

REALITY MOVIE

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FADE IN:

INT. DOMESTIC AIRPORT TERMINAL - CHRISTMAS EVE

The passport photo from hell: thick rim glasses, balding, overweight, mid thirties nightmare.

Check in girl, MARSHA, compares passport to ticket. Name: WILLIAMS, BRUCE. Dept: LIV. Time 17.15 Arr: LON. 17.45 Date 24 DEC.

The guy in front of her seems to be the same person - but with some obvious attempts to fend off the advancing years: Sporty clothes, remaining hair gelled back, dieted down to one surplus chin and glistening laser-corrected eyes: a changed man.

MARSHA

Mr. Williams, your luggage is 1.5kg over the set allowance. You're going to have to pay an exorbitant fine.

The bag is packed. A cuddly toy peers through the zipper, ROLY POLY TEDDY.

BRUCE

What! I just spent all my money on Christmas presents for the family! I was going to ask them to reimburse me on Boxing Day.

MARSHA

Then I suggest you remove any non-essential items from your bag.

BRUCE

I have a wife and daughter I only see on special occasions. It is essential that I don't turn up without Christmas presents. Clothing is fairly essential, too.

MARSHA

Are you terrorizing me?

BRUCE

What? No.

MARSHA

Are you terrorizing my face?

BRUCE

No!

MARSHA

Move your fucking bag!

Bruce takes the hold-all and moves away with a huff.

The airport clock strikes from 4:29pm to a dramatic 4.30pm.

MARSHA

Next!

Bruce steps up wearing the entire contents of his luggage, 30 layers of clothing. His arms and legs point out in a human star shape. Movement of the joints is impossible. He holds Roly Poly Teddy with one hand and with the other, drops the now empty bag onto the scale. He grins.

INT. PLANE - EVE

Cuddly star-man Bruce is squeezed between a gum-chewing American brat, ZANE, with a "Doin' Europe" t-shirt, and an Amazonian goddess, VALETTA, aisle seat, bursting out of her nurse's uniform.

A serpentine rattle echoes through the plane.

In-flight entertainment screen: Bruce, 20kg heavier and with glasses, warbling out a song on reality TV show, "Pop Stars."

VALETTA

Excuse me. Is that you?

BRUCE

It was me. Laser eye surgery.

VALETTA

I've never met a celebrity before. Didn't you finish 77<sup>th</sup> or something?

BRUCE

76<sup>th</sup>! The guy ahead of me was disqualified for substance abuse.

VALETTA

You've aroused me.

Bruce's left-eye starts to gush.

VALETTA

Mind if I get the window?

Valetta stands up, squeezes in front of Bruce, and presses her perfectly formed ass into his face so that its cheeks smother Bruce's head entirely. She closes the shutter.

Zane can only stare.

VALETTA

That's better.

She turns round. Moving back towards the aisle, she thrusts her cleavage into Bruce's rosy-cheeked face. Bruce's fingers twitch.

Valetta reaches up into the overhead locker to reveal a tanned, sculpted mid-rift, the attention of the whole plane, and pulls out a pillow, along with Roly Poly Teddy.

VALETTA

Is this yours?

BRUCE

It's for my wife. We're separated, but...

Valetta gasps: bites her lip.

VALETTA

You've aroused me again.

She slides back down into her chair.

VALETTA

I feel we're creating a lot of will-they-won't-they tension on this plane. I don't know how much longer I can control myself. Let me know when you're ready.

And she falls peacefully to sleep, leaving star man Bruce beaming.

EXT. THE PLANE - EVE

The plane brightens up the night sky with its twinkling window lights and unusual snake-skin paint job.

SOUND: A hiss.

CAPTAIN LINSKY and CO-PILOT IAN peer out the front window.

CAPTAIN

Radio control: This is Captain  
Linsky, Flight ZAZ, John Lennon  
Airport to London Stansted, we're  
totally lost.

He and Co-pilot Ian burst into prankish laughter.

IAN

It's true!

INT. PLANE - EVE

Valetta reaches over to Bruce's face, waking him up with a gentle caress.

VALETTA

Hey, you want to join the mile  
high club?

BRUCE

Sure.

VALETTA

Follow me.

SOUND: snake slither.

She rises from her chair and glides down the aisle. Bruce follows, moving like the Staypuft Marshmallow Man, bouncing an out-stretched arm off the head of an old BLIND MAN

BLIND MAN

Pigeons?

Valetta and Bruce reach the toilet cubicles, one on either side of the aisle with male/female signs respectively, and

one ahead, door facing the aisle, with a sign representing a male/female embrace.

Valetta chooses the "couple's" cubicle. Bruce follows. They close the door behind them, and the male/female sign swings off its hinge to reveal, underneath, the symbol of a urinating snake.

INT. COUPLE'S CUBICLE - EVE

Valetta squeezes up against the sink counter, her back to the mirror.

BRUCE

Wait a minute! This isn't a real club!

VALETTA

I've still got to take your membership fee.

She drops to her knees, pulling at his belt.

BRUCE

Wait, wait. I'm a married man!

VALETTA

So am I!

BRUCE

I'm going to make things better with my wife.

Valetta looks up to him innocently.

VALETTA

I used to be a virgin.

BRUCE

Carry on.

The first layer of clothing is removed! Twenty-nine to go.

SOUND: hiss.

They lock mouths. He wraps his puffy arms around her body to grope at her bra strap.

BRUCE

I can't do it!

VALETTA

Try harder!

BRUCE

I couldn't be trying any harder,  
right now!

A bulbous-eyed SNAKE drops down from the ceiling, face-to-face with Bruce, HISSING with menace.

VALETTA

Hsss.

Valetta assumes Bruce made the sound, and takes it as a cue to nibble bite his neck.

Bruce pins the snake to the wall with one hand. He's going to have to do this quick.

VALETTA

Do me.

A live chicken falls from above, bouncing off Bruce's head. It's wild and CLUCKING like crazy.

VALETTA

Ignore it! It's just cargo!

Bruce traps it under his foot.

CHICKEN

Cluuuuck!

Valetta rips open her bra to reveal two pointedly erect...

The old blind man enters the toilet.

Bruce and Valetta freeze.

The blind man feels Bruce's right butt cheek, then the left, then the toilet.

Bruce motions a whisper, and lock mouths with Valetta. They'll have to be silent.

CHICKEN

Cluuuuck!

BLIND MAN

Crikey.

The blind man reaches for his pants.

BLIND MAN

Where are we? There he is.

Valetta grabs Bruce's ass as he starts to thrust.

Old man urine sprays across Bruce's back.

BLIND MAN

Oopsie, whoopsie.

Bruce and Valetta are showered in ancient piss.

In an effort to shield himself, Bruce releases the chicken, and the snake. Both go wild.

VALETTA

Snake!

BLIND MAN

What the?

BRUCE

Enough!

He opens the cubicle window.

The cubicle is a whirlwind of animals, activity and silicone.

Bruce flings the snake out the window.

BRUCE

Fucker!

He grabs the chicken by the throat. The chicken holds onto the frame with its wings. Bruce punches it in the nose. It goes.

BRUCE

Fucker!



Bruce lifts up the old man.

BRUCE

Fucker!

Bruce shoves the man's torso head-first through the window.

INT. PLANE. AISLE - CONT

The old man forgot to close the door. The whole plane can see everything: Disheveled Valetta, crazed Bruce, his hand on the ass of the old man, ready to give one last shove.

Bruce turns round by instinct to face the rows of horrified faces, their eyes glaring towards the aspiring celebrity who finished 77th in last year's "Pop Stars."

BLACK:

TITLE SCREEN: a swirling airplane spins towards camera:  
REALITY MOVIE

FADE IN:

EXT. WANGCORP BUILDING - EVE

The Wangcorp office building reaches into the darkened sky.

A twin building, apartments, stands alongside.

INT. WANGCORP BUILDING FLOOR 24 - NIGHT

Office Christmas party: BONNIE WILLIAMS inspects the buffet trolley: expensive finger food placed around a roasted pig.

As she reaches for some cheese on a stick, the pig's eyes follow her hand.

She draws back.

A trio of slick execs stand and scout, eyes on Bonnie, RAIPH, the over-groomed, MICK, the red faced pathological liar, and LADESH, the trying-too-hard Indian Londoner. Ladesh affects a deep, croaky voice.

LADESH

I have satisfied literally  
thousands of women, and, I drive  
a Harley.

MICK

I was born on a Harley.

INT. LIMOUSINE - EVE

Bruce is pensive. He sits in the passenger seat clutching Roly Poly Teddy. LIMO, the black chauffeur, is cut from an offensive 80s mold. A window sticker reads "I hate stereotypes." Limo's amateur rap slams from the stereo.

STEREO

Bitch, slap my gun, slap it,  
whack it, have some fun, bitch.  
Bitch uh hu...

BRUCE

This you?

LIMO

Yeah. You like it?

BRUCE

No.

Bruce fingers a snake bite on his neck, thoughtfully.

BRUCE

You ever get a sign that the  
single life wasn't for you: that  
you should settle down, just  
focus on the family?

Limo looks at Bruce in disbelief.

Bruce pulls the voice cord on Roly Poly Teddy.

ROLY POLY TEDDY

Have a Roly Poly Christmas.

INT. WANGCORP PARTY - NIGHT

Bonnie joins a group of co-workers, ALEC, the softly spoken creep, AMBER, the career bimbo, and SHARON, the hateful feminist.

BONNIE

Nice party.

