's shirt pocket.

MERCENARY GUY  
No.

Stan re-joins Smitty.

STAN  
Boy, he's one tough nut to crack.

SMITTY

You're the nut.

(to Mercenary Guy)

All right, Mr. Terrorist, the shoe's on the other hand now. We're in charge and we're holding all the cards on this crap shoot here. So, who are you and what are you and your friends up to?

MERCENARY GUY

I ain't saying.

STAN

You ain't saying. So you ain't saying. Your mother know you use grammar like that?

SMITTY

Will you hush.

(to Mercenary Guy)

Okay, bucko, you wanna play tough, let's play tough. You think they hand out these uniforms to just anyone? Think again. You're in our sand box now and we don't like it. And we know how to deal with gate crashers like you. So who are you and what are you doing here?

STAN

I'm Stan Johnson and I'm a tour guide---

SMITTY

Not you! I don't care about you!

STAN

I'm hurt.

SMITTY

Will you just be quiet and let me do this?

(to Mercenary Guy)

Okay, binky, what's the score?

MERCENARY GUY

The score is that as soon as the Balama realizes I'm missing, your butt is beef. The Bull will take care of you two.

SMITTY

The Bull?

STAN

So, you work for Wall Street?



MERCENARY GUY

If you're smart, you'll just surrender now and go with the other hostages in studio 30. Then you won't get hurt. Unless Bull lets me.

STAN

Oh, tough guy, huh? Big talker. Pretty tough there, all tied up. Real wise guy, safely bound. Wonder how tough you'd be loose, huh? Let's see, hot-shot soldier-boy.

Stan tries to untie him.

STAN (CONT'D)

Whoa, good knot.

SMITTY

What are you doing?

STAN

Sorry. Got carried away there.

SMITTY

Let's stash him and get out of here.

STAN

I know just the place.

EXT. FERRIS WHEEL -- NIGHT

It's a ferris wheel designed to look like the Wheel of Fortune wheel. Stan and Smitty place the bound and gagged Mercenary Guy in a car and send him up to the top. They stop the wheel.

EXT. BACK LOT -- NIGHT

Some Mercenaries see the ferris wheel move and head toward it. The Lead Mercenary, code name SHORTSTOP, pulls out his walkie-talkie.

SHORTSTOP

Home base, this is Shortstop. Home base, this is Shortstop.

BALAMA (O.S.)

Come in, Shortstop.

SHORTSTOP

We have some unidentified activity out here. The ferris wheel is running.

BALAMA (O.S.)

Investigate and report back.

EXT. FERRIS WHEEL -- NIGHT

The Mercenaries approach. Stan and Smitty are at the controls.

SHORTSTOP

Hold it right there.

Stan and Smitty run. Shots are fired. They run wildly, splitting up and ducking and serpentineing and crisscrossing. The Mercenaries, trying to keep them in their sights, at one point aim at each other.

A bullet hits the controls and the wheel begins turning at fast speed.

The Mercenaries chase after Stan and Smitty.

EXT. TRAM CARPORT -- NIGHT

This is the re-charging area where the electric tour trams are parked and charged. Stan and Smitty decide to short-cut it through the trams, splitting up as they climb over and through the cars.

As they go, they wind up starting the trams and releasing them. When the Mercenaries try to follow, they get caught up in the moving trams.

EXT. FRONT GATE -- NIGHT

The hustle of the police command center stops as they listen for the shots.

BETH

What was that? I heard gunshots!  
Were they gunshots? Isn't there any  
way to find out what's going on in  
there?

The Captain grabs the radio.

CAPTAIN GABLE

This is Capt. Gable, where's my air  
support?

PILOT (O.S.)

Sir, we're in the air now.

CAPTAIN GABLE

About time! I want a fly-by of  
the studio now. Do you copy?

PILOT (O.S.)

Copy, sir. We're on our way.

A police helicopter flies overhead, followed by a TV news copter.

They fly over the studio grounds.

INT. SOUND STAGE 30 -- NIGHT

The hostages become aware of the copter noises. They start to look hopeful.

Roger and Linda the Script Girl share a hand-hold of hope.

Balama notices the noises above.

BALAMA  
(his accent drops)  
Ah-ah-ah, no fair peeking.

He goes to a large carrying case and pulls out a hand-held rocket launcher. He heads outside.

EXT. SOUND STAGE 30 -- CONTINUOUS

Balama steps out of the sound stage. He sees the helicopters and gets them in his sights. He sends off a missile.

INT. POLICE COPTER -- CONTINUOUS

The PILOT and CO-PILOT work the controls. An OFFICER has an infrared camera and is photographing the area.

OFFICER  
Whoa, we have activity. What is that?

PILOT  
It's a missile! Evasive!

EXT. STUDIO AIR SPACE -- NIGHT

The helicopter goes into an evasive move and the rocket just misses them.

INT. POLICE COPTER -- CONTINUOUS

Pilot gets on the radio.

PILOT  
Captain, captain, these people are loaded for bear. They got a rocket launcher!

CAPTAIN GABLE (O.S.)  
Pull back now!

EXT. FRONT GATE -- NIGHT

BETH  
What's going on?

CAPTAIN GABLE  
They're shooting missiles at my people.

BETH  
Missiles? What does that mean?

CAPTAIN GABLE  
They want their privacy.

BETH  
Now what?

CAPTAIN GABLE  
Time to take the gloves off. Get Ninja Joe.

OFFICER BOGART  
Ninja Joe?

EXT. ALLEY -- NIGHT

Smitty and Stan are in an alley. They spot a tram go by.

STAN  
Hey, there goes Jimmy!

They chase after it.

EXT. STREET -- NIGHT

They run out and jump on the back of the tram. They look up and see that no one is driving.

They crash through the front door of a building labeled "Scenery and Mattes."

A few moments later they stagger out, covered in paint.

INT. WAYNE'S OFFICE -- NIGHT

Wayne and McTemple sit while Bleeker paces.

MCTEMPLE  
Are you sure you're Muslim? You don't look it.

BLEEKER  
Racial profiling, are we?

WAYNE

No, no. Not at all. Just, you know,  
your speech. Your manner.

BLEEKER

I am a loyal follower of the prophet  
Mohammed.

MCTEMPLE

Have we met? You look so familiar.

BLEEKER

Quiet!

EXT. ALLEY -- NIGHT

Stan and Smitty come down a back alley. Some huge wind  
machines are there. At the opposite end of the alley are  
wooden barrels labeled "Rubber Cement."

SMITTY

This is great. We lose a major motion  
picture star and have crazed  
terrorists after us.

STAN

Could be worse.

SMITTY

How?

STAN

I'm not sure but I'm thinking  
something involving the lower  
intestine. That could be bad.

At the end of the alley, Three Mercenaries enter. They don't  
see Stan and Smitty but Stan and Smitty see them.

SMITTY

Oh-oh. Back track, back track.

As they retreat, Stan's jacket gets caught on the power switch  
of the wind machine.

STAN

Hey, wait, I'm caught here.

SMITTY

So get un-caught.

STAN

I'm trying.

SMITTY

They're coming. Hurry. Take the  
jacket off.

STAN

Do you know what my uniform allowance is? I'm still paying for the jacket I lost in that "Attack of the Giant Moth" show last month.

SMITTY

Snap it up.

The Mercenaries become aware of their presence.

MERCENARY 1B

Halt! Who goes there?

STAN

Don't answer, it may be a trick question.

Smitty starts tugging on the jacket.

STAN (CONT'D)

Easy, easy, that's real polyester, you know!

Finally, a mighty tug frees the jacket by flipping the power switch to the wind machine. The switch goes past settings for GONE WITH THE WIND, HURRICANE, TWISTER to PERFECT STORM.

Freed, Stan and Smitty scurry off.

As the Mercenaries approach, the wind machine picks up speed. The Mercenaries try to stand up to the wind but finally they are blown away into the rubber cement barrels. The barrels break open and epoxy the soldiers to the wall, the ground and each other.

Their walkie-talkie signals but they can't reach it.

