

Shit! The Movie

by
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FADE IN:

INT. PLANE NIGHT - DAY

A FLIGHT ATTENDANT walk down the isle pushing a cart full of stuff. She passes by all of the passengers who are trying to wave her down and ringing their bell. During her walk there is a VOICE OVER.

VOICE OVER

You may now try your best to get the attention of the flight attendant who is being paid per her on screen minutes in this movie. Good luck getting her attention if you're just an extra. We should be pulling into New York in three hours so please, enjoy your flight.

The Flight Attendant reaches STEVE RANDALL who is the only person sleeping.

FLIGHT ATTENDANT

Excuse me, sir?

Steve stirs but does not wake up.

STEVE

Daddy, what are you doing back there? That's an outie.

Steve startles and wakes up confused.

STEVE (CONT'D)

Well it is, you know.

FLIGHT ATTENDANT

That all depends, sir. May I offer you a video?

STEVE

No thank you, I prefer acid.

Steve pops a tab.

FLIGHT ATTENDANT

How about a kaleidoscope?

STEVE

No thanks.

FLIGHT ATTENDANT

A book?

The Flight Attendant hands the book to Steve who flips it open, screams and tosses it back to the Flight Attendant.

STEVE

Ahhhhhhhh, the words are melting.

FLIGHT ATTENDANT

I'll take that as a no. What about a ViewFinder?

The bell ringing becomes louder forcing Steve to scream his answer.

STEVE

No, but I bet one of them might.

FLIGHT ATTENDANT

How about a high colonic?

STEVE

No. Why are you doing this to me?

FLIGHT ATTENDANT

We're a full service airline, sir.
How about a game of Shoots and
Ladders, then?

The bells now mingle in his gun shots, sirens, screams, bribes, whatever of the other passengers to try and get the Flight Attendant's attention. As this happens we slowly zoom out the window as all this continues.

STEVE

No.

FLIGHT ATTENDANT

Candyland? Barrel of Monkeys? Etch-A-Sketch?

EXT. SKY - CONTINUOUS

We are now outside and all we hear now is the plane engine hum and the wind fly past.

INT. PLANE - CONTINUOUS

As we pull back into the plane we see an exasperated Steve, a still cheerful and attentive Flight Attendant and passengers in states from passed out to a couple of corpses. During the pan we hear another Voice Over.

VOICE OVER

To anyone still alive or ambulatory
please get your asses into the
upright position and help those
less fortunate than yourself. We
should be pulling into New York
within three minutes. We hope that
you survived your flight.

FLIGHT ATTENDANT

How about a CD?

Steve answers in a very hoarse, weak voice.

STEVE

No.

FLIGHT ATTENDANT

Cassette Tape?

Steve nods weakly.

FLIGHT ATTENDANT (CONT'D)

We still have a few vinyl albums
aboard?

Steve barely nods.

FLIGHT ATTENDANT (CONT'D)

Reel to reel?

Steve gathers all of his strength to scream.

STEVE

No.

FLIGHT ATTENDANT

Well then, how about an 8-track?

Steve is about to answer no but then regains his composure.

STEVE

FLIGHT ATTENDANT

Yes sir, 8-track. And may I suggest
The Captain and Tenille? Flight
Attendant hands Steve an 8-track.

STEVE

Why didn't you tell me about this
hours ago?

FLIGHT ATTENDANT

Oh, that's right, you were sleeping during the introduction to this scene. I'm getting paid by my on screen minutes.

The Flight Attendant begins to exit the scene.

FLIGHT ATTENDANT (CONT'D)

And after this scene I can finally bail my mother out of prison.

The Flight Attendant passes by one of the skeletons.

FLIGHT ATTENDANT (CONT'D)

My, you could use some moisturizer.

Steve nods his head and puts the 8-track in a portable 8-track that drops from the ceiling. Another Voice Over is heard from the speaker.

VOICE OVER

Good morning, Steve. I'm sorry to interrupt your scheduled weekend at the Kiss Convention. . .

Steve does the standard 'rock on' pose and some quick air guitar.

VOICE OVER (CONT'D)

. . .cut that out. You're embarrassing yourself.

Steve sits down.

VOICE OVER (CONT'D)

But, as I was saying, we've recently received some very distressing news about some high level infil. . .

We hear the tape click and whir as it programs to the next track.

VOICE OVER (CONT'D)

. . .tration. We need you and your team to contain this egregious breach in national security. Oh, by the way, egregious means glaringly bad. My wife gave me one of those word a day vocabulary calendars and that's today's word.

(MORE)

VOICE OVER (CONT'D)

So, we have assembled your team and they are waiting for you at the regular place and we are glad to report that they are all regular. This tape will play 'Muskrat Love' in five seconds.

After five seconds we hear a bar of 'Muskrat Love' before Steve crushes the 8-track player with his bare hands to the cheering of all of the passengers (including the dead ones).

INT. REGULAR PLACE - NIGHT

Steve is talking to his crew who are sitting around a table. The group includes: BRIAN FLANAGAN, MAGGIE CAVANAUGH, LYDIA MAXWELL, DONNA CALDWELL and JACK MACKENZIE. There are Etch-A-Sketches in front of all of them. If they could appear to be laptops at first that would be great.

STEVE

Our mission is one of vital national security. A document that the president would rather not get out in the open has fallen into the enemies hands.

BRIAN

Who's enemies?

STEVE

The enemy of all loyal Americans.

The group shares a gasp.

MAGGIE

Not the. . .

LYDIA

. . .you're not saying that. . .

DONNA

. . .it can't be the. . .

JACK

. . .IRS?

Steve nods no and the group begins to calm down.

STEVE

Even worse, the guy at Fox who thought of putting the blue spot around the hockey puck.

The group gasps and Brian pounds his fist on the table.

BRIAN

We can't let that document get into that mad geniuses hands. No telling what he'd do with it.

STEVE

My point exactly. So, if each of you would read your assignment that is written on the etch-a-sketch on front of you we can get this operation started.

Pan across the etch-a-sketches and see everyone reading their instructions and then shake the etch-a-sketch until we get to Jack who has drawn a house.

JACK

Oh, I ahh thought you gave us these to play with while you babbled on.

STEVE

That's okay, Jack. It doesn't really matter in your case because you'll be the first one to get killed.

Jack just shrugs.

JACK

As usual.

STEVE

Are there any other questions?

Everyone raises their hands, stands on their chair, offer money, anything to get Steve's attention. He chooses Brian who stands up and sticks his tongue out at the others. The rest of the group continues to keep their hands raised for next time.

BRIAN

If a moped leaves New York heading east at ten miles per hour, how long until the driver is knocked unconscious and the moped stolen?

Everyone except for Jack lowers their hands and pouts.

MAGGIE

That was my question.

Lydia and Donna nods in agreement.

STEVE

It doesn't matter who asks, it's
just the answer that's important.

Steve pauses and thinks.

STEVE (CONT'D)

Eight minutes. Any other questions?

Jack goes wild shaking his hand trying to get Steve's
attention.

STEVE (CONT'D)

Any questions at all?

Jack pulls out a semi-automatic weapon and clicks off a few
rounds.