ALEC

It better be. I had to turn down  
two others to be here.

AMBER

That's what I love about this  
city. Always something to do. You  
can almost feel the energy

INT. FAMILY HOUSE LONDON - EVE

A hideous urban family are glued to the TV, DAD in his  
armchair, MUM on the sofa, young JIMMY, chin in hands,  
lying on the floor.

Dad's arm drops down over the side of the chair, lifeless.

INT. WANGCORP PARTY - EVE

Amber's silicone implants seem to have expanded in the past  
instant.

SHARON

There are too many men in this  
city. It's like a plague: a  
plague of men.

ALEC

None taken.

MR. LING is doing the rounds, the smooth Japanese boss.

MR. LING

I trust everyone is having a good  
time.

ALL

Oui, Si, Ya

MR. LING

Hunky Dory.

INT. LIMOUSINE - EVE

The car comes to a halt outside the Wangcorp building.  
Bruce opens the passenger door.

BRUCE

Thanks.

LIMO

Bye.

BRUCE

Bye.

They exchange a quick kiss on the lips and Bruce leaves.

INT. WANGCORP PARTY - EVE

Mr. LING is talking furtively to a group of employees: acne ridden INTERN, nervous secretary HYSTERICAL BELLE, and an insanely tall, THIN MAN with the face of a 12 year old.

MR. LING

Early in the year we are splitting the bill with schools for four hundred classroom computers.

HYSTERICAL BELLE

I'm sorry, sir, I don't understand.

MR. LING

Oh, you don't? Each computer has fixed homepage at Wangcorp.com, fixed wallpaper - our logo, and a contracted guest speaker to each school talking of the importance of Wangcorp to our lives. Understand?

Collective laugh. Tall Man wobbles awkwardly.

INT. WABGCORP LOBBY - EVE

Bruce crosses the wide expanse of Wangcorp lobby to a lone GUARD behind the security podium. The guard presides over a guest book.

BRUCE

Bonnie Williams invited me.

GUARD

Williams, Williams...?

BRUCE

We're separated. She may have gone back to using her porn star name, Busty Titfux.

GUARD

Busty! Go right ahead.

Bruce steps up to the closed elevator doors and pushes the call button.

To his left, a MEDIEVAL KNIGHT OF THE CRUSADES waits, bathed in a heavenly light, in front of an ancient painted tapestry of closed elevator doors.

INT. THE PARTY - EVE

Mr. Ling stands with the same group.

INTERN

That's a great idea.

MR. LING

Yes. It's not mine, but I will be taking full credit for it.

More sycophantic laughter.

Bonnie looks at her watch.

INT. ELEVATOR - EVE

Bruce is in a state of high anticipation. Floor 9: Soft elevator music plays unobtrusively. Floor 10: Loud rock booms into the elevator, shaking the walls. Floor 11: Gregorian chanting. Floor 12: Tribal drum and base...

INT. WANGCORP PARTY - EVE

The elevator doors open on Floor 24 to reveal Bruce, clutching Roly Poly Teddy by the paw. Bonnie is surrounded by Raiph, Mick and Ladesh.

Bruce enters the party. Bonnie reacts.

BONNIE

Bruce, how are you? Take a seat.

The men pull up a table and two chairs from nowhere. Bruce drops into one while Raiph occupies the other.

They assume arm wrestling positions.

BONNIE

Raiph, this is Bruce, my estranged husband. Bruce, this is Raiph. I've slept with him.

BRUCE

Nice to meet you.

RAIPH

Pleasure.

Raiph slams Bruce's arm into the table, and is replaced by Mick, offering his arm.

BONNIE

Mick - Bruce. Bruce, this is Mick. I've slept with him.

Mick slams Bruce's hand into the table.

BRUCE

Ok?

MICK

Pleasure.

An ape like chef, IVAN, passes by in full uniform, covered in grease.

BONNIE

There goes the chef. He's Slavic, I think. I've slept with him.

INT. BONNIE'S OFFICE - EVE

Bruce and Bonnie stand on opposite sides of the spacious office. Bonnie cuddles Roly Poly Teddy. Bruce has retreated to the doorway of an adjoining bathroom.

To his left, he can see out to the apartment building opposite. Bonnie's view is obstructed by a Christmas banner.

BONNIE

Thank you, Bruce. I'm touched.

BRUCE

Is Caitlin ok? Does she ask about me?

BONNIE

She can't remember you.

BRUCE

What! I saw her last month!

BONNIE

I had her hypnotized. She thinks Justin Timberlake is her father.

INT. WANGCORP LOBBY - NIGHT

Enter the dynamic and dangerous LE ROQ, serious and cunning with his long overcoat and goatee.

He is followed by a loyal team of aids, ATMLR: Assistant to Mr. Le Roq, THE SLIM TWINS: obese identical psychopaths, plus henchmen VIGO, HOMBERG, WILLHELM and HEGEMON, all with flowing blonde hair.

The lobby guard pulls away his face to reveal HENCHMAN GUFF underneath. His blonde hair is permed and gorgeous.

INT. BONNIE'S OFFICE - EVE

It's a face off.

BRUCE

Give me one good reason why you left me.

A HORNY COUPLE enter the office.

HORNY GIRL

(to Horny Man)

I want to do disgusting things to your face.

BRUCE

Come in.

BONNIE

This is a private conversation.

INT. WANGCORP STAIRWAY - EVE

Le Roq leads his team up the stairs, taking four at a time.

INT. BONNIE'S OFFICE - EVE

Bruce and Bonnie are alone again, BUT, a girl in yoga clothing enters a well-lit bedroom in the building opposite. Bruce notices out of the left corner of his eye.

BONNIE

I left because you completely freaked out as soon as I fell pregnant.

YOGA GIRL begins chest thrusting. Bruce turns his head 90 degrees to look.

BRUCE

Double cheeseburger.

BONNIE

What?

Bruce reluctantly faces Bonnie, twitching spasmodically back towards the window.

BONNIE

You seem to feel there's some kind of conspiracy forcing you to grow up. Is there something wrong with your neck?

Bruce looks away from Bonnie as if hurt, and gazes out the window.

BRUCE

You seem to feel that growing up means saying goodbye to dreams and hope and boy-band auditions.

Yoga Girl is doing some serious bending.

BONNIE

Don't you care about your family?  
Can you even look at me?



Bruce is trying.

BRUCE  
You'd think I could.

Amber peers her head round the door.

AMBER  
Bonnie, Mr. Ling wants to speak  
to you.

Bruce and Bonnie look at each other helplessly. Bonnie leaves. Bruce walks over to the window, just as Yoga Girl bounces out of view.

BRUCE  
Bloody hell.

He stands at the window of the empty office, alone, as the office door behind him slams shut.

BLACK:

FADE IN:

INT. MAIN HALLWAY - EVE

Le Roq enters Floor 24's main hallway from the far stairway end. His entourage follows, all armed. They walk the length of the hallway, past Bonnie's office, and into the main party area. Le Roq shoots the photocopier. It explodes in a ball of fire.

LE ROQ  
(Russian accent)  
Ladies and gentleman, I am Mr. Le  
Roq, and I will be your producer  
this evening.

The henchmen surround the party goers. Mr. Ling steps forward.

MR. LING  
I believe we can settle this like  
business men.

Le Roq shoots him. The crowd gasps. Hysterical Belle screams and wobbles her head.

ATMLR

Round them up!

INT. BONNIE'S OFFICE - CONT

Bruce hears the screams. He opens the office door.

INT. MAIN CORRIDOR - CONT

Bruce peers out into the hallway, and sees the activity in the main area.

BRUCE

Insaniacs!

Bruce turns his head and notices the open stairway door at the other end of the hallway - his chance to escape.

INT. BONNIE'S OFFICE - CONT

Bruce stands upright inside the office, back to wall, to collect himself before his risky exit.

BRUCE

3, 2...

Bruce's POV - Yoga Girl is back in the well-lit room, now wearing a bra and knickers.

BRUCE

Soft porn.

Bruce looks to the hall, then to Yoga Girl who's now taking off her bra, and he closes the door, shutting himself in the office.

INT. MAIN AREA - EVE

Henchman Vigo pulls out the catering team, Ivan the chef, brutal looking wife/butcher chef, VALMA, holding a meat cleaver like it's the extension of her hand, and silent SMELT, their mute son.

INT. MAIN HALLWAY - EVE

Henchman Willhelm opens the door next to Bonnie's office.

The horny couple is going at it behind the far curtain.

Willhelm drags them from the office, wrapped in a curtain but still naked and intertwined.

Henchman Homberg passes behind them and into Bonnie's office

INT. BONNIE'S OFFICE - CONT

Homberg draws parallel to the desk and stops still. He spots Yoga Girl. His halt prevents him from seeing Bruce, crouching behind the desk, also staring out the window.

Homberg gives a smile of approval, but his loyalty is to his boss, and he leaves.

INT. MAIN AREA - EVE

Willhelm approaches Le Roq.

WILLHELM

Sir, I have found a room large enough...

Willhelm is startled by the sudden presence, to his side, of Superman - fists on hips pose: or, more accurately, diminutive, bespectacled STU, company accountant, in a Superman costume.

STU

I thought it was fancy dress.

Willhelm shoves him towards the crowd of party hostages

LE ROQ

(French accent)

People, we are relocating.