EXT. FRONT GATE -- NIGHT

The Captain and others turn as an important official vehicle pulls up. The door opens and the mysterious and lethal NINJA JOE steps out in full ninja garb.

BETH

Who's this?

CAPTAIN GABLE

The deadliest and most effective anti-terrorist force there is. Ninja Joe McDermott.

BETH

Wow.

Ninja Joe reports to the Captain.

CAPTAIN GABLE  
You've been briefed?

A barely perceptible nod.

CAPTAIN GABLE (CONT'D)  
Then you know what's at stake. And  
you know what to do.

Again, the nod.

CAPTAIN GABLE (CONT'D)  
Go to it.

Ninja Joe bows to the Captain, then hurries off on cat's  
paws.

BETH  
God's speed, Ninja Joe!

EXT. MEDIEVAL SET -- NIGHT

A castle setting with drawbridge and moat. The drawbridge  
is up. Stan and Smitty peek over the top of the castle wall.

STAN  
I'm king of the castle, you're a  
dirty rascal.

SMITTY  
Quiet. Coast looks clear.

STAN  
What happens if they find Jimmy before  
we do?

SMITTY  
I don't even want to think of it.

STAN  
Bad, huh?

SMITTY  
Those terrorist wouldn't stand a  
chance.

They hear a tram horn honking. It's Jimmy driving the tram.

Suddenly, an empty, run-away tram approaches from the opposite  
side.

It forces Jimmy off the road, through a hay wagon and over  
the side of the moat. The tram gets hung up, dangling over  
the moat's edge, under the drawbridge.

Stan and Smitty hurry down.

INT. CASTLE -- NIGHT

Inside the wall, by a window, is a catapult set to launch. They are at the drawbridge. Smitty is looking out a window.

SMITTY

No good. You drop the gate and you hit the tram.

STAN

I know, I know. We need a rope and a drawbridge.

EXT. CASTLE -- NIGHT

The tram is starting to tilt over into the moat.

JIMMY

Help, someone! Help!

INT. CASTLE -- CONTINUOUS

Stan has the rope tied around his waist. The other is attached to the center of the drawbridge door.

STAN

Okay, slowly lower the bridge and I'll be able to reach him.

SMITTY

Are you sure about this?

STAN

Douglas Fairbanks did the same thing in "The Revenge of King Arthur."

SMITTY

He had stunt men.

Smitty starts lowering the bridge.

STAN

Hey, you're right---

Stan is yanked out.

EXT. CASTLE -- CONTINUOUS

Stan is swinging over the tram. The drawbridge lowers a little more. Stan slowly reaches Jimmy. The tram gives way some more and Jimmy drops down a little lower.

STAN

Give me your hand, Jimmy!

JIMMY

Who are you?



SMITTY

It's Peter Pan, now give him your  
stupid hand!

Slowly, they reach. Just as Jimmy grabs his hand, (naturally) the tram falls into the moat. Jimmy and Stan hold tight. Then Stan looks up and sees Three more Mercenaries approaching.

STAN

Smitty, raise the bridge, raise the  
bridge!

The drawbridge goes up and Jimmy and Stan scramble inside as shots are fired.

INT. CASTLE -- CONTINUOUS

Smitty closes the door. Jimmy looks at the two of them.

JIMMY

Oh, wait, you're those two dorky  
tour guides I blew off.

SMITTY

Yes, that would be us.

JIMMY

Yeah, well, you know, er, thanks for  
saving my life.

SMITTY

Don't mention it. Except maybe to  
your publicist.

Shots hit the castle.

JIMMY

Who are the guys shooting at us?

SMITTY

Does it matter? So, Stan, how do we  
get out of here?

STAN

We'll have to check around back. I  
think it leads to New York.

Stan and Smitty head back. Jimmy lags behind. He sees the catapult, a long board and the window.

EXT. STUDIO WALL -- NIGHT

Like a cat, the stealth Ninja Joe reaches a spot on the wall and nimbly scales it.

EXT. STUDIO GROUNDS -- CONTINUOUS

Ninja Joe is on the prowl now.

EXT. CASTLE -- NIGHT

The Mercenaries are at the edge of the moat, planning. The long board works its way out the window and finally reaches the other side of the moat.

Jimmy looks out and waves the Mercenaries in. They exchange glances then cross the board into the castle.

INT. CASTLE -- CONTINUOUS

The Mercenaries all step off the board into the throw basket of the catapult. Jimmy is at the release switch and releases said switch. The three Mercenaries sail out and over the wall.

Stan and Smitty have returned and are watching.

SMITTY

I'm glad he's on our side.

EXT. FRONT GATE -- NIGHT

The media circus continues as Beth and the police are busy. Officer Bogart looks up.

OFFICER BOGART

Incoming!

They look up to watch the three mercenaries come sailing over the studio wall.

They land on the awning of the grocery store. They slide off and crash into the fruit stand conveniently located beneath.

CAPTAIN GABLE

What the blazes was that?

OFFICER BOGART

Looks like some terrorist military types to me.

CAPTAIN GABLE

Book 'em.

OFFICER BOGART

On what charges?

CAPTAIN GABLE

Flying without a license.

EXT. CASTLE -- NIGHT

Ninja Joe reaches the scene. He stops by the edge of the moat. He pulls out his chugger-sticks and begins a series of fancy moves to warm up. He strikes a mighty pose. Then the drawbridge drops on him. Stan, Smitty and Jimmy come strolling out.

JIMMY

So what happened to you? Were you colorized?

SMITTY

No.

JIMMY

Are you sure you know where you're going?

STAN

(pointing to his palm)  
I know this place like the back of my hand.

Jimmy looks concerned.

EXT. ALLEY -- NIGHT

Stan, Smitty and Jimmy make their way down a dark alley. Just as they reach the end, yet another mercenary, code name: RIGHT FIELD, steps out, gun drawn, blocking their way. Stan, Smitty and Jimmy raise their hands.

RIGHT FIELD

That'll be far enough.

STAN

Rats.

Right Field pulls out his hand radio.

RIGHT FIELD

Home base, this is Right Field, I have three interlopers. Awaiting instruc---

One of those run-away tram cars comes rolling through, sweeping up Right Field and carrying him off. He tosses his radio into the air. Stan catches it. They watch Right Field get driven off, then they run off in the opposite direction.

INT. SOUND STAGE 30 -- NIGHT

Balama is listening to his receiver when Right Field is cut off.

BALAMA

Right Field, come in. Repeat message,  
Right Field. Acknowledge.

(tosses radio)

Jap crap. Damn, what is going on  
out there? Reynolds, O'Kiley, Jones,  
get out there and rendezvous with  
Right Field and report back.

REYNOLDS, O'KILEY and JONES leave, double time. O'MALLEY,  
his second, comes up.

LIZ

O'Kiley?

O'MALLEY

But Bull, I'm mean Balama, aren't  
you leaving us undermanned here?

BALAMA

Afraid of a few civilians?

(composes himself)

They are but actors.

O'MALLEY

Yes, sir.

The hostages watch intently.

LIZ

Now what was that all about?

ROGER

I don't know. But I'm pretty sure I  
resent that actor remark.

LIZ

If things start going wrong, people  
could get hurt. I don't want to be  
one of those people.

ROGER

Oh, and I do?

LIZ

Isn't there something we can do?

ROGER

Well, if it was one of my movies,  
I'd be asking for a re-write about  
now.

Liz can only sigh and shake her head.

EXT. FIREFIGHTER ARENA -- NIGHT

Smitty, Stan and Jimmy run past it. Suddenly, they double back and go in. Mercenaries Reynolds, O'Kiley and Jones rush in after them. The red light over the door goes on. A few moments pass...

Suddenly, Reynolds, O'Kiley and Jones come running out of the building, their butts ablaze. They run off. Then they double back as they are chased by a couple of runaway trams.

Stan, Smitty and Jimmy come out, high five and rush off.

EXT. EARTHQUAKE ATTRACTION -- NIGHT

Stan, Smitty and Jimmy stop in front. More Mercenaries appear. Shots are fired. Smitty, Stan and Jimmy duck into the Earthquake attraction.