STEVE (CONT'D)

Come on, don't be shy.

Jack jumps on the table and starts a striptease routine.

STEVE (CONT'D)

Anyone at. . .oh, Jack. You have a
question?

Jack stops and starts putting his clothes back on and sits
down.

JACK

Actually, Steve, if I'm going to be
buying it soon I should give this
secret weapon to a cast member
who's going to live through the
next scene.

After everyone looks around for a second they all reach under
the table and pull out there scripts. One by one they look up
dejected.

Except for Brian who smiles and holds out his hand.

Jack reaches into his pocket and tosses a Gummi Bear at
Brian.

JACK (CONT'D)

Just tear of it's head, stick it to
the target and it'll make a big
enough cavity so that you can rush
through to dramatic freedom.

Everyone looks at Jack a little perturbed.

JACK (CONT'D)
Hey, I'm just reading what it says
in the script.

Everyone goes back to reading their script and nods in agreement.

STEVE
Okay then, let's get this mission.
. .

JACK
. . .ah, Steve, it's still my
scene.

Steve looks sheepish.

STEVE
I'm sorry, continue.

Jack looks lost for a moment before the line comes to him.

JACK
Oh yeah, because I'm going to be
buying it can someone here buy me
something from Taco Bell while the
producers are still picking up the
tab?

Everyone mumbles their agreement.

STEVE
Good idea.

They all cheer and get up.

LYDIA
Shotgun.

DONNA
You always call shotgun.

MAGGIE
What are you complaining about? You
wouldn't even be here if you
weren't the producers mistress.

DONNA
All the more reason I should be
shotgun.

A GUY walks into the room with a bong. He walks up to Donna and she leans close to his mouth. The Guy blows some smoke into her mouth.

Just before it gets out of hand Steve contains them.

STEVE
Hey, hey, hey. Let's chill for a
moment.

The Guy shrugs and exits.

Steve reaches under the table and pulls out a bunch of weapons. He hands the shotgun to Lydia and other weapons to Lydia, Maggie and Jack.

STEVE (CONT'D)
There are enough weapons to go
around.
(Pause)
Let's go.

Everyone except for Brian begins to exit.

STEVE (CONT'D)
Hey, Brian, don't you want Taco
Bell?

Brian nods no.

BRIAN
No, it said right here on in the
script, I mean, etch-a-sketch that
I'm supposed to stay behind and
over act for the rest of the movie.

The group mumbles as they exit.

STEVE
Well, you are the producer.

Brian flashes the camera a killer smile and puts on some sunglasses. Brian sits there smiling as everyone exits.

EXT. DOCK - NIGHT

In the half light we can make out that we are on a large boat. We see the outline of a man and pan past him to follow a thin trail liquid splash down on the boat and stream down the boats deck as we hear a CLERK and Jack from Mission:Impossible.

SND FX Intermittent Farting

CLERK (V.O.)
Welcome to Taco Bell. How may I
help you?

JACK (V.O.)
Yeah, I'd like a buritto supreme,
jumbo taco and a large thing of
refried beans.

CLERK (V.O.)
Anything to drink?

CUSTOMER (V.O.)
No, but I would like an order of
bean-o. This place doesn't need any
more gas.

CLERK (V.O.)
Coming right up.

We continue to watch the liquid race and see that it is on a collision path with a transformer. We pan to the contented face of the man who we now know is STEFAN DJORJEVIC (but he's known as GERBIL) who slowly opens his eye and sees that his stream of urine is quickly heading towards the transformer.

Gerbil pushes harder trying to speed up with progress. We hear the urine splash on the ground. We trade shots from the transformer, to the urine stream, to a truly pushing, concerned Gerbil.

Just as the urine passes the chain link fence that houses the transformer we hear Gerbil's last big push. But it's too late the urine has hit the transformer and it sends sparks exploding through the night.

The urine now contains a glowing, throbbing electrical charge that is heading towards the still not finished Gerbil. Just as the electrically charged urine starts up the curve of the stream Gerbil stops urinating.

The stream fizzles out and we hear the popping as we pan up to Gerbil's sweaty face and hear his fly zip.

GERBIL
A guy can't even take a piss in
this business.

As Gerbil begins to walk away we hear the Taco Bell Clerk scream.

CLERK (V.O.)
Sir, this is a non-smoking
restaurant. Sir, please don't light
that here. We hear an explosion as
the Taco Bell evaporates in a blue
flame.

EXT. STREET - NIGHT

Brian is walking towards a restaurant that has what looks like a sand sculpture in the window.

INT. RESTAURANT - CONTINUOUS

Brian enters and rushes up to a table where an AGENT is sitting.

AGENT

I'm sorry to hear about your team.
Jack should have known Taco Bells
were nonsmoking. Well, you'll have
to be reassigned and this case
given to a more, let's just say,
health conscious team.

Brian looks dejected.

AGENT (CONT'D)

Do you follow me?

BRIAN

Only when we're dancing.

(Pause)

But how come I can't be assigned to
the new team? Aren't my stats good
enough?

INT. TV STUDIO - CONTINUOUS

BROADCASTER from the show 'Spy Center' is giving a run down of Brian's statistics.

BROADCASTER

Well, this year hasn't been a good year for Brian Flanagan. His kill ratio is down a stunning fourteen percent and his covert operations success rate, including last night's Taco Bell fiasco, is showing signs of a steady and precipitous decline. My feeling is that we are now witnessing a definite collapse of a once stunning career. I've also been hearing some rumblings from the upper office that Flanagan may be ripe for the picking from the other side. If this rumor is true this reporter will be saddened at the path this once spy hall of fame sure thing would have taken.

INT. RESTAURANT - CONTINUOUS

Brian is now irate.

BRIAN

You think I'd liable to turn? Is that what you're saying? That I'd turn my back on the greatest country in the entire world and sell secrets to our sworn enemies for a few lousy dollars?

AGENT

It's millions of dollar, Brian.

Brian considers that amount for a moment.

BRIAN

Sorry, not worth it. I'll make more than that in action figures alone. Brian puts on a different pair of glasses from last time.

AGENT

That may be true, but we still can't take that chance. Look at it from our point of view, your team is dead and you're not. Our insurance payoffs alone are grounds enough to fire you. So, why don't you just take your generous severance package. . .

Agent slides an envelope to Brian.

AGENT (CONT'D)
. . .and go away quietly.

Brian glares at the Agent as he reaches into his pocket and pulls out the Gummi Bear.

BRIAN
You've never seen me go quietly.

Brian bites the head off the Gummi Bear and slams it onto the glass of what we now know is a GIANT ANT FARM.

The explosion releases thousands of giant ants as Brian rushes through the cavity and into the night as the patrons scream as the giant ants begin to devour them and race all over the restaurant.

EXT. DOCK - NIGHT

MITCH MCDEERE walking down a dark dock carrying a bag and a boom box as he walks towards a GROUP OF GUYS loaded down with guns. We pull back to see that Mitch is not alone.

Crawling on a roof with a gun is BILL THOMAS. He lies down and waits as Mitch reaches the now alarmed group.

MITCH
Hi guys, hey, I'm the program
director from the local punk
station, WCAZ, and I'm here to do
some man on the street opinion
poling and I was told this is where
you go when you want punks.