INT. BONNIE'S OFFICE - NIGHT

Yoga Girl, now wearing a night-dress, is in her bedroom, brushing her hair. She puts the brush down and moves over to the bed. Bruce gets up from behind the desk and moves to the centre of the room, poised between his window view and the door. Yoga Girl gets into bed. Bruce looks at the door, edging closer, then back to the girl. She takes a sip of water...

BRUCE

Come on.

...and reaching to the bedside lamp, switches her room into total darkness. Bruce lunges for the office door.

INT. MAIN HALLWAY - CONT

Bruce leans out from Bonnie's office to see Le Roq, his back to us, counting the hostages. Bruce runs to the end of the hallway, and out the exit to the stairway.

Le Roq turns to see the stairway door slam shut.

LE ROQ

(to Homberg and Hegemon)

Start one above. One below. Find him!

INT. FLOOR 25 - EVE

Bruce darts into the unfurnished floor 25, an expanse of space. Bruce's run slows into a nervous hop. It looks like he's going to pee. He's going to dance.

BRUCE

Oh my God! Oh my God! It's not unusual to be loved by anyone. It's not unusual to die with everyone!

Bruce runs over to a window which is set off by plaster partitions. Hands pressed against the glass, he looks down the side of the building.

BRUCE

Come on limo driver. Save my ass.

INT. LIMOUSINE - EVE

Loud, aggressive hip-hop floods the car. Red and blue filtered lights have been erected on the dash-board. Limo has donned a LA Kings ice hockey jersey over his suit, and is boiling some cocaine in a spoon.

LIMO

Yeah. I's the Dogg.

INT. BONNIE'S OFFICE - EVE

The hostages are packed into Bonnie's office. Le Roq enters. The door slams behind him, summoning everyone's

attention, and dislodging a Christmas decoration, which floats down and lands softly in Le Roq's hair.

LE ROQ  
 (German accent)  
 Ladies and Lady-men, this office will be your home for the next hour, in which time you will be broadcasted live across the world.

EXT. TRAFALGA SQUARE - CONT

Trafalgar Square now features a giant-size white screen.

LE ROQ  
 (v/o)  
 Screens have been erected in all the major cities.

A lone tramp, DRET, sleeps soundly on a bench.

EXT. BIRMINGHAM SQUARE - CONT

Another screen. A group of punk pensioners are adding graffiti: "Pistols 4 Eva."

LE ROQ  
 (v/o)  
 The viewing public will be encouraged to vote for their favourite hostage.

EXT. NEW YORK - TIME SQUARE - CONT

The setting is exactly the same, only a lone extra stands with an "I love New York" t-shirt, and the caption at the bottom of the screen changes from "Birmingham" to "New York."

LE ROQ  
 (v/o)  
 100 million votes, and you go free.

At the bottom the screen, the text appears: "Calls will be charged at twice the national debt."

EXT. SUB SAHAARAN AFRICAN DESERT.

A screen has been erected in the desert wilderness. The naked GORGONBULA TRIBE inspects its alien form with confusion.

LE ROQ

I repeat: one million phone-in-votes.

The Gorgonbulas inspect their mobile phones with further confusion.

INT. BONNIE'S OFFICE - CONT

Le Roq concludes, while ATMIR tries to untangle the decoration from his master's hair.

LE ROQ

Any less, and you die.

Hysterical Belle screams.

LE ROQ

We are going to be famous!

Hysterical Belle screams.

INTERN

Sir, can I be excused? I'm just an intern.

INT. FLOOR 25 - EVE

Bruce is dancing/jerking nervously by the same window, sweating with fear. The light from Yoga Girl's window goes on. She is watching him with amusement. Bruce notices and smiles. She reaches into a draw, pulls out some knickers, holds them up, and throws them at Bruce. They hit her window and fall down. She mocks surprise. Bruce gives a little jiggle. Yoga Girl applauds.

INT. YOGA GIRL'S ROOM - CONT

Yoga Girl's POV. Bruce is smiling in her direction. To his left, Homberg enters, gun in arm, heading to a window a few partitions down.

YOGA GIRL

What the?

Her POV: Bruce, striking a seductive pose to reveal a tattoo at the base of his spine.

INT. FLOOR 25 - CONT

Bruce's POV: Yoga Girl pointing fervently.

BRUCE

Oh yes.

INT. YOGA GIRL'S ROOM - CONT

Yoga Girl's POV: Homberg is a few partitions away from Bruce. Bruce is in another seductive pose - leaning against a partition.

YOGA GIRL

No, no, no!

INT. FLOOR 25 - CONT

Bruce's POV: Yoga Girl is jumping and pointing.

Homberg darts into one window area, gun primed, to find it empty. He walks round the next partition and receives a plank of wood - wrapped in a Christmas ribbon - in his face. Bruce runs for the door.

INT. YOGA GIRL'S ROOM - CONT

Yoga Girl is jumping.

YOGA GIRL

Run, run!

She picks up her phone and dials, still looking out the window. Her POV: HOMBERG has gathered himself and is heading for the stairway exit.

INT. FLOOR 25 - CONT

HOMBERG charges to the stairway entrance, bangs open the door. Bruce slams another plank of wood into his face.

INT. STAIRWAY - CONT

Bruce darts down the stairs, giggling.

INT. YOGA GIRL'S ROOM - EVE

Yoga Girl's POV: A police car heading through town in her direction: suddenly cut off by a SHEPHERD crossing the street followed by his herd of sheep.

INT. LOBBY MUSEUM - EVE

Bruce enters the far end of the lobby, divided off from the front section, and door-man Guff, by a large sound-proof glass partition.

Bruce bypasses a row of tables in a dash to the front section of the lobby. He slams straight into the glass.

Guff pulls an M 3 5 rifle from behind the podium.

EXT. WANGCORP BUILDING - CONT

The police car pulls up covered in wool.

INT. WANGCORP LOBBY - CONT

Guff reacts to the car, returns to his podium and hides the weapon.

Beyond him, Bruce is visibly staggering with a sore nose.

INT. LOBBY MUSEUM - CONT

Henchman Hegemon burst into the Lobby Museum with a magnum fire arm. He takes aim at Bruce.

Bruce dives under a table.

INT. LOBBY - CONT

OFFICER CHUBBS approaches Guff.

CHUBBS

Good evening. Officer Chubbs.  
Haven't seen anything suspicious  
going on in here, have you?



Behind them, in total silence, Hegemon leaps onto the table above Bruce and opens fire.

INT. LOBBY MUSEUM - CONT

Under the table, Bruce is crawling, narrowly missing bullets.

INT. LOBBY - CONT

Guff is thinking.

GUFF

No, nothing suspicious.

Guff's walkie-talkie crackles into life.

ATMIR

(walkie-talkie)

A cop just pulled up. Divert him.

GUFF

Radio.

INT. LOBBY MUSEUM - CONT

Hegemon unhooks a machine gun from his belt and opens fire through the table.

Bruce clammers frantically, still untouched.

INT. LOBBY - CONT

The lobby museum in the background is ablaze with gun fire.

CHUBBS

May I see some kind of  
photographic ID?

Guff produces his wallet and provides CHUBBS with a photo: Letters I and D on sun-loungers in the Bahamas sharing margaritas.

CHUBBS

Thanks, you can't be too sure  
these days. Probably just another  
prank call from the ex-misses.  
Have a good night.

He leaves.

INT. LOBBY MUSEUM - CONT

Scrambling beneath the tables, Bruce gets his sports shoe caught on an elastic band, stretched between the sport-shoe buckle and a nail from the table-leg.

Hegemon has had enough of this ineffective trough-the-table firing. He leaps to the ground, reloads his gun, bends down to face Bruce.

Bruce has hold of the elastic band, aimed directly at Hegemon's face. He let's fire, and closes his eyes.

Hegemon's decapitated head rolls across the ground.

Bruce leaps out from under the table.

The Knight of the Crusades stands before him.

Bruce picks up his elastic band from next to the fallen machine gun.

KNIGHT

You know what you must do.

Guff is pulling out his gun from behind the podium.

BRUCE

Hide!

He darts up the stairs.

INT. FLOOR 24 MAIN AREA - EVE

Le Roq is on his walkie-talkie. Behind him, Vigo and Willhelm are dragging the body of Mr. Ling towards the window.

GUFF

(over walkie-talkie)  
Cop's leaving but we lost the runaway.

LE ROQ

We'll find him.  
(to The Slim Twins)  
You two. Ready for action?

INT. FLOOR 21 - UNDER CONSTRUCTION - EVE

Bruce enters what looks like a darkened building site - light only from outside. He finds a door with the sign "GENTLEMEN" and disappears inside.

EXT. POLICE CAR - EVE

Officer Chubbs is pulling away.

CHUBBS

(rapping)

I'm a New York cop who used to be  
a New York kid, and I got six  
months backlog of New York  
scumbags I'm still trying to put  
behind bars, singing.

The dash-board Christmas tree falls to the floor in-front of the passenger seat, Chubbs reaches down to grab it.

The body of Mr. Ling falls on the car bonnet, instantly setting off the car radio at full blast, and bouncing off onto the floor.

Chubbs springs up.

CHUBBS

Damn radio!

He doesn't notice the human size dent in the bonnet of his car, but, above him, from the window of the twin building, Yoga Girl is waving frantically.

Chubbs reads her lips perfectly.

CHUBBS

Hostages?

And she reads his.

YOGA GIRL

Yes.

CHUBBS

Are you sure?

YOGA GIRL

Look out!

Officer Chubbs looks up: a lone sheep caught in the headlights. He drives into a ditch.