INT. EARTHQUAKE ATTRACTION -- CONTINUOUS

The set is of a subway station. Smitty, Stan and Jimmy run across, working their way to the control room.

A few moments later, the Mercenaries enter the room and spread out.

INT. CONTROL ROOM -- CONTINUOUS

From the control room, Smitty, Stan and Jimmy sneak a peek. Jimmy sees the lighted "start" button. He considers it a moment, then pushes it before Stan or Smitty can stop him.

INT. EARTHQUAKE ATTRACTION -- CONTINUOUS

The lights dim. The doors all shut and seal. The set starts shaking and breaking up. The Mercenaries panic.

INT. CONTROL ROOM -- CONTINUOUS

Stan and Smitty are in the process of pulling Jimmy away from the controls but they stare at what's happening.

INT. EARTHQUAKE ATTRACTION -- CONTINUOUS

The Mercenaries are trapped. The station breaks up as a subway car pulls in and explodes.

Flood waters rush in, sweeping the Mercenaries away. There they go, down the drain.

INT. CONTROL ROOM -- CONTINUOUS

They are staring at the room as it resets itself to normal.

JIMMY

Cool.

STAN

That was pretty realistic.

SMITTY

Let's get out of here.

EXT. FRONT GATE -- NIGHT

The command post. The Captain's on the radio.

CAPTAIN GABLE

Joe. Ninja Joe, come in. Joe, where  
the devil are you?

There's the sound of flushing water. Then slowly, the manhole  
cover at their feet opens. The soaked Mercenaries wearily  
drag themselves to the surface. The police are more than  
happy to help them up.

OFFICER BOGART

Look, a few more trying to make a  
break for it.

OFFICER

One if by air, two if by sea.

CAPTAIN GABLE

What gives? Throw 'em in the dryer  
and set it for fluff.

BETH

I'm worried, Captain.

CAPTAIN GABLE

About what?

BETH

Well, you don't know Stan and Smitty.  
They have a tendency to, well, get  
into situations.

CAPTAIN GABLE

What do you mean, "situations?"

BETH

Remember that incident where all  
those tourists' clothes were  
vaporized? Or the time the footprints  
got filled in at Gruman's Chinese  
Theater?

CAPTAIN GABLE

Yeah?

BETH

That was Stan and Smitty.

(MORE)

BETH (CONT'D)

And if they're wandering around in the middle of this---you have to get them out!

CAPTAIN GABLE

I don't know what else to do. Some big shot for the studio is supposed to be here soon.

INT. SOUND STAGE 30 -- NIGHT

Some Mercenaries are talking to Roger Stone.

MERCENARY X

Oh, yeah, man, when you blew away that dude in "20 Fathoms," that was so cool.

ROGER

Thank you.

MERCENARY Y

But, how come, like, when you shot that machine gun at the pirates, the bullets didn't ricochet around the submarine and cut everyone to shreds or pierce the hull?

ROGER

Special effects!

O'MALLEY

They're a big influence in my life, those movies. That's why I became a soldier of fortune.

ROGER

I'm so glad you enjoy my work. That's what makes it all worthwhile, knowing one of my films can touch someone.

Liz pulls him aside.

LIZ

Roger, what are you doing?

ROGER

I'm trying to make the best of a bad situation. After all, they are fans.

LIZ

They'll kill you if they're told to.

ROGER

I don't think so.

LIZ

Don't you see what's happening here?  
You're bonding with your captors.  
It's the Stockholm syndrome.

ROGER

That's how much you know. I'm not  
even Swedish.

Liz walks away in disgust. She looks to Balama, who is  
anxious. She makes a decision.

LIZ

Well, if there's going to be any  
bonding, it might as well do us some  
good.

She fixes herself and strolls up to Balama. She's going to  
vamp him.

LIZ (CONT'D)

So, soldier boy, what's the good  
word?

BALAMA

Get back with the others.

LIZ

You look pretty tense. Anything I  
can help with? I took a comparative  
religion course in college.

BALAMA

Not unless you know where half my  
units are.

LIZ

Isn't that heresy? How are they  
going to score 40 virgins if they  
skip off?

BALAMA

Yeah, well, that's between Allah and  
them. Some of these boys mean well  
but you got to hold their hand through  
the entire operation.

LIZ

And just what is your little  
operation?

BALAMA

I could tell you. But then I'd have  
to kill you.

She giggles, then realizes he's deadly serious.



LIZ

Oh.

The radio crackles to life.

BALAMA

Now park it with the others, Miss  
Movie Star.

Liz re-joins the others in a huff.

LIZ

Something's very wrong here.

ROGER

Ya think?

Bleeker comes on the radio.

BLEEKER (O.S.)

Balama, what is going on out there?

BALAMA

Nothing, brother. Everything is  
under control.

INTERCUT:

INT. WAYNE'S OFFICE -- NIGHT

Bleeker is at the desk, Wayne looking out the window while  
McTemple is flipping through some magazines on the couch.  
The TV is on, tuned to FOX.

BLEEKER

Then what are the police doing with  
seven of our people in custody.

BALAMA

That's impossible.

BLEEKER

Don't tell me, I just saw it on FOX!  
It must be true!

MCTEMPLE

Try CNN.

BLEEKER

How do you expect to get our demands  
met if our people keep getting  
arrested? What is the problem?

BALAMA

There is no problem. We are secure,  
absolutely secure.

Just then, another voice breaks in:

STAN (O.S.)  
Hello? Hello? Testing, one, two,  
three.

INTERCUT:

EXT. JUNGLE SET -- NIGHT

Stan and Smitty are fiddling with the radio they caught.  
Jimmy looks on.

SMITTY  
So, Edison, is it working?

STAN  
Testing. Ground control to Major  
Tom. The quick brown fox jumped  
over the lazy dog.

BLEEKER  
What was that? Who's on this  
frequency?

STAN  
Kenneth? Is that you? What is the  
frequency?

BLEEKER  
Get off now!

STAN  
Hey, it's that cranky guy from the  
phone!

SMITTY  
Hush up, will you?

BLEEKER  
So now our communications are  
breached! How is this good? I  
thought you can it all under control!

BALAMA  
It is under control, brother. The  
hostages are safe and secure.

JIMMY  
Hostages? What hostages?

SMITTY  
Everyone is over in studio thirty.

STAN  
They must have Liz there.

SMITTY

Roger Smith, too.

STAN

Yeah. Him.

JIMMY

My dad! My dad must be there! Where  
is the sound stage?

STAN

Off that way.

Jimmy bolts.

SMITTY

Hey! Come back here!

(to Stan)

Why did you tell him that? We have  
to get him!

Smitty pulls on Stan. Stan drops the radio. A runaway tram  
drives through, running over the radio. The remains of the  
radio get caught on the undercarriage and get dragged off,  
making a lot of static.

SMITTY (CONT'D)

Nice going, Marconi.

STAN

Nice, going, you!

INT. SOUND STAGE 30 -- NIGHT

Balama is still on the radio when it suddenly starts  
screeching static.

BALAMA

Damn! Bleeker, are you there? Now  
they're jamming our signal! Who is  
out there?

Balama goes to Kohl.

BALAMA (CONT'D)

You, Mr. Know-it-all, you had the  
employee manifest; who's still here?  
You got some security people still  
on the lot? Maybe some cops  
moonlighting? Retired Navy SEALs on  
the payroll?

KOHL

No, no, everyone is here. There is  
no one else...unless...nah. Nobody.

BALAMA

Somebody is jamming my communications and capturing my people! The police must have finally launched their anti-terrorist force. I'm just going to have to deal with them myself.

Balama storms off.

LIZ

Is someone else out there?

KOHL

I mean, it's too absurd to consider. Those two clowns, Smith and Johnson, aren't accounted for.

LIZ

Who are they?

KOHL

Two of my tour guides. The ones bothering you today.

LIZ

He wasn't bothering me.

KOHL

He bothers me.

LIZ

You have to say something. He thinks they are some kind of commandos! They'll be killed!

Kohl can't help but grin.