The group angrily stirs and takes their guns off their shoulders.

MITCH (CONT'D)
Punk fans, I meant punks fans.

The group relaxes slightly.

MITCH (CONT'D)
So, is that true? Are you guys the
soul of punk?

The group halfheartedly agrees.

MITCH (CONT'D)
I knew it. With enthusiasm like
that it's no wonder punk's coming
back like it's 1977.

Mitch puts down his bag and boom box.

MITCH (CONT'D)
So, let me ask you guys to listen
to a couple of cuts and we'll see
what you think. How's that sound to
you?

The group halfheartedly agrees.

MITCH (CONT'D)
Super. And, just for giving me your
opinion. . .

Mitch reaches into the bag and we hear the guns chamber a
round.

MITCH (CONT'D)
. . .hey, hey, hey, just chill out
here, guys. I'm just giving you
some WCAZ t-shirts for your
opinion. You're probably being over
paid, but the stations owner
figured what the hell. Let's shoot
our whole wad.

One of the guys goes into the throes of orgasm.

MITCH (CONT'D)
Hey, buddy, it's just an
expression. Geez, you music
aficionados are really literal.

The orgasm guy takes offense.

ORGASM GUY
Hey, I've never done it with a
fish.

MITCH
A couple of invertebrates though,
huh?

The Orgasm Guy looks sheepishly for a moment before shaking
his head yes.

MITCH (CONT'D)
Not that there's anything wrong
with that.

Mitch starts handing the t-shirts out. The group show real
enthusiasm for the t-shirts as they put them on. The front of
the t-shirt says:

'You're Always On Target With WCAZ'

while the back has a target with the WCAZ name in the bulls eye.

MITCH (CONT'D)
You guys are probably so happy
because this is the first clean
shirt you've had in a year.

The group mumbles their agreements and while the group is putting on their shirts we pan back to Bill who is taking aim at the group while singing.

BILL
Feelings/Nothing more than
feelings/Feelings/Until I sever
your spine.

Bill pauses and chuckles.

BILL (CONT'D)
Oswald was a pussy.

Bill waits as a hand comes into the screen and pats him on the shoulder. Bill startles and looks up to see LEE HARVEY OSWALD.

OSWALD
That may be true, but at least I
had help. You'll never get away
with this.

Bill scoffs at Oswald and settles back down waiting for his signal.

BILL
Watch.

Mitch is leaning down at the boom box and he presses play.

The song from The Fools 'Too Many Ways To Die' blasts and the group, including Mitch, begins to mosh wildly.

It's one big throbbing mass of WCAZ t-shirts throwing themselves around to the song as Bill squints and pulls the trigger. One shot rings out and the entire mosh pit except for Mitch hits the ground dead.

A bloody mass of bodies and torn t-shirts. Mitch goes over and turns off the boom box and looks over the dead bodies. His expression slowly changes to upset and he yells to Bill.

MITCH

I said head shots. Look at this.

He bends down and holds up a body kind of wearing a bullet ridden t-shirt.

MITCH (CONT'D)

We'll never be able to use these shirts again.

Mitch nods upset while looking over the carnage.

MITCH (CONT'D)

There goes the profit.

Bill ignores Mitch, smirks and rolls over to talk to Oswald.

BILL

Now that's a magic bullet.

Bill begins to kneel and disassemble his gun. I told you I could do it.

OSWALD

I never said you couldn't do it. I said you wouldn't get away with it.

A man rushes into the scene and lunges at Bill and shoots him. After Bill falls we see that the shooter is JACK RUBY. Ruby continues walking towards Oswald and they shake hands.

OSWALD (CONT'D)

Thanks, Jack.

RUBY

Any time, Oz.

Oswald and Ruby start walking off the roof.

RUBY (CONT'D)

Hey, I'm going to meet Castro at Club Med. Want to join us? You haven't had a vacation in years.

OSWALD

I'd love to, Jack, but I've got to get back to the Strom Thurman Cloning Institute to put together some more never before seen photographs. We're trying to get Stone to do a sequel.

RUBY

That Stone, he's always good for a few laughs.

Oswald and Ruby exit.

INT. TOP SECRET BUILDING - DAY

Brian Flanagan and CHARLIE BABBITT (who chews gum throughout this scene) walk into the building pretending they're collecting for White Boy Rhythm Fund. They shake the cans and they play the song 'The Night Chicago Died'.

As people put money in the cans they join into the rhythm with whatever they're carrying (it starts out simply with regular office products such as pens, paper, clipboards and escalates to inflatable dolls, automatic weapons, bombs) until they walk into the elevator.

INT. ELEVATOR - CONTINUOUS

Brian and Charlie stand there looking over the floor buttons reading the descriptions:

First Floor: 'Not Too secret'

Second Floor: 'A Tad Secret'

Third Floor: 'Fairly Secret'

Fourth Floor: 'J. Edgar Hoover's Dress Museum and Discotech'

Fifth Floor: 'Kathy Lee Gifford Brainwashing Institute and Daycare Center'

Sixth Floor: 'The Strom Thurman Cloning Group'

Seventh Floor: 'Real Secret'; Eighth Floor: 'Yikes! This Shit's Be Secret!'

Ninth Floor: 'The Answer To What Those Things In Pimento Loaf Are'

Top Floor: 'Top Secret' (what'd you expect?).

Brian pushes the top button, a screen drops down and an ELECTRONIC VOICE gives out instructions in a voice over.

ELECTRONIC VOICE (V.O.)

Please place your face into the Ident-A-Tron for identification purposes and a general physical exam. Charlie looks at Brian with an overly worried expression.

CHARLIE

It's impossible, Brian. We shouldn't take the chance. The Ident-A-Tron is the most sophisticated identification device in the world.

ELECTRONIC VOICE (V.O.)

Why thank you.

CHARLIE

You're welcome.

Brian smiles and reaches down his pants. He pulls a knife, gun, fishing tackle, rake, picture of a baby's arm holding an apple and finally a dime store mask of Bill Clinton out of his pants. Brian puts the mask on and sticks his face in the Ident-A-Tron. A Muzak version of 'Hail To the Chief' begins to play after a few moments.

ELECTRONIC VOICE (V.O.)

Good morning, Mister President.
Turn your head and cough.

Brian turns his head and coughs.

ELECTRONIC VOICE

It's nice to see you've lost some weight. But your blood pressure is a little high and, if you don't mind a little advice, you could use a moisturizer.

BRIAN

I'll take that under advisement.
Thank you for your concern. The elevator door opens.

ELECTRONIC VOICE (V.O.)

We hope you enjoyed this elevator ride and physical and would like you to know the bill for this was paid from the tax dollars of George Manfra of Malden, Massachusetts. Your tax dollars at work.

INT. HALLWAY - CONTINUOUS

Brian and Charlie exit the elevator and read the signs (**I'll think of some**) on the doors as they slink down the hallway. As they walk by one door it opens and a sweaty agent enters the hallway and they see BARNEY THE PURPLE DINOSAUR being worked over by a GROUP OF AGENTS.