BLACK:

FADE IN:

INT. RESTAURANT - NIGHT

Bruce and Bonnie sit at a candle lit table, gazing into each other's eyes. The atmosphere couldn't be more romantic.

BONNIE

I can't believe we're her. Are you sure it's not too expensive?

BRUCE

Don't worry, you're worth it.

BONNIE

I haven't had a date like this since the time I was fixed up with my cousin.

BRUCE

Hmm?

BONNIE

It's tradition in my family for cousins to marry, but I didn't get along with guy.

BRUCE

That's awkward.

BONNIE

It was: Baring in mind I'd already done his father.

She begins to slide her foot up Bruce's leg, to his thigh. Bruce grabs the foot and gives it a quick kiss.

BONNIE

What will I do with you?

Bruce pulls the foot up for a stickier kiss, and shoves it back down quickly.

BONNIE

Bruce!

Their WAITER arrives.

WAITER

Sir, madam; may I take your order?

BONNIE

Yes, I'll have the escargot for starters, the pasta with brie...

Bruce steals a quick kiss of the foot unseen by the waiter.

BONNIE

Ah, and a glass of the Chardonnay.

The waiter turns to Bruce.

WAITER

And y..

Bruce is deep-throating Bonnie's toes. Her foot hangs from his mouth like a dead kipper. He coughs it up.

BONNIE

Bruce, save yourself. It's what I would I have wanted you to do.

INT. UNDER-CONSTRUCTION RESTROOM - NIGHT

The entire setting is grainy black and white.

Bruce awakes from his reverie. He is sitting on a toilet, in a cubicle of the under-construction restroom. He has carved a love heart with Bonnie's name in the door.

EXT. WANGCORP BUILDING - NIGHT

Police vehicles screech to a halt. CHIEF RYERSON and OFFICER HAWKINS emerge from the lead car and look up to the ominous task ahead. Hawkins is the identical twin of ATMLR, assistant to Mr. Le Roq.

Chief Ryerson takes a sip from his ever-present cup of coffee.

CHIEF RYERSON

Well, Hawkins, looks like it's  
going to be long night.

Police lab technician, LLOYD, leaps out of the Lab Van.

LLOYD

Chief Ryerson. We got word that  
there's an escaped hostage up  
there. Looks like the guy whop  
finished 77th in last year's Pop  
Stars.

CHIEF RYERSON

Bruce Williams.

LLOYD

And we got theses photos of the  
gang entering.

He hands the Chief some CCTV shots of Le Roq, and ATMLR.  
Ryerson looks at Hawkins in shock.

CHIEF RYERSON

You!

Ryerson tackles Hawkins with an arm lock and slams him into  
the lab van. The coffee goes flying.

HAWKINS

No, sir. That's my brother,  
ATMLR. The side-kick business  
runs in the family.

Ryerson releases.

HAWKINS

Our ancestor was St. Paul the  
Apostle.

RYERSON

Well find out what we know about  
the others. Move!

INT. FLOOR 24. MAIN AREA - NIGHT

Le Roq looks through a window at the police activity below.  
A helicopter circles overhead.

He addresses his crew.

LE ROQ  
 Rig up! We're going live.  
 (to himself)  
 I'll make sure they don't storm  
 the building.

Vigo sets up a monitor displaying viewing  
 figures/phone in votes.

Willhelm powders the nose of Ladesh, while  
 ATMLR reaches up to do the Tall Man's make-up.

The "Tall Man" wobbles awkwardly, and falls,  
 spilling out three young siblings, STEVIE, 12,  
 CHEVY, 10 and MARTINA, 8, previously a human  
 pyramid in Armani.

LADESH  
 Party crashers!

Le Roq dials his mobile.

EXT. WANGCORP BUILDING - NIGHT

Chief Ryerson is holding cups of coffee in each hand. The  
 phone rings. He throws both coffees to the ground, and  
 answers.

CHIEF RYERSON  
 This better be good.

LE ROQ  
 (over phone)  
 Good evening, "Chief." This is  
 your host speaking. Not thinking  
 about doing anything foolish are  
 we?

CHIEF RYERSON  
 Let me speak to a hostage.

INT. FLOOR 24. MAIN AREA - NIGHT

Le Roq, looking down.

LE ROQ

Now, why would I do that?

CHIEF RYERSON

(over phone)

Because we think you're bluffing.

LE ROQ

I assure you, I am not.

CHIEF RYERSON

(over phone)

Let's go home, everyone. He's  
just a big fat bluffer.

EXT. WANGCORP - NIGHT

Lloyd has joined Chief Ryerson. He is operating a remote control.

LE ROQ

(over phone)

Remember who has the power here  
Chief.

CHIEF

Remember who has 700 tones of  
ammo aimed directly at the pimple  
on your ass.

INT. FLOOR 24. MAIN AREA - NIGHT

Le Roq looks up at the chopper overhead.

CHIEF

(over phone)

You have one minute to get a  
hostage on this phone.

The phone goes dead.

EXT. WANGCORP BUILDING - NIGHT

Chief looks up at the remote control helicopter circling  
the building.

CHIEF

Damn it, Lloyd, where are our  
real helicopters.



LLOYD

They're escorting the Royal  
Princes on a charity trip to  
Ibiza, Chief.

A media van arrives, almost running over the two cops.

INT. FAMILY HOME - NIGHT

Dad in the armchair, Mum on the sofa, Jimmy on the floor:  
All are unmoved.

On TV, GRACE CHAMBERS reports live from outside Wangcorp.

GRACE CHAMBERS

...those who do not receive 100  
million phone-in votes will be  
killed. Stay tuned for real life  
drama, danger, and maybe even  
death.

Dad begins to drool.

EXT. WANGCORP BUILDING - NIGHT

Chief speaks into his mobile.

CHIEF

Let me hear that hostage.

INT. FLOOR 24 - NIGHT

Le Roq looks around helplessly. He grabs Roly Poly Teddy.

LE ROQ

Ok. Ok. You can speak to Mr.  
Bear.

Le Roq pulls the bear's voice cord and waits to release.

EXT. WANGCORP BUILDING - CONT

Chief Ryerson is tense. Lloyd listens in.

CHIEF  
(into phone)  
Good. Mr. Beer, this is Chief  
Ryerson of the Metropolitan  
police. Can you confirm to us  
that you're ok?

INT. FLOOR 24 - CONT

Le Roq releases the cord.

ROLY POLY TEDDY  
I'm happy if you're happy.

CHIEF  
(over the phone)  
That's very kind of you sir. I  
want you to know that you're  
safety is everyone's priority  
down here.

Le Roq pulls the cord again.

ROLY POLY TEDDY  
I love you.

EXT. WANGCORP BUILDING - CONT

The Chief collects himself as the media crew edge a  
microphone closer.

CHIEF  
(into phone)  
I'm just doing my job, sir.

ROLY POLY TEDDY  
(over the phone)  
Have a Roly Poly Christmas.

CHIEF  
(into phone)  
May you have a merry Christmas  
too sir. A very merry Christmas.

INT. FLOOR 24 - CONT

Roly Poly Teddy:

ROLY POLY TEDDY  
Save a present for me.

EXT. WANGCORP BUILDING - CONT

Chief is getting involved

CHIEF  
We will. By God, we will.

ROLY POLY TEDDY  
(singing over the phone)  
Silent night,  
Holy night,  
All is calm,  
All is bright.

ROLY POLY TEDDY AND CHIEF RYERSON  
(singing)  
Proud young virgin,  
Mother and child.

CHIEF RYERSON  
(singing)  
Holy infant so tender and mild.

INT. FLOOR 24 - CONT

Le Roq breaks it up.

LE ROQ  
(into the phone)  
You have three minutes before we  
start broadcasting!

He hangs up.

EXT. WANGCORP BUILDING - CONT

Chief hands the phone back to Lloyd.

LLOYD  
That was beautiful Chief.

Chief nods in agreement, then snaps out of it.

CHIEF  
Everyone, take 5,

EXT. WANGCORP BUILDING. CANDY FLOSS VAN - NIGHT

Chief Ryerson waits outside a candy floss van. CANDY FLOSS SAM rolls some monster floss on a stick. Country pop plays on the radio

Hawkins appears.

HAWKINS

Chief, we got an ID on the body  
that fell from the building.

CHIEF

(to Candy Floss Sam)

Move!

EXT. WANGCORP BUILDING - NIGHT

Chief Ryerson and Hawkins walk past the media van.

HAWKINS

Mr. Takihashi Ling. Tokyo.  
Appeared on reality endurance  
show, Businessmen in a Sewer.

INT. LAB VAN - NIGHT

Chief, Hawkins and Lloyd watch one of a multitude of vid monitors.

VIDEO SCREEN: Businessmen in a Sewer. Three suited BUSINESS MEN sit round a table discussing the financial papers, in a sewer. One of them is recognizable as Mr. Ling.

MR. LING

Did anyone check the Dow Jones  
this morning?

They are covered in an onrush of sewage, a wave of raw and foul inner city waste product.

MR. LING

Hunky Dory.

HAWKINS

We also got an ID on two of he  
gang members.

Hawkins hands Chief Ryerson a photo of The Slim Twins.

HAWKINS

The Slim Twins, aka, The Brothers  
Slim: Appeared on a reality  
challenge show, Get Fat Club.

Chief Ryerson inspects the photo.

CHIEF RYERSON

What happened?

EXT. CANDY FLOSS VAN - NIGHT

Candy Floss Sam rolls the same monster floss. The same  
country pop plays on the radio.