Balama is on the radio again but isn't making any progress. He heads for the exit. O'Malley catches him.

BALAMA

That's it, I'm going over to the executive building myself. If the police are going to hassle us, we may have to toss them a few bodies to get them off our backs. I want Bleeker and his people here. O'Malley, you're on watch. Shoot to kill.

He grabs some overalls from a coat hook and heads for the door. He opens it. The breeze is blowing. Stan's poem blows in, right into Balama's face. Balama disgustedly pulls it away and tosses it down and leaves.

It blows to Liz. Liz notices her name on the paper and picks it up.

ROGER

What's that?

LIZ

I don't know. It's a poem. A love poem. My name's misspelled, though.

She silently reads it and is touched.

STAN (V.O.)

Dearest Liz,  
 Whilst I wish I could write a sonnet  
 great,  
 I offer this, to compensate.  
 Watching the heavens, twinkling with  
 stars,  
 It is as I watch you from afar.  
 My love for you knows no bounds.  
 It goes far beyond these studio  
 grounds.  
 As I wish upon a star above,  
 You're the star I wish to love.  
 That I may be worthy and may dare,  
 to say I love you, yeah-yea-yeah.

LIZ

Oh my, it's from that tour guide.

She remembers the pin and takes it from her pocket.

LIZ (CONT'D)

Stan. That's so sweet. It's nice  
 to see some people can be sweet.

She looks to Roger, who is now huddling with Linda the Script Girl.

LINDA

Oh, Mr. Stone, I'm so frightened.

ROGER

It'll be fine, dear. And call me  
 Roger.

Liz goes back to her poem.

INT. WAYNE'S OFFICE -- NIGHT

Bleeker is trying to raise Balama on the walkie-talkie. All he gets is static.

BLEEKER

Damn these things.

WAYNE

Problem?

BLEEKER

I can't contact my brethren. I hope there isn't a problem.

(to radio)

Balama, answer me! Where can he be?

MCTEMPLE

Are you sure we haven't met?

EXT. ALLEY -- NIGHT

Balama, now in coveralls, has his pistol drawn and cocked. He takes off his head dress, then peels off his mustache, and puts them aside.

He slowly and cautiously makes his way, ever so carefully, around a corner.

Nearby is painting equipment and open paint cans.

Balama, ever the pro, slowly comes up to an exit door. Suddenly, POW!, Stan and Smitty burst through the door, pushing it open, smack into Balama, knocking him out.

He falls onto the paint cans. His guns flies out and lands in a bucket of paint.

SMITTY

Where are we?

STAN

Shortcut. We should be able to cut Jimmy off at the pass.

Stan and Smitty stop in mid-discussion and realized they clocked Balama.

SMITTY

What's that?

STAN

Hey, it's someone! You knocked him out!

SMITTY

You're the one who said to come this way!

STAN

Who is he?

SMITTY

Must be a painter. Maybe there are others wandering around.

They revive Balama.

SMITTY (CONT'D)

Hey, chief, you okay? What are you doing here?

BALAMA

(his accent is gone)  
Who are you?

SMITTY

I'm Smith, he's Johnson.

BALAMA

Are you SWAT?

SMITTY

No.

STAN

No what?

SMITTY

He thinks we're SWAT.

STAN

He thinks what?

SMITTY

Yes.

STAN

What do you mean? S'what's he saying?

SMITTY

Yes. But of course we aren't.

STAN

Of course what?

SMITTY

Of course not SWAT. How could we be?

STAN

Then who's what?

SMITTY

I don't know.

STAN

So what's what?

SMITTY

SWAT's what!

STAN

But we're not?

SMITTY

Not SWAT.

BALAMA

Who are you two?

STAN

Tour guides. Why?

SMITTY

Who are you?

Balama spies a porta-potty next to a rain barrel.

BALAMA

The name's Barrel. Johnny Barrel.

SMITTY

What are you doing on the lot?

STAN

It's oblivious, isn't it?

SMITTY

You mean obvious.

STAN

No, I don't know what he's doing here.

BALAMA

I was making this delivery, see, and then all these guys with guns burst in, so I hid.

STAN

Hiding. Why didn't we think of that?

SMITTY

'Cause we have to find the kid we were babysitting.

BALAMA

Where's this kid?

STAN

He's on his way to sound stage 30. That's where the hostages are. Liz Bennett was filming her new picture there. It's supposed to be really good. Lots of positive buzz---

Smitty pulls him by the ear.

SMITTY

C'mon, you buzzhead, let's get rolling.



They head off, Balama in the rear, looking around for his gun.

SMITTY (O.S.) (CONT'D)  
You coming or what?

STAN  
SWAK?

EXT. WATERFRONT SET -- NIGHT

The scene of a dock, with a ship tied up. Crates and steamer trunks are scattered about. A net holding crates hangs over the scene. Smitty, Stan and Balama walk across.

BALAMA  
Really, you two are just tour guides.

SMITTY  
Why would we lie about that?

BALAMA  
You're not cops or feds or military commandos?

STAN  
I was a boy scout--actually a Weblo.

BALAMA  
I don't get it.

STAN  
It's the kind of scout after you're a cub scout but before you're a boy scout. This way, then over the jungle bridge. That should get us there.

Smitty steps on a plank with a nail.

SMITTY  
Ow, ow, ow! Hold up!

STAN  
What, what? You okay?

SMITTY  
I stepped on a nail here. Help me pull it off.

As Stan and Smitty maneuver to pull the plank out of Smitty's shoe, Balama, back to them, has one leg up on the edge of an open steamer trunk and is reaching for a knife strapped to his leg.

Stan pulls on the plank, Smitty's shoe comes off and Smitty falls backwards, hitting Balama, who then tumbles into the trunk. The lid falls and locks closed.

The knife flies out and sticks in a pier piling.

STAN

I got it!

SMITTY

Got what? Gimme that!

He grabs the shoe and board and tries to separate them.

STAN

Hey, where's Johnny? Johnny!

Balama makes noises from the trunk. Smitty yanks the shoe from the nail, smacking Stan in the face. Smitty gets his shoe back on.

SMITTY

What was that?

STAN

Hey, he's in the trunk! What are you doing in the trunk, Johnny?

Stan listens to some mumbling from the trunk.

SMITTY

What did he say?

STAN

I think he said, "Trying to get out."  
But don't quote me on that.

SMITTY

I think it's a fair guess.

STAN

That's what I'd be saying in his place.

SMITTY

So get him out.

STAN

It's locked.

SMITTY

How can it be locked? It's a prop trunk!

STAN

Maybe they used a prop key.

SMITTY

Stand it upright.

They stand the trunk on end, not realizing Balama is on his head now.

STAN  
Johnny, how's that? Better? Johnny?  
(listening)  
He sounds far away.

SMITTY  
That's because his head's down there.  
Flip him over.

They roughly invert the trunk.

STAN  
Ha! Heads, you lose!

SMITTY  
We'll get you out in a jiff. You  
wait right there.

STAN  
Yeah, don't wander off.

They leave. The trunk wobbles as a frustrated Balama tries to punch his way out. A moment later they return with some tools.

STAN (CONT'D)  
What now?

SMITTY  
We should make some air holes, so he  
can breathe.

STAN  
Good idea. I remember once, I mailed  
this hamster and forgot to put in  
the air holes---

SMITTY  
Just drill.

He passes a hand drill to Stan. Stan starts drilling at mid-trunk level. Smitty pulls out a sledge hammer and starts wailing on the trunk door.

Stan drills through and keeps going. There's a yelp of pain. Stan withdraws the drill and it's got Balama's underwear attached. Stan shoves them back in the hole.

INT. TRUNK -- CONTINUOUS

Balama is taking a beating from the hammering.

EXT. WATERFRONT SET -- CONTINUOUS

Smitty stops hammering.

STAN  
How's it going?

SMITTY  
Not a dent.

STAN  
Wow. This is a good trunk.

SMITTY  
I wonder where you buy a trunk like this?

STAN  
They don't make them like this anymore. I bet you could get an old one on Ebay or something.

BALAMA (O.S.)  
Get me out!