AGENT 1

You see if you can talk some sense into this, this un-American creature

BARNEY

I am not un-American.

Agent 1 walks past Brian and Charlie without giving a second glance.

AGENT 2

I know that, Barn, but you've got to consider our point. If you do this one little favor for us we could change the destiny of millions of Americans.

Barney sits there thinking.

AGENT 2 (CONT'D)

Now listen, if you don't want to hurt the ones you profess to love you'll play ball with us. You know us, Barn, we will release that plague to the world to get what we want.

Barney is distraught but he gives in.

BARNEY

Okay, okay, I'll do it. Just don't let Kenny G release another album.

Barney stands up and picks up a sheet of paper and begins to read it and sing to the tune, 'I Love You'.

BARNEY (CONT'D)

I drink Coke/Not Pepsi/That's the way it ought to be.

Agent 2 smiles and walks to the door, nods at Brian and Charlie and begins to shut the door.

AGENT 2

Good, Barn. Now let's take it from the top but this time make it a little more bouncy.

They continue down the hallway and then reach a door that reads:

'Stuff So Secret You'll Only Find It On The Internet'.

BRIAN

This is the room. This room is ultra sensitive to any motion or pressure. We'll have to be exceptionally careful getting in.

Brian runs his finger nails down the door.

DOOR (V.O.)

Owww, would you please trim your fingernails. If you think you're coming in here with nails that sharp you have another thing coming.

Brian looks at Charlie with the ever popular 'told you' look. Brian looks around and sees a vent.

BRIAN

It looks like we'll have to crawl through that cramped, dark, dangerous and possibly stinky vent and climb into the office to get the secrets that will help America remain a super power.

CHARLIE

Instead of going to all that trouble why can't I just try the door.

Charlie tries the door and it opens. Brian slams the door shut immediately.

DOOR (V.O.)

Owww. Can you be careful please?

BRIAN

Sorry.

Brian pulls Charlie away from the door.

BRIAN (CONT'D)

No, we can't do it that way.

CHARLIE
But why, Brian, why?

BRIAN
Because it'll cut five minutes from
the movie.

Charlie nods knowingly as they skulk towards the vent. They pass the lunch room where a sign says:

'Today's Special: Cornish Game Hen'.

INT. VENT - CONTINUOUS

Charlie and Brian begin their trek into the bowels of this secret building and the camera pulls out and we see that the vent system is designed like a hamsters habi-trail.

They crawl all around it until Charlie stops and drinks some water out of a bottle while Brian runs on the squeaking wheel. He pulls a can of oil out of his pants (these sure are some magical pants, huh?) and squirts it on the wheel. The squeaking stops. After a few seconds Brian tries to stop the wheel but is having no success.

BRIAN
Charlie, how do you stop this crazy
thing?

Charlie stops drinking water and helps Brian stop the wheel. They continue crawling through the vent system. They stop in front of a vent and look into the room.

BRIAN (CONT'D)
This might be the room.

From the vents POV we see JOHN FITZGERALD KENNEDY, MARILYN MONROE and ELVIS PRESLEY having Cornish game hens for lunch.

BRIAN (CONT'D)
I always suspected as much.

Brian and Charlie continue their trek until they get to a split in the vent system. They look at each other indecisively until they hear a noise coming from the right side.

Brian pulls a bazooka from his pants while Charlie stretches an elastic band between his thumb and forefinger.

Crawling towards them they see a tattered, torn and bloodied JOHN MCCLAIN from the movie 'DIE HARD'.

JOHN
Have you seen Holly?

John doesn't get an answer fast enough.

JOHN (CONT'D)
Holly! Have you seen Holly?

Brian shakes his head no.

JOHN (CONT'D)
Thanks anyway.

John begins to crawl away but stops.

JOHN (CONT'D)
Hey, you don't have any extra shoes
on you, do you?

Brian reaches down his pants, pulls out some shoes and hands them to John. He looks at them for a second before handing them back to Brian.

JOHN (CONT'D)
How about a size nine?

Brian puts the shoes back down his pants, pulls out a size nine and hands them to John who puts them on who begins to crawl away.

JOHN (CONT'D)
Yippee-ki-ah motherfucker.

Brian looks at Charlie, to the right of the vent and then to the left.

BRIAN
Let's go this way.

Brian and Charlie head to the left.

CHARLIE
Good idea.

Brian and Charlie finally reach their destination. Looking through the vent they see an entirely white room with only a chair, table, computer, a keypad on the wall next to the door that has a digital readout that reads:

'Unoccupado'

A window on the opposite wall with a view that changes every time we pass the window, and, way under the window is the only personal artifact an autographed poster of Kathie Lee Gifford.

BRIAN

This is the room. But, the floor is so sensitive that we cannot even breathe on it.

CHARLIE

Than how are we going to get the information we need, Brian?

For a moment Brian's face is contorted in what we must assume is deep thought. Suddenly, Brian farts and smiles and is absolutely beatific.

BRIAN

Beans, beans, the magical fruit.

Brian looks at Charlie, they both smile and begin singing.

BRIAN (CONT'D)

The more you eat the more you toot/The more you toot the better you feel/So let's have beans for every meal.

CHARLIE

The more you eat the more you toot/The more you toot the better you feel/So let's have beans for every meal.

They high five at their vocal prowess and then Brian gets a steely expression and goes back to the task at hand.

BRIAN

All you have to do is tether me to the pulley and ease me down slowly. Do you think you can do this, Charlie?

Charlie pauses for a moment, a look of fear crosses his face.

CHARLIE

I think so. What are you weighing now? One eighty? One ninety?

Brian is appalled.

BRIAN

One fifty max. And I'll have you
know it's all muscle.

Brian rips off his shirt and as he does we switch to an obese
body double who is sucking in his stomach to no avail.

BRIAN (CONT'D)

Maybe I could use a few more sit-
ups but I've been really busy with
this spy stuff.

Brian starts to put on a rubber suit.

CHARLIE

What's the rubber suit for, Brian?

BRIAN

If one drop of sweat falls on that
floor the sensors will set off a
laser beam that will turn me into
an overcooked Cornish game hen.

CHARLIE

Well, that explains today's lunch
special.

Brian takes the vent cover off and puts on a deep diving
helmet and starts to squeeze through the vent.

BRIAN

Let's get to work, Charlie.

Brian gets all the way through the vent and Charlie starts
straining at the rope.

CHARLIE

One fifty my ass.

INT. OFFICE - CONTINUOUS

We hear a small squeaking noise as we pan up to see Brian on
a window washers scaffolding being slowly lowered down.

INT. VENT - CONTINUOUS

Charlie struggles to keep control of the rope as he's blowing
a big bubble. The bubble gets bigger and bigger and bigger as
do Charlie's eyes. Finally the bubble stabilizes and Charlie
is obviously pleased with himself. He let's go of the rope
and takes the bubble out of his mouth.

CHARLIE
That's a keeper. Let's see my kid
beat this one.

INT. OFFICE - CONTINUOUS

Brian and the scaffolding are hurtling towards the floor.
Brian is just starting to sweat.

INT. VENT - CONTINUOUS

Charlie's stuck the bubble to his head just as he realizes
that Brian is hurtling the floor. He grabs the rope and smoke
rises from his hands.