Chief Ryerson is still fixed on the Slim Twins photo.

HAWKINS

(v/o)

They ate the host.

Chief Ryerson looks up to realize that he is in some kind  
of time warp.

Hawkins appears.

HAWKINS

Chief, we got an ID on the body  
that fell from the building.

INT. UNDER-CONSTRUCTION FLOOR. RESTROOM DOOR - NIGHT

The GENTLEMEN sign has been altered to read "Absolutely no  
GENTLEMEN hiding inside here."

INT. RESTROOM CUBICLE - NIGHT

B/W.

Bruce has carved a perfect, life-size likeness of Bonnie  
into the cubicle door.

BRUCE

Bon Bon. They've got my Bon Bon.

He leaves the cubicle and heads for the exit, just as the  
door swings open.

Bruce dives back into the cubicle, unseen by the Slim Twins, who enter the restroom and occupy cubicles either side of Bruce.

EXT. TRAFALGA SQUARE - NIGHT

The giant screen begins to glow with the image of Le Roq. Drent gets up from his bench.

LE ROQ

You are about to witness the first deadly reality television show. This is Christmas TV as you have never seen it before.

INT. RESTROOM - NIGHT

The Slim Twins are seated on the toilets of their respective cubicles, waiting for their bowel movements to tune up.

In a flurry of gas, noise, and excrement, the intestines of The Slim Twins let loose, accompanied by the symphonic, synchronized singing of the two brothers: Verdi's Anvil Concerto.

Bruce holds it in as long as he can, but this attack is too much for any man. He gags. They hear him.

Bruce flees from his cubicle. Too late.

The Slim Twins are blocking his way, trousers still down around their tree-trunk ankles.

EXT. NEW YORK - TIMES SQUARE - NIGHT

The face of each hostage is flashed on the screen accompanied by name and respective phone number.

LE ROQ

(v/o)

If a contestant fails to receive 100 million phone-in votes within the hour, they will be eliminated from reality, permanently.

INT. UNDER-CONSTRUCTION RESTROOM - NIGHT

The Slim Twins have assumed sumo positions either side of Bruce.

They charge.

Bruce leaps into the air. The Slim Twins bounce off each other, and back into opposite walls.

INT. FAMILY HOME - NIGHT

TV:

LE ROQ

I am your host, Mr. Le Roq. Enjoy the show.

A count down: 3, 2, 1

TV: A CCTV view of the hostage room- Bonnie's office, where nothing is happening. Theme tune jingle, and camp GEORDIE voice

GEORDIE

All quiet in the hostage room.

INT. UNDER-CONSTRUCTION RESTROOM - NIGHT

Bruce swings round, double O quickly, and sprays some squeezy soap into the eyes of one Slim Twin, disabling him permanently.

The second Slim Twin sits against the wall beneath the electric hair dryer, still groggy.

Bruce violently yanks the hair dryer off the wall and smashes it onto the head of the Slim Twin.

The Slim Twin is filled with air, doubling in size and rising like a balloon.

Bruce escapes with a gun and phone.

INT. FLOOR 24. MAIN AREA - NIGHT

O/S SOUND: A bang.

ATMLR is checking show progress on the monitors. It's a crisis.

ATMLR

Sir, they're not doing anything!

LE ROQ

Run a commercial, quick!

COMMERCIAL:

INT. SLACKER'S BEDROOM - DAY

A SLACKER sits in bed, hopeless.

ATMLR

(v/o)

Are you angry, disaffected,  
borderline psychotic?

The kid looks up.

ATMLR

(v/o)

Willing to shoot at anything we  
point out?

STUDIO:

Male MODEL as a henchman, holding a rifle.

ATMLR

(v/o)

Become a henchman. We think so  
that you don't have to.

BLACK

FADE IN:

INT. HARDWARE STORE - DAY

A local store: the bald neighbouring NEWSAGENT walks in through the front door. He catches his foot slightly on the frame of the door, stops, and sighs.

NEWSAGENT

Bollocks.



SOUND: Canned laughter.

INT. FAMILY HOUSE - NIGHT

Dad, Mum and Jimmy are watching the hardware store scene on the TV.

TV CAPTION: 1000 Best Uses of the Word Bollocks RETURNS AFTER the BREAK.

INT. FLOOR 24 - NIGHT

Le Roq and ATMLR stand over a monitor.

ATMLR

Sir, we're losing them to the bollocks show.

LE ROQ

We're going to have to start killing them off sooner than I expected.

ATMLR

Let me at 'em.

LE ROQ

A game is in order: A game of death.

He laughs evilly. ATMLR joins in with a nefarious little cackle.

EXT. TRAFALGA SQUARE - NIGHT

A few of Drent's friends have assembled to watch the free entertainment.

Le Roq fills the big screen, giving instructions to the hostages

LE ROQ

Each of you will step up to face the ultimate challenge. In an order determined by least amount of phone in votes, you will step up to face... Office Hole in One!

A Hole in One golf game stands menacingly in the corner.

Hysterical Belle screams.

INT. BONNIE'S OFFICE - CONT

Le Roq ends another dramatic pause. ATMLR is loving it.

LE ROQ

The first person to miss, will  
be... skinned alive by oyster  
shells!

Hysterical Belle screams.

AMBER

It's just like real life!

ATMLR

Be entertaining. Your life  
depends on it.

Le Roq and ATMLR leave with a flourish.

INT. CORRIDOR TO STAIRWAY FLOOR 21 - NIGHT

Bruce appears in the corridor. He is faced with a sign:  
"Please remove your shoes."

He removes his shoes.

He turns a corner, and looks down at the floor in front of  
him. It is littered with broken glass.

BRUCE

Shit!

Bruce expertly tip toes through the glass. Completing the  
course, he turns, and looks back at the task in victory.

BRUCE

Ha!

Bruce turns to find the floor littered with snapping  
turtles, crabs and lobsters. A look of astonishment comes  
across his face.

BRUCE

Shit!

This time Bruce jumps along on his toes to gain safe passage through the turtles, crabs and lobsters.

Upon completion, he punches the air triumphantly.

BRUCE

Yes!

Bruce turns to carry on but hasn't spotted the marbles now littering the corridor floor.

He steps on to the marbles and slides along, legs then flying up into the air, Bruce landing on his back! A chicken falls on his head.

BRUCE

Shit.

INT. LAB VAN - NIGHT

Video screen: The hostages are putting on a full costume version of "Chicago."

Chief Ryerson and Lloyd watch, Ryerson holding candy floss in one hand and a coffee in the other.

CHIEF RYERSON

They're not doing themselves any favours.

Hawkins appears with a phone.

HAWKINS

Chief! We got Bruce Williams on the phone.

Ryerson looks from his coffee, to his floss.

CHIEF RYERSON

Bollocks!

He throws both to the floor and takes the phone.

CHIEF RYERSON

(into phone)

Ryerson

BRUCE  
 (over phone)  
 I beat the fat men. I got their  
 phone!

CHIEF RYERSON  
 (to Lloyd and Hawkins)  
 Ok you two, I want all you can  
 get me on this Le Roq guy.  
 Hawkins, call the Attack Team.  
 Move!

He leaves the van. Hawkins and Lloyd stand, unsure of where they should move to.

EXT. WANGCORP - NIGHT

Chief Ryerson walks purposefully across the expanse of space in front the building.

CHIEF RYERSON  
 (into phone)  
 Ok, Bruce, tell me where you are.

BRUCE  
 (over phone)  
 I beat the fat guys!

CHIEF RYERSON  
 (into phone)  
 Yes, you did. Where are you now?

INT. WANGCORP STAIRWAY - CONT

Bruce looks up at the ever rising stairway. He is wearing a very comfy looking pair of chicken-feather slippers bearing a teddy bear face on each front.

BRUCE  
 (into phone)  
 I'm on the stairs. I got their  
 phone and I got their gun.

EXT. WANGCORP - CONT

The media crew zooms in on the Chief.

CHIEF RYERSON  
(into phone)  
Listen, I want you to get  
yourself to the roof.

BRUCE  
(over phone)  
My wife's in there.

INT. WANGCORP STAIRWAY - CONT

Bruce is outside Floor 23.

CHIEF RYERSON  
(over phone)  
The best thing you can do for her  
and for everyone is to get  
yourself to safety, do you  
understand?

BRUCE  
Yes, sir.

Bruce makes to walk up the stairs but is unable to lift the  
machine gun any further.

BRUCE  
(into phone)  
The gun's too heavy.

CHIEF RYERSON  
(over phone)  
Abandon the gun. She was never  
truly yours anyway. There are  
plenty of guns in the sea.

Bruce sprints up the stairs, leaving the gun behind.

EXT. WANGCORP BUILDING - CANDY FLOSS VAN - CONT

Candy Floss Sam looks up. His favourite customer is back.

CHIEF RYERSON  
Same again. Move!

INT. FLOOR 24 - MAIN AREA - NIGHT

Le Roq monitors voting figures - all single figures. ATMLR  
approaches.

ATMLR

Sir, we lost contact with the Slim Twins, but we just intercepted a call from their phone to the chief of police.

INT. BONNIE'S OFFICE - RESTROOM - NIGHT

The restroom has been made up into a colourful interview corner.

The Intern sits down on the toilet, facing forward.

CAMP GEORDIE

(v/o)

How do you feel it's going so far?

INTERN

I'd definitely be interested in working here after Uni. I'm a bit worried about the oyster shell thing, though.