Smitty sees a blow torch.

SMITTY  
This'll do the trick.

He lights it and goes to work on the locks. After a moment he puts down the torch to get a screwdriver. The torch is still going.

STAN  
Here, give me a hand with this.

As Stan and Smitty fumble with a chisel and hammer, shifting the trunk, until the torch is blowing on it.

The torch ignites the torn underwear still exposed in the hole. It burns into the trunk.

INT. TRUNK -- CONTINUOUS

Balama starts sniffing the air, as flames rise up behind him.

EXT. WATERFRONT SET -- CONTINUOUS

Smoke is billowing out of the trunk. Balama is banging around inside.

SMITTY  
Okay, okay, we're working on it!  
Shesh, what's his rush? Where's the fire?

STAN  
You smell something?

SMITTY  
Yeah. Now who would be barbecuing  
at this hour?

They get up to look around. Then Stan sees the trunk and gets Smitty's attention.

STAN  
Smitty, you set John on fire!

SMITTY  
What? Oh no! Get some water! Water!

They run over to a hose and spigot. Stan runs the nozzle to the trunk and shoves it in the air hole.

Smitty turns on the spigot.

The water pours into the trunk.

INT. TRUNK -- CONTINUOUS

Balama is practically drowning as the water fills the trunk.

EXT. WATERFRONT SET -- CONTINUOUS

STAN  
Okay, okay, we got it. He's out.

SMITTY  
He's out?

STAN  
I mean fire-wise he's out.

Smitty turns off the water. As Stan removes the nozzle, water comes gushing out every seam. Stan knocks on the lid.

STAN (CONT'D)  
Johnny, you in there?

SMITTY  
Well, where else would he be?

BALAMA (O.S.)  
Get me out now, you baboons!

STAN  
He still wants to get out.

SMITTY  
Of course he does! Who wouldn't?

STAN

You know, every time I drop my suitcase, it always pops open.

SMITTY

Now you're thinking!

They push the trunk over and let it drop on its side. Outside of the loud "Oomph" from inside, nothing happens.

SMITTY (CONT'D)

We need some height.

STAN

We can raise it with the cargo wench.

SMITTY

Perfect!

Stan and Smitty lower the wench, lose the netting and begin hoisting the trunk into the air. It gets up 20 feet or so. They release it.

Just then, one of the runaway trams comes racing through the set. The trunk lands on the tram, crashing through the roof, landing in a car and the whole shebang continues on.

Stan and Smitty watch, dismayed.

SMITTY (CONT'D)

Now what do you think of that?

STAN

It really should have worked. Should we go after him?

SMITTY

We really should be trying to get the kid.

STAN

You're right. Too bad. John seemed like a nice guy.

SMITTY

Didn't he, though?

STAN

You think he'll be okay?

SMITTY

Better off than those hostages, I'll bet.

EXT. SOUND STAGE 30 -- NIGHT

Jimmy is sneaking around outside of the sound stage.

The tram with Balama in the box comes racing toward the building.

Thinking quick, Jimmy opens the door, letting the tram in.

There's screaming followed by a crash. Jimmy goes in.

INT. SOUND STAGE 30 -- CONTINUOUS

The tram has crashed into the set. The trunk is down and open. Balama staggers out, scorched and wet. Everyone is stunned. Jimmy steps in.

JIMMY

All right, you, where's my dad?

BALAMA

Get him.

Two Mercenaries grab Jimmy.

O'MALLEY

What happened to you, sir? What's going on? The men are concerned.

BALAMA

There are two idiot tour guides out there! They think they're gonna save everyone. I want them dead.

Everyone, especially Liz, gasps. She clutches the poem closer.

LIZ

Wait, where's his mustache?

LINDA

Where's his accent?

The guards put Jimmy with the other hostages.

ROGER

Those poor saps. I don't know why they just didn't turn themselves in when they had the chance.

LIZ

Maybe they thought they could do something. Maybe they thought they could make a difference.

ROGER

Oh, of course, tour guides always play a pivotal role in current events.

JIMMY

Wow, I'm sorry now I gave them such a hard time.

LIZ

You were with them?

JIMMY

Yeah. I stole their tram. But later they saved my life. You know them?

LIZ

Not as well as I should.

KOHL

(to Balama)

Excuse me, sir, but I just wanted to make sure, you are issuing "shoot to kill" orders, correct?

BALAMA

That's right.

KOHL

Thank you.

EXT. FRONT GATE -- NIGHT

Still a media circus, up to two rings now. The Captain is on the phone.

CAPTAIN GABLE

Finally. That was the Burton Group.

BETH

Who?

CAPTAIN GABLE

They parent company of Millstone. They're getting the money.

BETH

Thank goodness.

CAPTAIN GABLE

Yeah. They said they could make it all back by selling the movie rights, a book deal through their publishing arm and come out with some kind of video game from their New Media division.

BETH

The joys of vertical intergration.



CAPTAIN GABLE

Who do you think should play me in the movie? Think Roger Stone would do it?

INT. WAYNE'S OFFICE -- NIGHT

Wayne hangs up the phone. Bleeker is standing, staring out the window.

WAYNE

Excuse me, that was the police. They say Burton's coughed up the money.

BLEEKER

Who?

WAYNE

The parent company. It's on the chart.

BLEEKER

Well, finally. Allah be praised. My comrades will rejoice!

MCTEMPLE

Wait a second, you're Harry Bleeker! Ted and Debbie's boy.

BLEEKER

I am Alla ja' Harad.

MCTEMPLE

Yeah, you went to school with my oldest boy, Jerry. You were both in lacrosse.

BLEEKER

That was in my infidel life before I convert to the ways of Mohammed.

WAYNE

Bleeker? Your dad is Ted Bleeker? He ran Paragon Studios for years.

BLEEKER

Turning out amoral secular tripe that was offensive to Allah.

WAYNE

Yeah, well, I wish I was at Paragon right now.

MCTEMPLE

What the devil happen to you?

(MORE)

MCTEMPLE (CONT'D)

You had a great life. You were a normal kid.

BLEEKER

I was a sinner! I was a blasphemer!

MCTEMPLE

Jerry said you were a whiner. Then you went nuts.

BLEEKER

I didn't go crazy. I found the true path. I learned the wisdom of Mohammed.

MCTEMPLE

They kicked you out of school, right?

BLEEKER

They were infidels whou wouldn't allow me to practice my faith in peace. Now they wage war on us.

MCTEMPLE

And now you're here threatening to kill innocent people. Your parents must be so proud.

BLEEKER

Be quiet!

WAYNE

Your sister works here, you know. She's in set design.

BLEEKER

I don't want to hear it.

He holds his hands over his ears.

BLEEKER (CONT'D)

Allah be praised. Allah be praised.

MCTEMPLE

Why don't you just let us all go now? Maybe no one even noticed.

Bleeker pulls his gun.

BLEEKER

Just stifle yourself right now!

MCTEMPLE

Oh, yeah, I can see how your behavior is so much better now that your not an infidel anymore.

BLEEKER

Quiet!

Wayne tries to stop McTemple.

MCTEMPLE

Yeah, pull a gun; that's real noble.  
Good thing you abandoned your secular  
ways.

BLEEKER

Shut up, shut up, shut up!

Bleeker fires the gun in the air. It ricochets off an Oscar  
on a shelf and hits McTemple in the shoulder.

WAYNE

You shot him!

BLEEKER

It, it was an accident!

MCTEMPLE

Way to go, dead-eye.

BLEEKER

You saw it...it was an accident. I  
didn't mean it.

Phone rings. Wayne gets it.

WAYNE

Hello? I'll tell him.  
(to Bleeker)  
The money's here.

BLEEKER

Help him. We're going.

WAYNE

To where?

BLEEKER

Sound stage 30.

EXT. FRONT GATE -- NIGHT

The Captain is hanging up.

CAPTAIN GABLE

He knows.

BETH

Now what?

CAPTAIN GABLE

Ball's in their court. We see what they do and react to it. I'm thinking maybe DeNiro.

OFFICER BOGART

Really? I thought more a Nicholson. I'm more a DeNiro.