INT. OFFICE - CONTINUOUS

The scaffolding stops just millimeters from the floor. The
camera pans up Brian's now bloated rubber suit to the deep
divers helmet that is half full with sweat. Just then we hear
a key put into the doors lock. Brian is startled and looks up
at the vent.

INT. VENT - CONTINUOUS

Charlie is spraying his hands with a fire extinguisher. He
stops and hears the key turn in the lock and starts pulling
Brian up. Every time he touches the rope he says Ouch.

INT. OFFICE - CONTINUOUS

The keypads digital readout now says:

'Almost occupado, you better haul ass'

The door swings open and the readout changes to:

'Occupado, kiss your ass goodbye'.

INT. VENT - CONTINUOUS

Charlie hears the door open and close. He stops pulling the
rope.

INT. OFFICE - CONTINUOUS

Brian is swaying slightly in the scaffolding. He looks down and watches AGENT 3 walk towards the computer. Agent 3 hears a squeaking noise and looks up. He sees Brian in the scaffolding and smiles.

AGENT 3
It's about time. I've been after
them for a year to do that.

Agent 3 sits down as we see Brian with a squeegee cleaning the window.

AGENT 3 (CONT'D)
Don't forget to get into the
corners. And watch the streaking.

Brian sees a naked woman run across center court at Wimbledon.

Agent 3 boots up his computer, sits down and begins to work. We watch Agent 3 work for a few moments before we hear Brian clear his throat continually.

At first Agent 3 seems to ignore it but then as the throat clearing gets louder he finally looks up at Brian and a look of realization comes over his face.

AGENT 3 (CONT'D)
Oh right.

Agent 3 stands up and starts walking away from his computer.

AGENT 3 (CONT'D)
I'll be back in a minute, I have to
leave the office now to, ah, to,
ummmm. . .

BRIAN
. . .put a quarter in a parking
meter.

AGENT 3
Oh yeah, that's a good one.

Agent 3 pauses for a moment to straighten his desk.

AGENT 3 (CONT'D)
I have to leave the office to put a
quarter in a parking meter so that
this scene can continue.

Agent 3 reaches the door, keys some numbers into the keypad, the readout changes to:

'That was a close one. Almost unoccupado'.

Agent 3 opens the door.

AGENT 3 (CONT'D)
Would you like anything while I'm out? Today's special in the cafeteria is Cornish game hen. Very tasty.

BRIAN
No thanks, I'll be leaving soon.

AGENT 3
Suit yourself.

Agent 3 exits and we see Brian putting on a suit. Brian tugs on the rope and Charlie leans out of the vent.

CHARLIE
Let's get this over with. I've got to pee something fierce.

All of a sudden Charlie's expression changes to embarrassed relief and we watch a few drops of urine drip down the wall. Charlie reaches down and catches the errant drips.

CHARLIE (CONT'D)
Never mind.

As Charlie finishes his sentence the gum he's chewing falls out of his mouth and we watch it slowly tumble towards the ground as Charlie make a futile attempt to reach it.

We see alternating slow motion shots of the gum, a panicking Charlie, a falling Brian, the gum, Charlie trying to grab the rope, Brian looking at the camera with a 'not again' expression, the gum getting closer to it's target, Charlie finally getting a grip on the rope, Brian reaching out for the gum, the gum inching just beyond Brain's reach as it slams in a glob on the computer keyboard.

Brian overreacts with a pained expression as some of the gum splashes back into his face.

Charlie shrugs his shoulder and pops another piece of gum in his mouth.

Brian's expression changes to grim determination as he searches around his pants to find a disk.

BRIAN

No, damn it, concentrate. I said a disk.

After much rooting around, Brian finally pulls out a disk and, avoiding the keyboard at all costs, he slips the disk into the computer.

SND FX disk drive spin for a moment

SND FX beep

a dialog box comes on the screen that reads:

'This disk is unreadable by this Macintosh. Do you want to initialize this disk? Name: Way Secret Stuff. Format: Macintosh 1.4 MB'.

Brian is disgusted as he hits the return key.

BRIAN (CONT'D)

How come it's always compatible in the movies?

As the disk initializes we see that Brian's finger is stuck to the return key. He tries to pull it off but the gum is winning. He touches the keyboard with his other hand and pulls his finger from the return key but now his hand is stuck. So, he puts his foot on the very edge of the keyboard, pulls his hand from the keyboard, it's slaps his head and sticks while his foot is now stuck to the keyboard.

He works at pulling his hand from his head, succeeds in freeing it but it slams backwards into the keyboard. The computer beeps and a dialog box comes on the screen that reads:

'To begin copying the Way Secret Stuff document please press any key now'.

Brian reads the dialog box, looks at the keyboard, reads the dialog box again before looking up at Charlie.

BRIAN (CONT'D)

Charlie, which one's the any key?

But, because of all his struggling with the keyboard

SND FX beep

Then after a moment of sheer terror the copying begins.

Brian uses this time to try to extricate himself from this situation.

He puts his free hand on the keyboard and pulls his hand and foot back as far as he can before the gum pulls him, face and all, into the keyboard. Now, with his face, both hands and a foot securely attached to the keyboard

SND FX beep

The copying is done.

But, he can't remove himself from the keyboard as we hear Agent 3 is back at the door. The digital readout now reads:

'Here we go again'.

Brian, to the best of his ability, calls out to Charlie.

CHARLIE

Get me out of here. Now!

Charlie pulls with all of his might and Brian begins his assent just as the door opens.

Agent 3 walks in.

AGENT 3

Boy, was my timing good. The meter was just about to run out.

Agent 3 winks and then jolts to an expression of disbelief.

AGENT 3 (CONT'D)

Well, I'll be.

We see Brian being pulled into the vent with the keyboard stuck to him, the computer attached to the keyboard, the monitor attached to the computer and, because of a security chain, the desk is attached to the computer and it's all being pulled through the vent. In a flash everything's inside the vent and the vent cover is screwed back into place.

Agent 3 stares at the vent for a moment, shrugs his shoulders and sits on the chair. He spins around a few times before coming to a stop, looking up and allowing a mesmerized look to spread across his face and then leans back like he's hypnotized.

AGENT 3 (CONT'D)

Yes, Kathie Lee, I have much to learn from Cody.

INT. CLUB - NIGHT

Cole and a GROUP OF GUYS including JOEY BAG O' DONUTS are in a CLUB sitting at a table.

Everyone laughs at what Joey's says although he never really says anything but gestures wildly with his hands.

We see TWO WOMEN in the middle of the shot becoming more and more appalled as they watch Joey speak.

JOEY
So I was doing that thing and this
is the thing about that thing.

The table erupts into gales of laughter.

JOEY (CONT'D)
Well, it always happens like that
when it happens like that.

More laughter from the group.

JOEY (CONT'D)
So then I says to him I says that
thing that I always says.

The biggest torrent of laughter explodes from the table as we see one of the women jump off of her chair and race over towards Joey.

She reaches him with unconcealed hatred on her face.

Joey looks up at her smugly and she winds up and slaps him in the face hard enough to spin his head. Then she uses American Sign Language instead of speaking and we have subtitles.