EXT. MANCHESTER SQUARE - NIGHT

The big screen: Bonnie's interview.

BONNIE

I just want to see my daughter again, and my husband.

Raiph's interview:

RAIPH

I'm the tallest guy here. I stood next to the others, measured up, when they weren't looking?

INT. FAMILY HOUSE - CONT

The TV:

Mick's interview:

MICK

This has happened to me before.

Alec's interview:

ALEC

I've never really understood the whole women and children first, concept?

Hysterical Belle's interview:

HYSTERICAL BELLE

Eeeek!

INT. LAB VAN - CONT

Interviews play on video monitors. Lloyd watches.

Hawkins leads Chief Ryerson into the van.

HAWKINS

We got an early sighting of Le Roq at HMV. London.

Louis clicks a button to display, Le Roq exchanging money for a CD with a CASHIER worker at HMV. Le Roq reaches out at the end of the transaction and gives the cashier worker a hug.

HAWKINS

It's termed a Random Outburst of Need: Happens a lot in the bigger cities.

LE ROQ

Keep looking.

EXT. TRAFALGA SQUARE - NIGHT

Big Screen:

Amber's interview:

AMBER

I had myself put into a coma for 3 weeks. They fed me through a tube. I totally lost 10 pounds!

Ladesh's interview

LADESH

I think it's important to stay calm. It's clear that I've got the deepest voice here, so I should be leader.

SHARON

(o/s)

What qualifies you as a leader. You think cause you're a man...

INT. BONNIE'S OFFICE - CONT

Ladesh is visible in the restroom.

LADESH

What qualifies you as a woman?

SHARON

My spite.

Super Stu groans.

AMBER

Are you ok?

Super Stu is laying down, looking very sickly.

STU

Styrofoam, hot chocolate. Must - get - to - coffee - machine.

BONNIE

You're addicted to Styrofoam hot chocolate?

STU

Can't - live - without - the - goodness.

ALEC

How many trips to the coffee machine do you actually make every day?

STU

One - every - ten - minutes. Must - break - up - working - day.



Le Roq enters, flanked by ATMLR.

BONNIE

This man needs hot chocolate.

STU

Éclairs.

BONNIE

And éclairs.

LE ROQ

Let the game's begin.

Hysterical Belle screams.

EXT. WANGCORP BUILDING - NIGHT

It's rousing speech time. Chief Ryerson stands before the heroic ATTACK TEAM, a special mission unit dressed in black and lead by the hulking SERGEANT VOWS.

CHIEF RYERSON

You are the last hope these people have got, the last line between Christmas carols, and total oblivion. There are women and children in there, but don't let that deter you, you must save them all.

SERGEANT VOWS

Just tell us what we got to do, Chief.

CHIEF RYERSON

You and your brave team of warriors, Sergeant Vows, are going to storm the building and obliterate the enemy, by force, if necessary.

SERGEANT VOWS

I don't know, Chief, that sounds like a lot of work. What's in it for us?

CHIEF REYERSON

50 pounds?

SERGEANT VOWS

Make it 60, each.

CHIEF RYERSON

Done.

The Sergeant leads his team into the Attack Van with well-trained precision. The van drives the full ten metres to the Wangcorp building entrance, and unloads its men. They military crawl to the front door and ring the bell.

INT. BONNIE'S OFFICE - NIGHT

The Horny Couple are sitting on the floor. Horny Woman is stroking her stomach, looking fat.

HORNY WOMAN

Oh my God. I think I'm pregnant.

HORNY MAN

What? I used a condom. Five minutes ago.

A hush. Bonnie steps up to the golf ball, club in hands. The hole looks a long way off.

She swings, and makes it. Hole in one.

A sigh.

INT. WANGCORP LOBBY - NIGHT

The Attack Team crawls across the lobby floor, up to Henchman Gruff.

SERGEANT VOWS

You can either come peacefully,  
or you can come in a body-bag.  
What'll be?

HENCHMAN GRUFF

75 each and free tickets to  
Spearmint Rhino.

SERGEANT VOWS

Done.

His team collects their bribe and military crawl out of the building.

INT. BONNIE'S OFFICE - NIGHT

It's Ladesh's turn. He steps up, and takes the put.

He misses.

LE ROQ

Bring forth the oyster shells.

A bag of oyster shells are emptied on the floor.

LADESH

That's ridiculous.

The contestants close in on Ladesh, oyster shells in hand, to the sound of tribal drums.

EXT. WANGCORP ROOF - NIGHT

Bruce staggers from the stairway door, onto the building roof, exhausted. He reaches for his phone.

EXT. WANGCORP - NIGHT

Chief Ryerson and Hawkins watch the Attack Van leave. Chief's phone rings.

CHIEF RYERSON

(into phone)

Ryerson

BRUCE

(over phone)

I'm on the roof.

CHIEF

(into phone)

Bruce, can you see a building, right next to you?

EXT. WANGCORP ROOF - CONT

Bruce looks over at the distant apartment building.

BRUCE

(into phone)

Yeah.

CHIEF  
(over phone)  
You're going to jump to that  
building.

BRUCE  
(into phone)  
What about the gap!

CHIEF  
(over phone)  
Bruce, we do not see things as  
they are, we see things as we  
are. There is no gap.

Bruce is walking backwards towards the central roof door.

BRUCE  
There is no gap.  
(into phone)  
What about the massive drop?

CHIEF  
(over phone)  
You can do it Bruce, you know you  
can.

Bruce turns to face the impossible gap. His arms fall to  
his sides.

CHIEF  
(over phone)  
Move!

Bruce sprints towards the edge off the building,  
determined, faster.

The roof door slams open behind him.

Henchman Homberg bursts onto the roof.

Bruce's concentration is thrown off. He skids across the  
gravel, and slides over the roof edge.

Bruce somehow manages to hold on with his fingers. The  
phone drops.

EXT. LIMOUSINE - CONT

The phone crashes onto the hood of the limousine. Limo steps out to investigate. He now wears a reggae head band.

LIMO

Shit?

INT. LIMOUSINE - NIGHT

The interior of the car is clouded in a hash-haze. Bob Marley jams from the stereo. Limo re-enters, and opens the glove compartment. It is filled with mobile phones.

LIMO

Join your brothers.

He adds the phone to his collection, and takes a joint from a cup labeled "tips."

LIMO

Must be our lucky night.

He graciously passes his joint over to a Barbie doll, sitting in the passenger seat, and puts the joint to her lips.

EXT. WANGCORP BUILDING - NIGHT

Hawkins is looking up at the building. Chief Ryerson has his back turned. He is lighting a cigar.

CHIEF RYERSON

Pathetic.

HAWKINS

Chief, that man is dangling from the building.

CHIEF RYERSON

Tell me something I don't know Hawkins.

HAWKINS

I'm sleeping with your wife, Chief.

CHIEF RYERSON  
That's more like it!

EXT. WANGCORP ROOF - NIGHT

Homberg strides towards the edge of the building, his eyes fixed on Bruce's fingers.

The police helicopter appears from below the side of the building.

Homberg freezes.

EXT. WANGCORP BUILDING - NIGHT

Hawkins operates the helicopter remote control. Ryerson sips coffee.

EXT. WANGCORP ROOF - NIGHT

Homberg backs away.

HOMBERG  
He 'aint going nowhere.

And slams the roof door behind him.

BLACK:

FADE IN:

EXT. LONDON - DAY

London from above, peaceful.

EXT. RIVER THAMES - DAY

The river from above.

The deep voice of the ANNOUNCER resonates:

ANNOUNCER  
(v/o)  
They said they'd come in peace.

An indistinct black mass moving beneath the water.

EXT. LEICESTER SQUARE - DAY

A rush hour crowd.

ANNOUNCER

(v/o)

To a people unsuspecting.

EXT. RIVER BANK - DAY

Silence.

A whale appears from the river, moving itself up onto Westminster Road.

ANNOUNCER

(v/o)

They lied.

MONTAGE:

Title "This Holiday Season."

Crowds screaming.

A school of whales moving steadily down Reagent Street.

People running in horror.

Helicopter carrying a Hollywood HERO type.

HERO

Here I go again.

INT. CINEMA - NIGHT

Bonnie is looking up at the big screen spectacle while Bruce nibbles on her ear. She giggles.

The screen: Flashing details of close up whales.

ANNOUNCER

(v/o)

The crowds will run, from..

The hero running, an explosion, a particularly menacing blue whale, the title screen:

ANNOUNCER

(v/o)  
Whale!

Bruce moves down to Bonnie's neck. The trailer switches to one of two homeless people on opposite sides of the town, GUS and MAUREEN.

BONNIE

Bruce! Not here.

Bruce looks her in the eye playfully.

BRUCE

C'mon, I thought you liked  
adventure.

He kisses her neck, and this time goes down further, and further. Bonnie looks around nervously. From below her, comes a distasteful slurping sound. She frowns, looks down. Bruce is sucking her feet.

Screen: Gus and Maureen are dancing in-front of fountain.  
Title: Vagrancy.

Bruce gets a toe hair caught between his teeth.

EXT. WANGCORP ROOF - NIGHT

Bruce is hanging from the side of the building.

BRUCE

What the hell am I doing?

He pulls himself up.

BRUCE

Bon, Bon.

INT. BONNIE'S OFFICE - NIGHT

Hostages sit round the room, sheepish.

ALEC

I feel sullied.

AMBER

We didn't have to eat him.



Raiph wipes the blood from his lips.