CAPTAIN GABLE

You? A DeNiro? Ha! You been smoking evidence again?

EXT. STUDIO GROUNDS -- NIGHT

An intersection of sorts. A tram passes through. Wayne, McTemple and Bleeker walk through. Once they're by, Smitty and Stan wander by.

INT. SOUND STAGE 30 -- NIGHT

Wayne, McTemple and Bleeker enter. Jimmy sees his dad and runs to him.

JIMMY

Dad! Are you all right?

MCTEMPLE

I'm fine, son. Are you okay? Did they hurt you? I'm sorry I wasn't here for you, Jimmy.

JIMMY

That's okay. I only just got here myself.

MCTEMPLE

What?

BALAMA

Well?

BLEEKER

The money's here.

BALAMA

Very good.

BLEEKER

Release them, Balama.

BALAMA

What?

BLEEKER

Release them. This is all a disaster.

(MORE)

BLEEKER (CONT'D)

We didn't think this out. If we don't like their culture, maybe we should just ignore it. Let them go.

BALAMA

(his accent is gone  
for good)

Look here, you rich brat, I don't give a damn about your stupid point!

BLEEKER

Brother Balama, what are you saying? And what happened to your mustache?

BALAMA

I'm here for my cut of the money, punk. If you can't hack it, then I'll just take the whole thing. But no one is leaving this place until I give the say so.

BLEEKER

You're not Arab!

BALAMA

'Fraid not. The name's Bull Pierce.

BLEEKER

You don't care about Islam at all!

LIZ

Wait a second; you're not Arab and you're not an Arab...is there anyone here who is an Arab?

WIREMAN

I'm part Lebonese on my mom's side.

Balama grabs Liz.

BALAMA

You, starlet, come here.

LIZ

Roger!

Instantly, everyone goes to react. But Roger is no where to be seen.

BALAMA

Come on honey, don't get shy on me now.

BLEEKER

What are you doing?

BALAMA

I'm going to make a point. You get me the money and maybe I won't blow Miss Hollywood's brains out. Maybe I won't blast this whole studio to kingdom come.

BLEEKER

You can't do that! You can't blow up this studio! It's wrong!

BALAMA

Oh, please. You were all set to do it when you thought it was God's will. Doesn't matter the reason, the results are the same. Now, you take that weapon...

He motions to the rocket launcher.

BALAMA (CONT'D)

And keep it trained on the head cop out there and you get the money in here and to me and maybe, just maybe people live.

BLEEKER

Don't I get any help?

BALAMA

I don't have anyone to spare.

Bleeker reluctantly takes the weapon case and heads out.

BALAMA (CONT'D)

O'Malley, hold the fort. I'll be back.

KOHL

Where are you going?

BALAMA

Me? I'm just going to make a payment on my insurance policy.

He drags Liz out, grabbing a satchel as he exits.

A moment later, a disheveled Roger and Linda appear.

ROGER

So, did I miss anything?

EXT. STUDIO GROUNDS -- NIGHT

Carrying the rocket launcher and with his pistol out, Bleeker struggles down the street. Smitty and Stan step out into the street. Bleeker trains his gun on them.

BLEEKER

All right, stop right there!

STAN

Whoa! Where'd he come from?

BLEEKER

Who are you? What are you doing here?

SMITTY

Don't shoot, we're tour guides!

BLEEKER

You work here?

SMITTY

Yes.

BLEEKER

Then why aren't you with the others?

STAN

We're really not joiners.

BLEEKER

I could shoot you here and now.

SMITTY

You don't want to do that.

STAN

Think of the paper work.

EXT. WATER TOWER BASE -- NIGHT

Balama places the satchel at the base of the studio water tower then pulls Liz up the stairs of the tower.

EXT. WATER TOWER -- MOMENTS LATER

At the top, he ties Liz to some pipes.

LIZ

You're mad! You can't get away with this!

BALAMA

Why? You think your brave hero is going to stop me? I don't think so. He's too busy checking his pants for stains. This ain't the movies, babe. This is my life. You'd be surprised at what you can get away with for a couple of hundred million. You think this all just happened?

(MORE)

BALAMA (CONT'D)

You think this is a lark? I've planned this day for months. Every contingency, every move; I've accounted for it. So don't take any of this personally. I'm a big fan of yours, actually.

LIZ

What a comfort.

BALAMA

So, I truly have everything rationally and completely under control.

LIZ

Except for...those two tour guides.

Balama loses it.

BALAMA

Those two imbeciles don't count! They're just, just lucky to be alive! What business do those morons have being on this lot anyway?

LIZ

What did they do to you out there?

BALAMA

Shut up, you, shut your yap!

EXT. STUDIO ROAD -- NIGHT

Bleeker is walking Smitty and Stan along, pistol trained on them.

BLEEKER

I don't understand. I was trying to get people to understand.

SMITTY

Nothing wrong with a little understanding.

STAN

Sure, I understand very little myself.

SMITTY

Sh.

INT. SOUND STAGE 30 -- NIGHT

The few remaining Guards look fidgety. The Hostages mutter.



GRIP

You know, I bet we could overpower these guys.

ROGER

Get a grip.

GRIP

I am a grip.

MARV

He's right. There's less of them now and they're scared and their leaders are gone. We could do it.

ROGER

Well, you do it and let me know how it turns out. Give it your best, boys.

BEST BOY

I'm the best boy.

EXT. WATER TOWER -- NIGHT

Balama is halfway down the stairs, sawing away at the support bolts of a section of the stairs.

BALAMA

Tour guides, my eye. They must be SWAT members. They were toying with me. Yeah, that's it, toying. Nobody could be that stupid and live. No, couldn't happen---

EXT. WATER TOWER BASE -- MOMENTS LATER

Balama plants the bomb which he had carried in the satchel. He flips a switch, activating the detonator. He pulls out his remote switch with which he can deactivate the bomb. They seem to be in working order.

BALAMA

---Obviously some para-military training. That entire water torture bit. CIA training. Must be.

EXT. FRONT GATE -- NIGHT

An armored truck is on the scene, parked by the gate.

OFFICER BOGART

There! I see someone. Someone's headed this way.

CAPTAIN GABLE

Start up the truck.

BETH

Who is it?

CAPTAIN GABLE

Recognize them?

BETH

Is it---? Oh my word!

EXT. STUDIO ROAD -- CONTINUOUS

Smitty and Stan and Bleeker come within sight of the gate. The truck pulls up in front of the gate.

BLEEKER

Okay, this works out nicely. You two are going to do a slight favor for me.

SMITTY

Like what?

BLEEKER

You're going to drive the truck onto the lot. When I deactivate the booby-trap, you'll open the gate. They'll drive it in, then you'll take over. Just so you don't try anything rash, I'll have this aimed at the police captain there the whole time.

They squint to see. They can make out Beth among the cops.

STAN

Hey, isn't that---

Smitty stamps on Stan's foot.

STAN (CONT'D)

Ow! What did you do that for?

SMITTY

Do what?

STAN

Stamp my foot when I went to say, "isn't that---"

Smitty stamps his foot again.

STAN (CONT'D)

Ow! You did it again! I was just going to say---

Smitty raises his foot again.

STAN (CONT'D)

Oh, I get it. You don't want to say that Beth is out there.

BLEEKER

Who's Beth?

SMITTY

Beth who?

STAN

Yeah, we don't know his girlfriend, Beth.

BLEEKER

Ah, all the more reason you'll follow instructions. Go man the gates.

Stan and Smitty go to the gates as Bleeker aims the rocket launcher.

Bleeker pulls out the remote control and pushes the button.

EXT. FRONT GATE -- CONTINUOUS

The light on the booby trap goes out and Stan and Smitty swing the gates open and the truck rolls in.

THE DRIVER gets out and exits, giving them a thumbs up.

Smitty returns it. Stan give him the Vulcan greeting.

They shut the gate.

Beth sees them and they see Beth.

INT. SOUND STAGE 30 -- NIGHT

Balama re-enters. O'Malley is looking at an electronic screen.

BALAMA

Status, O'Malley.