WOMAN
Do you shake hands with your mother
with those hands?

The woman turns on her heels and she and the other woman exit the club.

INT. STREET - DAY

CALLY OAKS is at a pay phone. She is crying into the phone and reenacts what she talks about.

CALLY
And then he pointed to what he made
me believe was a spot on my sweater
and then he flicked my nose.

Cally flicks her nose and then pauses.

CALLY (CONT'D)
Yes, Cole, he flicked my nose.
(Pause)
It made me feel really stupid,
Cole.
(Pause)
All right, I'll go back home and
wait for you.
(Pause)
Cole? Cole? Are you still there,
Cole?

Cally's face contorts and she begins to cry relentlessly.

CALLY (CONT'D)
When will all this insanity stop?

EXT. FRONT PORCH - LATER

Cally is sitting on the porch as COLE TRICKLE drives up to the house. He jumps out of the car without stopping it and the car continues to speed down the street. Cole is carrying a bag. As he runs up to the porch we hear a crash.

COLE
Is that him?

Cally nods yes.

COLE (CONT'D)
That's the guy?

TWO GUYS across the street working on the motor of a car.

COLE (CONT'D)
That's the guy who did this to you?

Cole points at Cally's shirt, she looks down and he flicks her nose. Cally sobs some more as she nods yes.

COLE (CONT'D)
No one can do that to my girl
except me.

Cole starts to walk off the porch.

COLE (CONT'D)
Go inside. I'll be right there.

CALLY
What are you going to do?

COLE

Get inside. I'll take care of this
practical joker.

Cally gets up and slowly begins to move into the house as Cole begins to walk purposefully across the street. Just as he reaches the sidewalk on the other side he reaches into the bag.

The two guys haven't seen him because they haven't taken their heads away from the engine.

Cole pulls a bunch of bananas out of he bag, tears one off and sticks it in their tail pipe.

Cole smiles maniacally and rushes back across the street where Cally has been standing just inside the screen door watching the entire procedure.

Cole reaches her, and jams the bananas through the screen door.

COLE (CONT'D)

Here, hide these.

Cole hands Cally the bananas as we hear the hood of the two guys car slam shut and their car start.

Cole smiles as the car back out of the driveway and already begins to sputter to a stop.

COLE (CONT'D)

They always fall for the old banana
in the tail pipe.

Cole begins to run off the porch and down the street.

Cally looks at the bunch of bananas in her hand as we focus on her face and then pan down to the bananas.

CALLY

I know there are women, like all
the girls at the club, who would
have gotten out of there the minute
their boyfriend pulled a crazy
stunt like that. But I didn't. I've
got to admit the truth. It turned
me on.

Pan to the bananas is complete and we see that Cally has quite a large erection. She begins to peel one of the bananas.

INT. APARTMENT - NIGHT

JOSEPH DONNELLY enters and the cacophony of the streets seems louder than it was outside. As Joseph enters the apartment we know why - a highway runs through his living room.

JOSEPH
The things you put up with for rent
control.

He waits for a break in traffic and then races across the highway to the beeps and screams of the drivers. He enters his bedroom and it is filled with boxes. He is obviously moving.

He pulls his keys, gold detectives badge (with an expiration date on it), gun, handcuffs and a canned ham out of his pocket and puts them on a box. All that's left in the room is a four poster bed, tomorrow's clothes hanging on the closet door, two filled book cases and a metronome and, on the other side of the room another door that we don't know where it leads to.

One of the bookcases is stocked with hundreds of books on police procedure and the other is packed with books on floral arranging. He walks past a metronome and starts it. The ticking is heard along with the traffic sounds.

As he keeps walking through the room he starts more metronomes, he walks past a grandfather clock, the cat clock with movable eyes and tail, any other type of clock that ticks.

The sound gets louder as he reaches his bed until it drowns out the traffic. When he lies down the traffic sounds are completely gone.

He gets under the covers, we hear Velcro tearing, he pulls his suit from under the covers and tosses it towards a box. It folds itself perfectly as it reaches the box. He seems contented as he falls a sleep.

We pan to the window and watch the night turn into morning and then pan back to Joseph as we hear the sound of a train pulling into the station.

We hear the CONDUCTOR call the stop.

CONDUCTOR (O.C.)
Next stop, the Donnelly apartment.
Donnelly apartment, next stop.
(Pause)
Hey, Joseph, get your ass out of
bed or you'll be late.

Joseph jumps out of bed but all we see is a blur. He grabs his suit off the closet and puts it on as he runs to the door, he grabs all of the items he put on the box last night in his pocket and open the door across the room. The train is waiting and the Conductor is waiting.

JOSEPH
Good morning, Walter. So, how am I
looking this morning?

The Conductor looks Joseph up and down before speaking.

CONDUCTOR
I see you went with chartreuse
today.

Joseph is a little confused.

CONDUCTOR (CONT'D)
Your fly is down.

Joseph looks down, pushes his panties in and sips up.

CONDUCTOR (CONT'D)
It's a bold statement, Joseph. I
couldn't get away with it. I'm more
of a fall myself.

Joseph and the Conductor walk into the train.

CONDUCTOR (CONT'D)
All aboard.

INT. TENEMENT APARTMENT - LATER

Joseph is walking through a murder scene. One officer, OFFICER #1 fills Joseph in as a few POLICE OFFICERS mill around.

The VICTIM is in the middle of the blood spattered room and his WIFE is moving things around on a table.

JOSEPH
Murder?

OFFICER #1
No thanks, haven't finished this
one yet.

JOSEPH
Suspects?

OFFICER #1
We brought in the usual ones.

Officer #1 points to a wall and we see the main characters in the Usual Suspects parody in their famous line up pose.

OFFICER #1 (CONT'D)
But we had to let them go because
they were working on another movie.

The Usual Suspects exit.

OFFICER #1 (CONT'D)
Then we noticed that the victim
left a dying declaration.

JOSEPH
Where is it?

Officer #1 points to the wall where the victims blood, skull
and brains has spelled out:

'My wife did it.'

JOSEPH (CONT'D)
I wish other victims were as
considerate. Did the wife have
anything to say?

OFFICER #1
No, when I got here she was sitting
on a table trying to piece his
skull back together.

The wife is sitting at the table and we finally see that
she's sitting at the table with a half completed jigsaw
puzzle of her husbands skull.

WIFE
I'm missing a few pieces. Has
anyone seen his medulla oblongata?

JOSEPH
Take her downtown.

OFFICER #1
Dressed like that! I don't think
so. I have a reputation to uphold,
you know.

JOSEPH
Than have someone else take her
downtown.

All of the other officers turn and slink away. Joseph shakes his head at the officers.

JOSEPH (CONT'D)
All right then, have Mikey take her
down. Mikey will take anyone.

We see a sloppy but happy MIKEY bop over and take the Wife away.

WIFE
Wait, all I need is the occipital
lobe and he'll be as good as new.

Mikey drags the Wife past Joseph who is shaking his head in despair.

OFFICER #1
Just another crime of passion.

JOSEPH
Yes. Look at all that passion on
the wall over there.

Joseph points to a section of the wall with hundreds of used condoms stuck to the wall.