RAIPH

I think we all got carried away.

Horny Woman looks like she's five months pregnant.

HORNY WOMAN

I have cravings.

Horny Man looks terrified.

EXT. WANGCORP BUILDING - NIGHT

Chief Ryerson, Hawkins and Lloyd look up at the building.

HAWKINS

They fell into savagery  
relatively quickly.

CHIEF RYERSON

How long they been in there?

LLOYD

Around fifteen minutes.

CHIEF RYERSON

We've got to do something about  
those hostages.

The army appears from nowhere, standing at the side of the  
failing police chief, lead by MAJOR GRIEVES

MAJOR GRIEVES

Major Grievess, Her Majesty's  
Royal Forces. We're taking  
control.

CHIEF RYERSON

Everything's already in control.

EXT. BONNIE'S OFFICE - NIGHT

Super Stu explodes spraying green puss over the hostages.

INT. FAMILY HOUSE - NIGHT

TV promo: A silhouette covered by a question mark. "Mr.  
Beer, national hero. Who is he?"

ROLY POLY TEDDY (v/o)  
I'm happy if you're happy.

EXT. TRAFALGA SQUARE - NIGHT

A crowd of tourists exchange drinks and hotdogs with the local tramps. The action continues on the big screen: Amber rearranging her bra.

INT. FLOOR 24 - NIGHT

Willhelm reads a glossy magazine: "Just 12' - a collage of the male hostages, and caption "Hostage Hunks, Who Would You Date?"

Le Roq and ATMLR observes rising viewing figures on the monitor.

ATMLR  
It's working.

Henchman Vigo answers calls dressed in a bimbo secretary's suit.

VIGO  
(into phone)  
Reality Hostage Crisis, may I  
take your vote, please?

LE ROQ  
Let's keep it that way. Another  
challenge is in order - a  
challenge: of death.

EXT. STAIRWAY - NIGHT

Bruce comes across a sign: "France" with an arrow pointing down and "Certain Victory Over the Baddies" with an arrow pointing into an air shaft.

He takes the air shaft.

BRUCE  
Gonna save my Bonnie Bon Bon.

INT. BONNIE'S OFFICE - INTERVIEW ROOM - NIGHT

The next round of interviews:

Young Stevie:

STEVIE

My parents are going to kill me.

Chevy:

CHEVY

I'd like a dancing Elmo.

MARTINA

Two dancing Elmos, please.

Chef Ivan

IVAN

I refuse to make soufflé, out of principle.

Wife Valma sits, fierce, holding aloft her meat cleaver.

Silent Smelt slowly extends his tongue.

Horny Man:

HORNY MAN

The way she would bend over the photocopier.

He swings round to reveal Horny Woman.

HORNY WOMAN

Oh, so now it's my fault?

She gets sick.

HORNY WOMAN

Sorry.

SOUND (o/s): The office door slamming open.

EXT. BONNIE'S OFFICE - NIGHT

Hysterical Belle screams.

Le Roq enters, flanked by ATMLR and Henchman Willhelm.

He points to Alec and Raiph.

LE ROQ

You and you, the public have  
voted.

AMBER

They can go back to the party?

LE ROQ

There is no party.

(to Alec and Raiph)

For you two: A final game. One of  
you will be free to go. The other  
will face certain death. At the  
very least you'll be maimed.

Le Roq laughs and turns to leave the room.

ATMLR points gun at Alec and Raiph and ushers  
them out in the same direction.

ALEC

He said if we got 100 million  
votes we'd be free to go.

ATMLR

He's a very dishonest super  
villain.

Hysterical Belle screams.

INT. VENDING ROOM - NIGHT

Le Roq and ATMLR usher Alec and Raiph into the  
room. Le Roq gestures to two drink vending  
machines. ATMLR films.

LE ROQ

Each of these drink machines  
contains an explosive device.  
When I give the word, a three  
minute timer will begin. When the  
timer reaches zero, each machine  
will explode...

(dramatic pause)

...unless you disarm it first. One  
machine each. Take your  
positions.

Alec and Raiph move, apprehensively, in front of the machines. Le Roq and ATMLR move behind a large, explosion proof clear screen.

LE ROQ

Time starts now!

Both men look across to each other. Alec looks calm. Raiph starts to cry.

RAIPH

I don't know what to do!!

LE ROQ

Get on with it!

Alec already has cover off the machine and is busily and somewhat expertly cutting wires. He whistles a happy tune.

Raiph gets the cover off and stares, through teary eyes, in disbelief at the mass of wires in front of him. He's a complete mess.

RAIPH

Oh my God!

LE ROQ

Two minutes.

Ludicrous amounts of sweat pour from Raiph's face and forehead. He's in floods of tears: Choking on emotional agony

A puddle forms at Raiph's feet.

EXT. TRAFALGAR SQUARE - NIGHT

Drent and friends are watching.

Drent turns to the others.

DRENT

Know exactly how that feels,  
don't we fellas?

Others nod and mumble agreement, each standing in their own puddle of piss.

INT. VENDING ROOM - NIGHT

LE ROQ

One minute.

Alec is still beavering away on his bomb,  
whistling.

Raiph pokes around at the wires and moves them  
around.

RAIPH

(through Oscar worthy tears)

Maaaaamaaaaaaa.

He moves one section to reveal a big red  
button. BOMB: EMERGENCY STOP.

LE ROQ

Ten seconds.

Raiph look s in desperation at a still busy,  
still calm, still whistling Alec.

He looks back at the bomb.

LE ROQ

Three, Two.

Raiph presses the button.

LE ROQ

One, Zero.

Bang!!

Le Roq and ATMLR grimace.

Sound: Screaming o/s.

Raiph stands white faced, shaking.

Alec, now armless writhes on the floor in  
agony.

ATMLR

Raiph, you have been freed.  
Please leave the hostage  
situation. Raiph, you have been  
freed. Please leave the hostage  
situation. Raiph, you have been  
freed. Please leave the hostage  
situation.

Raiph leaves the room silently. Alec is  
delirious.

ALEC

At last, I'm living the dream. I  
can claim benefits and live like  
a king!

Vigo and Wilhelm enter the room and remove  
Alec.

ALEC

Like a king I tell you!!

INT. BONNIES OFFICE - NIGHT

Le Roq and ATMLR enter the room.

Le Roq addresses the hostages.

LE ROQ

Raiph is free.

AMBER

We heard the voice over. Where's  
Alec?

LE ROQ

Alec is, well, lets just say that  
from now on he will be using his  
feet to feed himself.

Horny Woman is going into labour.

HORNY MAN

We may have a problem

INT. AIR SHAFT - NIGHT

Bruce is playing solitaire.

INT. BONNIE'S OFFICE - NIGHT

Alec and Raiph shuffle through the corridor, visible through the open door.

LE ROQ

As for the rest of you: a game is  
in order.

ATMLR lays down a small trampoline.

Willhelm lays a safety mat, and prepares for run up.

LE ROQ

In the order of least amount of  
votes, you will step up to  
perform the following move.

Willhelm runs up to the trampoline, takes a single bounce and flips 270 degrees landing perfect stuntman like on his back on the mat.

The hostages applaud.

LE ROQ

The first to fail the maneuver...  
will suffer death by damp trout.

Hysterical Belle screams.

INT. FAMILY HOUSE - NIGHT

The family is unmoved.

TV Screen: Hostages react to the new threat - Amber shaking her chest in front of the camera.

DAD

Pass me the phone.

MUM

No.

INT. AIR SHAFT - NIGHT

Bruce shuffles along the tight air shaft towards a light ahead.



INT. DANGER ROOM - NIGHT

Henchman Homberg sleeps soundly on a chair with a rifle between his legs.

The air shaft runs across the top of the room, and is transparent.

Bruce enters the room through the suddenly transparent shaft and freezes.

INT. LAB VAN - NIGHT

Ryerson, Hawkins and Lloyd watch on monitors as Willhelm salsa dances while dramatically grimacing to camera.

RYERSON

It's called Salsa Face.  
Contestants are awarded for  
pulling the most obnoxious  
grimace.

CHIEF

Look!

He motions to a monitor featuring Bonnie's teasing striptease.

MAJOR GRIEVES

(o/s)  
Get ready to attack.

CHIEF RYERSON

(to Major Grievs)  
Hold it!

He's transfixed by the on screen striptease.

INT. FLOOR 24 - NIGHT

ATMLR approaches Le Roq

ATMLR

Sir, one of the hostages wishes  
to speak to you.

Bonnie stretches a stocking clad leg from her office.

LE ROQ

Send her over.

Bonnie silky slides up to Le Roq.

BONNIE

I just wanted to say thank you  
for how good you've been to us  
through all of this.

LE ROQ

Oh no, no, no. I wasn't hatched  
yesterday.

BONNIE

I just like a man with a plan,  
determination. It's a big turn  
on.

LE ROQ

Even though my plan involves the  
kidnap of innocent people, and  
the murder of anyone who tries to  
stop me?

BONNIE

And I love the way you dress, so  
self conscious.

LE ROQ

Even though I had to kill a groom  
on his wedding day for this suit.

BONNIE

Ooh, ruthless. You're so hard to  
break down. Impossible.

LE ROQ

Not impossible, but the last  
person who tried had to be  
disposed of for my plan, my  
determination, so give it up.

Le Roq signals for Vigo to take Bonnie away.

Le Roq realises what he's done.

LE ROQ

Damn it. Why do I always have to  
open up?