O'MALLEY

Bleeker is at the gate. Gate is deactivated. I guess the truck's in. Wait, the gate's still open, bomb's inactive. Is there a problem?

EXT. FRONT GATE -- NIGHT

Stan is at the gate.

STAN

Attica! Attica!

Smitty smacks him and drags him back. They begin closing the gates with Stan now on the outside of the gate. The gate seems secure. It takes a moment and a double take but Smitty realizes the problem and cracks open the gate and pulls Stan in.

INT. SOUND STAGE 30 -- NIGHT

O'MALLEY

Wait, there we go. Gate is re-activated. It's in.

Balama pulls out the radio. There's less static now.

BALAMA

Come in, Bleeker. Do you read?

EXT. FRONT GATE -- NIGHT

Stan and Smitty stand at the closed gate. Bleeker yells over to them.

BLEEKER

All right, you two, into the truck.

Smitty mouths "I love you" to Beth who responds in kind.

Stan sees her and points to himself, questioningly.

Beth shakes her head and points to Smitty.

Stan looks and points to Smitty for confirmation.

Beth rolls her eyes and nods.

Smitty is taking this all in. Stan taps Smitty.

STAN

Hey, Smitty, Beth loves you.

Smitty shoves Stan toward the truck.

SMITTY

Get in the truck. I know who she loves.

STAN

How do I know? She was looking right at me. Maybe she should get her eyes checked.

BLEEKER

Get in the truck!

They both attempt to get in on the driver's side.

SMITTY

Now what are you doing?

STAN

I'm getting in the truck.

SMITTY

So go over there and get in the truck.

EXT. STUDIO ROAD -- CONTINUOUS

Bleeker's radio comes on. It's Balama.

BALAMA (O.S.)

Bleeker, pick up.

BLEEKER

I'm here.

BALAMA (O.S.)

So, where do we stand?

BLEEKER

The truck's inside. I've got it covered.

BALAMA (O.S.)

Very good. I'll make a soldier of you yet. Now, keep them in your sights until you get in the truck and make sure they're off the lot first. You'll have to move quickly without cover.

BLEEKER

Oh, no, I have them covered. I commandeered some drivers.

INT. SOUND STAGE 30 -- CONTINUOUS

Balama on radio.

BALAMA

You what?

INT. TRUCK CAB -- CONTINUOUS

Smitty and Stan are still jockeying for position, trying to get into the driver's seat.

EXT. STUDIO ROAD -- CONTINUOUS

BLEEKER

I captured two employees. I have them driving the truck in. They're tour guides. I don't know how you missed them.

INT. SOUND STAGE 30 -- CONTINUOUS

BALAMA  
 No, no, no! Stop them! Stop them  
 now! Don't let them near the money!

INT. TRUCK CAB -- CONTINUOUS

Stan finally gets a leg up on Smitty, lands head first in the cab, with his sleeve going over the floor gear shift. He jerks his arm and the truck jerks into reverse.

EXT. FRONT GATE -- CONTINUOUS

The truck door slams shut and Smitty gets on the running board and holds Stan's legs to stay on. As he pulls himself up, the truck backs into the gate.

INT. SOUND STAGE 30 -- CONTINUOUS

Balama, still on the radio.

BALAMA  
 Stop them!

EXT. STUDIO ROAD -- CONTINUOUS

BALAMA (O.S.)  
 Stop them now!

Confused, Bleeker fumbles to re-aim at the armored car.

Suddenly, the gate explodes. The truck jumps forward and races forward as Smitty hangs onto Stan's legs, pulling himself into the cab.

INT. TRUCK CAB -- CONTINUOUS

Stan's legs are out the window, he's still caught on the gear shift and his hand is on the gas. Smitty tries to steer.

EXT. STUDIO ROAD -- CONTINUOUS

The armored truck lunges out from the explosion and heads right toward Bleeker.

INT. TRUCK CAB -- CONTINUOUS

Smitty tries to gain control of the truck as Stan's legs flail about.

EXT. STUDIO ROAD -- CONTINUOUS

The truck swerves, just missing Bleeker. Bleeker falls over and then his rocket launches but it doesn't release from the launcher, so it drags Bleeker off.

The truck gains speed.

INT. TRUCK CAB -- CONTINUOUS

STAN  
I probably should be buckled up for  
this.

SMITTY  
Take your hand off the gas.

INT. SOUND STAGE 30 -- CONTINUOUS

BALAMA  
(on radio)  
Bleeker! Bleeker, what the devil is  
going on? Bleeker!

Suddenly the armored car crashes into the sound stage.  
Everyone scatters. The few Mercenaries left are knocked out  
by flying debris. Balama falls.

The remote control drops. It bounces, clicks to "activate,"  
then a hunk of wall land on it, smashing it.

Balama gets up and escapes. The hostages overpower the  
remaining guards.

Suddenly, the police come in.

Stan and Smitty climb out of the truck.

JIMMY  
Hey, guys! You made it!

CAPTAIN GABLE  
Are you all right?

STAN  
Who are you?

CAPTAIN GABLE  
S.W.A.T.

STAN  
Who are you?

CAPTAIN GABLE  
We're S.W.A.T.

STAN  
That's what I want to find out!

SMITTY  
Just be quiet.

Roger Stone steps out of a closet with Linda the script girl.

ROGER  
I'm here! Have you rescued me yet?

The police are rounding everyone up. Officer Bogart brings O'Malley over to the Captain.

OFFICER BOGART  
Captain, listen to this.

O'MALLEY  
It's Pierce you want, the rat. He's a mercenary. He set up the whole thing. Bleeker was a patsy. He left us here and he escaped. His real name is Bull Pierce.

Beth works her way to Smitty.

BETH  
Oh, Smitty, thank God you're okay.

SMITTY  
Yeah, I'm fine, Beth.

STAN  
Liz? Where's Liz?

O'MALLEY  
He took her to the water tower with a bomb set to go off.

Officer Bogart show the Captain the remains of the detonator.

OFFICER BOGART  
We found this.

O'MALLEY  
That's the remote. The bomb's alive. He set it for seven minutes from activate.

CAPTAIN GABLE  
Where's the bomb squad?

Striking, square-jawed SQUAD LEADER steps up, followed by an ultra-professional BOMB SQUAD.

SQUAD LEADER  
We're here.

STAN  
C'mon, we've got to get to the tower! Where's your truck?

CAPTAIN GABLE  
We can't get any vehicles through that mess you left back at the gate.



STAN

Then c'mon!

Stan runs out. Smitty follows with the Captain and the Bomb Squad in tow.

EXT. SOUND STAGE 30 -- NIGHT

They can see the tower with the company's logo in the distance.

CAPTAIN GABLE

We won't make it there in time!

Stan sees a Keystone Cop-style police wagon.

STAN

Sure we can, let's go!

They follow Stan to the paddy wagon. Stan jumps into the driver's seat.

SMITTY

You think you're driving?

STAN

I know a short cut. Get in.

Stan starts it up. Smitty jumps in, riding shotgun. The police pile in back.

Stan puts it in gear. And they're off...well, not quite. The wagon part of the police wagon stays after the cab zooms off.

Stan and Smitty screech to a halt.

SMITTY

You know a short cut. Back it up!

STAN

We're gonna need them.

Stan slams it into reverse and backs into the wagon.

STAN (CONT'D)

I think they did this in "Keystone Hotel," 1940.

They start off again, the squad all falling down as they lurch into gear and speed off.

EXT. SIDE ALLEY -- NIGHT

They turn down a road.

STAN  
Now we're cookin'!

SMITTY  
Where are you going?

STAN  
Short cut!

SQUAD LEADER  
(to Captain)  
I want hazard pay for this!

EXT. ALLEY -- NIGHT

They turn again. This alley appears to end in a solid brick wall. Stan speeds up.

SMITTY  
What are you doing?

STAN  
Short cut!

SMITTY  
Short cut? Short cut? There are laws of physics at work here, man!

The police all start screaming.

They crash through a painted matte of a brick wall and continue on.

Smitty starts smacking Stan on the head.