JOSEPH (CONT'D)
It's a miracle she had the strength
to squeeze off the shots.

EXT. STREET - LATER

Joseph is walking from the apartment when a police car pulls up and without stopping throws DANIEL KAFFEE out of the car and keeps going. Daniel rolls until he comes to a stop beside a car where a GUY is urinating.

JOSEPH
You Kaffee?

Daniel stands up wiping the urine off his face and clothes while the guy continues urinating on Daniel's shoes.

DANIEL
Ah, yeah, I'm. . .

Daniel directs his attention to the urinating guy.

DANIEL (CONT'D)
. . .are you almost done?

GUY
Just about.

The Guy begins to shake it off and begins to sip up.

GUY (CONT'D)
You should feel lucky my urinary
tract infection's cleared up.

The Guy begins to exit.

GUY (CONT'D)
That would have taken the shine
right off those shoes.

Daniel pauses for a second to look at his smoldering shoes
before turning his attention back to Joseph.

DANIEL
Well, yes, I'm Daniel Kaffee. I'm
just a little thrown. I just got in
town twenty minutes ago and they
dumped me here.

JOSEPH
Or so I saw.

Joseph begins to walk down the street and Daniel quickly
follows.

JOSEPH (CONT'D)
Since we're just starting out,
Detective Kaffee, I thought we
could go to a bar, sit and talk for
awhile. After that, we'll...

Montage: Joseph and Daniel having a festive old time going to
clubs, drinking, dancing, strip searching patrons, shaking
down owners, taking in a ballgame, gunning down a doorman who
was trying to stop them from going into a club and finally
sitting in a bar clinking glass in a toast.

DANIEL
A toast. To the best lunch hour
I've ever had.

JOSEPH
Agreed.

Joseph polishes off his yard of beer in one gulp and stands
up.

JOSEPH (CONT'D)
Now, let's go catch us some bad
guy.

Daniel finishes his beer and stands up.

DANIEL
Don't you mean bad guys? Plural?

JOSEPH
Nah, this movie only has forty five
minutes left.

Joseph and Daniel stagger out of the bar and begin running
down the street with their guns drawn.

JOSEPH (CONT'D)
We'll be lucky to get us one.

During their slow motion running (this is not a camera slow
motion, they're actually running in slow motion) we see them
run past DIRECTOR #1 and the crew.

DIRECTOR #1
Cut. Print. Perfect everyone. Great
scene. Now get the next set up
done. We only have three more hours
of rental on my trailer. Let's go,
get a move on everyone.

Joseph and Daniel pass the Director #1 and the director
follows them.

DIRECTOR #1 (CONT'D)
Great job guys. It looked like you
two actually liked each other.

JOSEPH
That's why it's called acting, my
dear.

DANIEL
You call that acting? Where are the
pathos? Where is the emotion?

DIRECTOR #1
Boys, boys, boys. Let's stay
focused for the next scene.

Director #1 stops Joseph and Daniel at the urinating car.

DIRECTOR #1 (CONT'D)
Can we do that?

Joseph and Daniel nod and go their separate ways.

DIRECTOR #1 (CONT'D)
Good, good. Let's get set-up
everyone.

Director #1 looks down and sees that he's standing in the puddle of urine. He looks up and says to no one in particular.

DIRECTOR #1 (CONT'D)
That was prop pee, wasn't it?

He pulls his feet out of the urine and shakes them off.

EXT. DESERTED ROAD - DAY

A car forces dust tillow to the sides of the road. Daniel Kaffee is driving, Joseph Donnelly sitting next to him and JON DOH in the back.

The car comes to a halt and Joseph gets out and opens the back door. Jon gets out of the back and we see that he has Chinese finger handcuffs on and his shoes are tied together.

Daniel gets out and follows Jon's lead into the deserted field. They walk past a decaying dog.

JON
I didn't do that.

Jon pauses and a small smiles crosses his face.

JON (CONT'D)
Well, once. He was a very cute
puppy, you know.

The group continues to follow Jon until he stops. They stop. Jon takes a couple of steps back. They take a couple steps back. Jon takes a couple steps to the side. They do the same. This continues for a few seconds.

JON (CONT'D)
I sure do love that boot scooting
boogie.

Joseph steps forward and shoves Jon to keep him moving.

JOSEPH
What are you looking for out here?

Jon ignores Joseph.

JON
What time is it?

JOSEPH
Why?

Joseph looks at his watch.

JON
I just want to know.

JOSEPH
One minute past seven.

Jon cannot contain his glee as he squints down the road and, way off in the distance, we see the dust storm from a car speeding towards them.

JON
Yea, yippee, yeah, I'm the stud,
I'm the man!

DANIEL
Stay with him.

Daniel and Joseph pull their guns as Daniel run towards the road and waves the beat-up car to a halt.

We see a pissed off PIZZA GUY get out of the car with his hands up holding a pizza over his head.

Daniel takes the pizza and the guy drives away. Daniel starts to walk back but sees a long line of pizza delivery cars speed down the road.

JON
It was more than thirty minutes. I
get more free pizza's this way.

Daniel is seen walking towards Joseph and Jon, well, you assume it's Daniel because you cannot see him loaded down as he is with pizza boxes. He reaches Joseph and Jon and drops the boxes.

JON (CONT'D)
You'd better dig in. I'm feeling
particularly hungry today.

Jon opens a pizza box and ravenously begins eating to the best of his ability handcuffed like he is. We pan up to the sky as the sun goes down and then back down and we see Joseph and Daniel with a combination of awe and disgust on their faces.

We continue the pan over to a bloated, stained Jon who is sitting in the middle of all the empty pizza boxes. He finishes off the last piece and pats his distended stomach.

JON (CONT'D)

I told you.

Down the road we see another car speed towards them.

JOSEPH

What the hell is that? Desert?

Jon sits amongst his boxes smiling. Joseph pulls out his gun and begins running back to the road.

DANIEL

Handiwipes would be more fitting.

JON

It's what we've been waiting for.

JOSEPH

Stay with him.

Joseph catches himself for a second.

JOSEPH (CONT'D)

Whoa, de ja vu.

Joseph begins running towards the car. He flags it down and the DRIVER gets out with his hands up.

DRIVER

Hey, no need to gets your panties
in an uproar. I'm a little late but
at least I'm here.

Joseph glares at the driver and leans in close. He's face to face with the driver.

JOSEPH

I don't care that you're late but
if you tell anyone else I wear
panties I'll kill you where you
stand.

The driver waves his hands in concession.

DRIVER

Hey, no problem. Personally I've
got a thing for rubber.

The driver points into his car and we see an inflatable doll. In it's arms in a box. The driver retrieves the box and holds it out to Joseph.

JOSEPH
Just put it down and get out of here.

DRIVER
My pleasure.

The driver gets into his car and begins to turn the car around as Joseph leans over and opens the box as Jon begins talking to Daniel who is staring at Joseph.

JON
I wish I could have been a normal man, like you. I wish I could have a simple life. I wish I could, I wish I might have the wish I wish tonight.

Jon closes his eyes and leans back as we see Joseph knee deep in packing peanuts. He finally gets to the end of the box and backs up in horror.

JOSEPH
Oh no, oh no.

Joseph turns, looks at the car and a look of realization crosses his face.

JON
You've made a good like for yourself.

DANIEL
It has it's moments.

JON
I want you to know, I wish I could have lived like you do.

DANIEL
Why?

An incredulous look crosses Jon's face.

JON
Why? You ask why? Haven't you looked in the mirror lately? You are one fine looking man, if I do say so myself.
(MORE)

JON (CONT'D)

And if I looked like that I
definitely wouldn't have done what
I did.

Joseph regains his composure, reaches into the box and begins running towards Daniel and Jon while screaming to Daniel and waving the item that was in the box.

JOSEPH

It's his penis. He cut off his own
penis.

Joseph points at the car as Daniel grabs his crotch and grimaces.

JOSEPH (CONT'D)

Grab him, Daniel, don't let him get
behind that Comet.

But it's too late and we see Jon Doh serenely floating behind the car that is now made obvious to everyone that it is a Dodge Comet.

Daniel runs towards Joseph as they watch Doh and the comet drive away.

INT. THE OVAL OFFICE - DAY

The PRESIDENT is surrounded by ASSISTANTS discussing an important issue while the President looks on intently but vacantly.

ASSISTANT #1

Mister President, we've had a
serious breach of security at the
covert building on Seven Minute Gap
Street.

PRESIDENT

Owwwww, the gap. I love their
loose fit jeans.

ASSISTANT #2

Mister President, someone has
penetrated our defenses.

PRESIDENT

Uhhahahaha, he said penetrated.

Assistant #1 is now truly agitated.

ASSISTANT #1
Mister President, I don't think
that you're grasping. . and don't
say, Uhhahaha, he said grasp. . .

The President looks like a scolded child.

ASSISTANT #1 (CONT'D)
. . .the gravity of this situation.
Whoever it was that broke into the
office stole all of our top secrets
and the Apple Macintosh they were
contained in.

PRESIDENT
Personally, I prefer Golden
Delicious. Mmmm, mmm good.

ASSISTANT #1
I'll make a note of it. But, Mister
President, that computer contains
all of our vital secrets and I do
mean vital.

It's a slow transition but the Presidents face slowly fades
to horror.

PRESIDENT
You don't mean?

All of the Assistants nod yes.

PRESIDENT (CONT'D)
Even those secrets?

All of the Assistants nod yes.

PRESIDENT (CONT'D)
They have the number of my
brother's booking agent?

The Assistants nod yes.

ASSISTANT #1
Worse.

PRESIDENT
Oh no, they have my nyuk, nyuk,
nyuk list?

The Assistants nod yes.

PRESIDENT (CONT'D)
Not my favorite Three Stooges
episodes!

The President rests his head in his hands.

PRESIDENT (CONT'D)
This cannot get out in the open.

The President looks up horrified.

PRESIDENT (CONT'D)
What if they're the same as ***?
I'll be ruined in this town.

The President pauses as if in deep thought.

PRESIDENT (CONT'D)
Oh well, have one of those mean
guys that scare me take care of it.
I have other important agendas to
discuss.

The President pauses as the Assistants pull out their
cellular phone.

ASSISTANT #1
Hello, Doubleday?

ASSISTANT #2
Hello, Washington Post?

ASSISTANT #4
Hello, Mistress Bambi? I've been a
very naughty boy.

PRESIDENT
Is Sidney Wade still in the
building?

Assistant #1 nods yes but then realizes the severity of that
question.

ASSISTANT #1
I'll have to call you back.

Assistant #1 pauses.

ASSISTANT #1 (CONT'D)
Okay, sure, you can listen.

Assistant #1 puts the phone in front of the President. The
President leans forward and begins singing into the phone.

PRESIDENT

Raindrops keep falling on my head/I
don't know the words but I know it
ends with dead/Do de do de do/Do.

The President sits back and laughs.

PRESIDENT (CONT'D)

I love doing that. It really pisses
Dick off. He hates that song.

ASSISTANT #1

Mister President, can we get back
to the important agenda?

PRESIDENT

Why yes, what a great idea. Get me
Sidney Wade.

ASSISTANT #1

Mister President, you're not
considering what I think you're
considering?

PRESIDENT

Well, if you think I'm considering
what I'm thinking your thinking I'm
considering that the answer would
be yes and what's wrong with that?
I mean, my wife's been gone for
what?

ASSISTANT #3

Six hours.

PRESIDENT

My point exactly. More than plenty
grieving time. Time to move on with
my life.

ASSISTANT

Ah, Mister President, you're wife's
not dead.

PRESIDENT

Obviously you haven't slept with
her lately. But, let's forget all
that. It's time to step out of the
shadows. Now that the nyuk, nyuk,
nyuk list is out there it's time to
show America and the world what
this president is really like.
Bring Sydney Wade to me now.

SND FX knock on the door.

PRESIDENT (CONT'D)
Man, you guy's are good.

Another Assistant enters the room with SYDNEY WADE but we stay on the president.

PRESIDENT (CONT'D)
Hi Sydney, nice to see you again.
I'd like to see if you'd like to
join me for dinner tonight.

Sydney walks over to the President's side of the desk and we see that it's someone like Harvey Firestein.

SYDNEY
I've already eaten so why don't we
go upstairs and make Abe's ghost
blush.

The President stands up and tears off his suit to reveal a studded leather vest and chaps.

PRESIDENT
A wonderful suggestion, Syd. But
it's going to cost you.

Sydney and the President walk out of the Oval Office with Sydney's hand on the Presidents bare ass.

EXT. SIDEWALK - DAY

A crooks car passes as various CREW members and EXTRAS wait for the action between BETSY STEWART MONTGOMERY and PETE MITCHELL to begin.

DIRECTOR #2
Action.

Betsy and Pete and the Extras begin to walk down this crowded sidewalk. All of a sudden Betsy and Pete notice each other. It is love at first sight and they begin to run towards each other in slow motion. They battle their way through the crowd various people help get them through.

Three FOOTBALL LINEMEN form a wedge to help Betsy knife through the crowd.

A BASKETBALL CENTER sets a pick for Pete as he spins past some people.

Bill Thomas from the Oswald scene runs in front of Betsy with two pistols blaring to create a path.

A Dodge Comet with John Doh floating behind crashes into the crowd to clear the entire sidewalk for Pete.

Finally, with all the obstacles out of their way, Betsy and Pete have a clear path to finally kiss.

As they get closer their faces are both in lust filled rapture. Their mouths are opened, tongues extended as they finally reach each other and we go to full speed as they crash into each others face, tongues overly extended.

DIRECTOR #2 (CONT'D)

Cut. Cut, Cut.

The Director gets up and begins to walk towards Besty and Pete as everyone moves back to their marks.

DIRECTOR #2 (CONT'D)

Set it up again. That wasn't even close to what I envision. I need the gel pack to burst with more emphasis.

The Director passes by Betsy and Pete and we see that their faces have melded into one with tongues poking from the back of their heads. Crew members work to pry Betsy and Pete apart.

DIRECTOR #2 (CONT'D)

And this time get people who don't run so fast.