SMITTY (CONT'D)  
Don't you ever pull a stunt like that again!

STAN  
Hey, I'm driving here!

EXT. WATER TOWER BASE -- NIGHT

The bomb is ticking away.

EXT. WATER TOWER -- CONTINUOUS

Liz is still tied up, struggling to get loose.

LIZ  
I hate this woman in peril stuff.

EXT. ROAD -- NIGHT

Stan turns down a road marked "Great Ape House", heading to a sound stage attraction.

SMITTY

Stan? Stan? What did I just say?

STAN

Short cut!

The paddy wagon trips the activating beam, opening the sound stage door. They drive on in.

INT. GREAT APE HOUSE -- NIGHT

A "King Kong"-esque gorilla is attacking a bridge. The police wagon is traveling over the tourist tram route.

The mechanical ape reaches out and grabs a MINOR MEMBER of the bomb squad.

The truck exits the house.

EXT. AVALANCHE PASS -- NIGHT

The police wagon pulls into a "service road" designed for the trams.

The wagon activates a simulated rock slide which chases it down the hill road.

The Squad members are losing their minds about now. But one remains a CALM SQUAD MEMBER.

EXT. WATER TOWER BASE -- NIGHT

The bomb ticks on.

EXT. RED SEA LOT -- NIGHT

The police wagon comes to a lake.

SMITTY

Stan, what are you doing?

STAN

Short cut!

He shows no sign of stopping. The bomb squad is panicked silly, except for that one Calm Squad Member.

The police wagon activates the beam and the lake parts, ala "The Ten Commandments." The truck drives on through.

It then enters a building labeled "Special Effects."

INT. STAR WARS SET -- NIGHT

The police wagon is driving along the canyon of the Death Star and is being shot at by Empire fighters. They drive through a door into:

INT. TEMPLE SET -- NIGHT

They enter, only to be chased by a large rolling boulder.  
They drive through a door into:

INT. JUNGLE SET -- NIGHT

They are being chased by a T. Rex. The bomb squad is freaking out, except for the Calm Squad Member.

They drive through the exit door.

EXT. WATER TOWER BASE -- NIGHT

The police wagon whips up to the tower, then skids in a 360 to a halt. The bomb Squad tumbles out.

STAN

You ready to work on the bomb?

SQUAD LEADER

You kidding? I'll be a pleasure  
after that ride.

(to Calm Guy)

Hey, man, didn't that ride bother  
you?

CALM SQUAD MEMBER

Nah, I took my kids on the tour last  
week.

The squad runs over to the bomb.

STAN

We have to get Liz!

SMITTY

All right, all right, I'm coming.

Stan and Smitty climb up the stairs.

SMITTY (CONT'D)

I wonder what the going rate of  
compensation is for heroes?

EXT. TOWER STAIRWAY -- NIGHT

Half way up, Stan is pulling ahead.

Suddenly, he hits the sawed away section. The bottom releases  
and the stairs swing out. Smitty reaches the spot.

SMITTY

Stan? Stan!

Stan is hanging from the bottom step of the swinging section.

STAN

Here! Help!

SMITTY

How do you expect to rescue Liz from there?

EXT. WATER TOWER BASE -- CONTINUOUS

The bomb is into the final count down as the squad frantically works to disarm it.

EXT. TOWER STAIRWAY -- CONTINUOUS

Smitty is coaxing Stan up.

SMITTY

Come on, man, get up, climb up. You want to be the hero? You want to win the girl's heart? You sure ain't gonna do it from there. What are you worried about? We have a great medical plan.

STAN

Sorry.

Slowly Stan climbs the stairs, ladder-like.

SMITTY

There you go! Great! Perfect! Pull with your legs, not your back. Hand over hand. You're just climbing up a ladder. Don't even think about the five story drop. Keep it up. I'll go get something to bridge the gap.

Smitty starts down the stairs.

SMITTY (CONT'D)

Man, the things I don't do for him.

Stan finally makes it to the top. He stands and takes a look around, almost losing his balance. He steadies himself.

STAN

(yelling)  
Hey, Smitty!

SMITTY

What?

STAN

I can see my house from here!

SMITTY

Get moving!

EXT. WATER TOWER BASE -- NIGHT

Smitty comes down. The bomb squad is down to the wire. Smitty wanders up behind them.

SMITTY

So, you finished with that or what?

This startles the Squad Leader.

SQUAD LEADER

Get him back!

Several members carry Smitty off. The Squad Leader make the final snip and the bomb goes dead.

SQUAD LEADER (CONT'D)

Got it.

SMITTY

About time. Get me a ladder, like a good man, would you?

EXT. WATER TOWER -- CONTINUOUS

Stan reaches the top, huffing and puffing.

STAN

Man, I don't know how water does this every day.

Stan and Liz see each other.

LIZ

Stan! It was you all along, wasn't it?

STAN

Well, sure, I've always been Stan, 'cept when my mother called me Stanley. Now, come on, no time to tarry, I have come to rescue you.

He unbinds her. She kisses him.

STAN (CONT'D)

Is Roger still around?

LIZ

No, silly, that was all yours. I read your poem.

STAN

What? My poem? You couldn't. How?

LIZ  
It was beautiful. It was real. And  
then to risk your life for me.

STAN  
Who wouldn't?

They kiss again.

EXT. WATER TOWER BASE -- NIGHT

Smitty walks up with a ladder. Beth runs over.

BETH  
Smitty! Smitty! You're all right!

SMITTY  
Never better.

BETH  
I'm so relieved! Where's Stan?

He points up and they see Liz and Stan kissing. Captain Gable comes over.

CAPTAIN GABLE  
Where's Pierce? Where's Bleeker?

BETH  
They got away?

CAPTAIN GABLE  
We can't find them.

EXT. STORAGE BUILDING -- NIGHT

A warehouse labeled "Pyrotechnic Supplies." Balama comes sneaking around a corner. Checking to see if the coast is clear, he ducks into the building.

A few moments later, Bleeker, still being dragged by the rocket, goes crashing through the door.

There's an explosion, which blows the roof off, followed by a fireworks display which lights up the sky.

EXT. WATER TOWER -- CONTINUOUS

Liz and Stan are still kissing against the backdrop of fireworks.

Title "The End" appears as the reality becomes:

INT. SCREENING ROOM -- DAY

Stan and Smitty, dressed like movie executives, are watching the closing credits of the Water Tower scene while taking on

their cell phones. Mr. Wayne is there. Someone (no peeking!) is polishing their shoes.

SMITTY

Of course, babe, we love the script. That's why we hired the best people to re-write it. You know what they say, writers don't write, they re-write!

STAN

Gee, then that means producers don't produce, they...Awright!

They high five.

STAN (CONT'D)

(on phone)

Right, that's it. And if you're not here in 30 minutes, I still get it free? Great.

Stan hangs up and re-dials.

STAN (CONT'D)

Get me the front gate. Hello, Gate? If a pizza man shows up, hold him there for 29 minutes. Thanks.

WAYNE

So, what do we think?

SMITTY

It's great! Perfect! Ship it out.

STAN

Yeah, it was good. But don't you feel I come off as an imbecile?

SMITTY

And don't think that was easy. We ended up cutting out the best parts.

STAN

Oh, see, now I didn't know that.

Shoe shine person finishes. It's Kohl.

KOHL

All done, Mr. Smith.

Smitty hands him a bill. Kohl leaves, muttering under his breath. Beth and Liz come in.

BETH

Boys, the sneak previews came in! It tested through the roof.



They both look at the ceiling.

LIZ  
We're talking sequel, guys.

Wayne starts pulling out scripts.

WAYNE  
How about a terrorist takes over a  
cruise ship?

BOTH  
Nah.

WAYNE  
An amusement park?

BOTH  
Nah.

WAYNE  
Ski resort?

BOTH  
Ooooooh.

They grab the script.

SMITTY  
Yeah, I could be a ski instructor!

STAN  
I can operate the lift!

End credits roll, for real.

SMITTY  
Skiing! Schussing!

STAN  
Snow ball fights! I like it!

Fade out.

THE END