INT. DANGER ROOM - NIGHT

Hegemon stirs. False alarm

Bruce makes his way along the air shaft, feeling the need  
to provide sound effects.

BRUCE

Eeek, creek, eek.

INT. BIRMINGHAM SQUARE - NIGHT

A growing crowd watches on the big screen as Le Roq and  
Henchman Willhelm enter the hostage room.

Le Roq points to Bonnie.

LE ROQ

You are free to go.

The crowd cheer.

LE ROQ

Bring forth the trampoline!

INT. DANGER ROOM - NIGHT

Bruce nears the opposite end of the room, unaware that the  
final panel of air shaft is missing.

He collapses to the floor.

Hegemon awakes.

INT. WANGCORP BUILDING - LOBBY - NIGHT

Alec and Raiph emerge from the stairway.

ALEC

That was a disappointing evening.

RAIPH

A more diverse range of guests  
would have helped, and less  
psychopaths.

EXT. WANGCORP BUILDING - NIGHT

A party coach pulls up outside the building, curtains in the windows, "Wangcorp Party" printed on the side.

INT. COACH - NIGHT

WENDY LU, a company representative smiles at the coach load of Japanese travelers - international Wangcorp employees and friends of the firm. It's been a long trip.

WENDY LU

Welcome to Wangcorp, UK. The party is on the 24th floor. On behalf of Mr. Ling and all of the Wangcorp international team, I wish you a pleasant evening.

The guests are distracted by what they glimpse through the curtained windows: Major Grieves and Her Royal Armed Battalion in attack position, weapons aimed their way.

The Japanese guests reach for their cameras.

EXT. WANGCORP BUILDING - NIGHT

The battalion are tense.

A camera flash fires from one of the coach windows.

SOLDIER

We're under attack.

MAJOR GRIEVES

Open fire.

The battalion unload the combined force of their weaponry on the defenseless coach.

The Wangcorp Building entrance: Raiph and Alec emerge to the army assault. They turn and pound on the glass door, Alec using only his head.

RAIPH

Let me back in.

INT. BONNIE'S OFFICE - NIGHT

Sharon runs up to the trampoline.

She twists her ankle on the first bounce and collapses face first on the mat.

The contestants close in with wet trout. Whale songs echo around the office.

INT. DANGER FLOOR - CORRIDOR - NIGHT

Bruce runs through a labyrinth of corridors with Homberg in close pursuit.

They come to a long, stretching corridor with a lift shaft at the opposite end - doors wide open.

Bruce begins a sprint towards the lift shaft.

Hegemon looks down at the corridor fire extinguisher, and beside it, the corridor flame thrower.

He takes the flame thrower, and chases.

Bruce pulls the elastic band from his pocket, mid run, hooks it onto a nail in the floor, and holding onto the band with both hands, leaps into the shaft.

INT. LIFT SHAFT - NIGHT

Bruce swings down into the shaft, narrowly avoiding a burst of fire from Danger Corridor, and slams into the metallic siding.

Hegemon runs straight into the shaft, and falls.

INT. COACH - NIGHT

The interior of the coach is being shot to pieces.

The passengers continue to take photographs, ducking for cover, and being struck by bullets.

A KAMIKAZE PHOTOGRAPHER heads to the coach exit.

KAMIKAZE

Ko-Daak!

Subtitle: "Cover Me."

He leaps out of the coach

EXT. COACH - NIGHT

The Kamikaze Photographer runs along the full battalion line, war crying, taking photos.

He's gunned down

PHOTOGRAPHIC MONTAGE:

1. A soldier firing from a rifle.
2. A soldier firing from a bazooka.
3. Two soldiers, arms around each-other, thumbs up, wearing sea-front booby caps.

INT. FLOOR 24 - NIGHT

Bonnie steps up to the elevator doors and presses the button.

INT. LIFT SHAFT - NIGHT

The elevator starts its decent - towards Bruce

BRUCE

Oh no.

He eyes the closed elevator doors at the other side of the shaft, and begins to swing, past a poster reading:

"Life hangs in the balance: Pertinent Insurance"

INT. BONNIE'S OFFICE - NIGHT

The hostages are exhausted.

The door opens.

HYSTERICAL BELLE

What next?

A lion is released into the room.

INT. LIFT SHAFT - NIGHT

Bruce tries to grip onto a crack in the door frame with his shoes, but it's no use.

He removes his cuddly slippers using only his feet. They drop, causing a surprising thud as they land on the unseen Hegemon.

HEGEMON

(o/s)

Ow. Ow.

The lift is approaching.

Bruce begins a new swing to the elevator doors.

A pay phone rings - attached to the side of the lift shaft.

Bruce answers.

BRUCE

Yep.

An American KID responds.

KID

Yeah, I'll have the double pepperoni, extra cheese.

BRUCE

I 'aint got pizza.

He slips. He lets go of the band and holds on only to the phone receiver, dangling perilously.

KID

Throw in some garlic bread.

Bruce pulls himself up to the receiver.

BRUCE

(breathless)

No garlic bread.

Bruce reaches the elevator doors with a final swing. The lift is near.

KID

We want chicken wings. You got barbecue chicken wings? Five of those. Six

Bruce pries open the doors of the elevator shaft and tumbles into the new floor.

The elevator smashes the phone to pieces.

INT. NEW FLOOR - NIGHT

Bruce collects himself, looks around, and basks in the glow of a newly refurbished popular-brand coffee house, complete with stocked fridges, loaded coffee machines, on-line laptops and not a member of staff in sight.

BRUCE

Better.

INT. FAMILY HOME - NIGHT.

Mum and Dad eat from packets of junk food. Jimmy's potato chips are untouched as he remains, chin in hands on the floor, fixed to the TV.

TV: news report - pictures of the party coach driving away while still being shot at by Major Grieves's battalion.

GRACE CHAMBERS

(v/o)

...these shocking pictures from earlier tonight. However, owing to newly enforced security measures on long haul flights, all the passengers were wearing bullet proof vests, so only their heads were injured.

Grace Chambers faces camera, snow falling all around.

GRACE CHAMBERS

Meanwhile, attempts by the police become increasingly desperate..

The camera man swings to a shot of Chief Ryerson and Hawkins dragging a light projector into place and firing the Bat Signal into the air.

TV Promo: "Le Roq: He's a psycho; why do we love him?"



INT. FLOOR 24 - NIGHT

Le Roq and ATMLR monitor the lack of action on the video monitors.

The lion sleeps in a corner of Bonnie's office.

LE ROQ

I'm going to kill them all.

INT. BONNIE'S OFFICE - NIGHT

The hostages are losing hope.

ATML is heard over the PA system.

ATMLR

(v/o)

Attention hostages, the show will be ending in ten minutes.

AMBER

God, is that you?

MICK

What will happen to us?

ATMLR

(v/o)

Death, mostly.

Hysterical Belle is losing her voice.

Horny Woman is cradling a Horny Baby, who appears to be a 30 year old male in a bib and bonnet. Horny Man is seriously pissed off.

INT. COFFEE FLOOR - NIGHT

Bruce sits down at an on-line lap-top with a tray full of confectionary and hot drinks.

BRUCE

Oh yes.

EXT. WANGCORP BUILDING - NIGHT

Chief Ryerson approaches a newly assembled group of show FANS, chanting:

FANS

Death, death, death death..

CHIEF RYERSON

You can't be here.

FAN

Chief Ryerson. You're the man.  
Can we have your autograph?

The crowd cheer.

CHIEF RYERSON

Make yourself at home.

Chief signs away.

HAWKINS

(o/s)

Chief!

Ryerson turns to be face to face with a snowman. Hawkins  
appears from behind.

CHIEF RYERSON

Jesus.

HAWKINS

We got a good lead on Le Roq.

Ryerson addresses his fans.

CHIEF RYERSON

Duty calls.

Another cheer.

INT. LAB VAN - NIGHT

Ryerson and Hawkins join Lloyd over a monitor.

CHIEF RYERSON

What have you got?

LLOYD

We found this footage of Le Roq from a hidden camera show called "Dump Me." Guys would be filmed pushing their unsuspecting girlfriends to the limit, seeing what it would take for the girls to break up with them.

The "Dump Me" logo flashes on the screen. A smarmy narrator provides a voice over to an image of Le Roq, sitting on a sofa. His girlfriend, KATE, is putting on her coat under a doorway.

NARRATOR V/O

Here's Russ's first attempt to find Kate's limit. Get ready to vote. Will she break up with him?

KATE

I'm just going down the shop, honey. Do you want anything?

LE ROQ

Yeah, pick me up some porn, and some crisps.

KATE

Um, porn? Since when were you into pornography?

LE ROQ

Ages.

KATE

Oh-kay. Any particular kind?

LE ROQ

Yeah, Barely Legal Teens, if they've got any.

She exits, mystified.

Lloyd lights a cigarette. He offers one to Hawkins, who shakes his head, showing him a forearm covered in nicotine patches. Chief takes a gulp of coffee. Lloyd gives a throaty cough as they return to the monitor.

MONITOR: BEDROOM - DAY

Le Roq sits before Kate with an acoustic guitar.

LE ROQ

Kate, I know I've been acting a little weird lately, so I want to make it up to you.

He begins to stroke a few cords.

KATE

Oh, sweetie.

Le Roq begins to sing the low key opening to soft pop song. Kate is touched. It is romantic.

Le Roq bursts into a full on rock chorus, eyes rolling to the back of his head. He's screaming.

LE ROQ

Yeah, yeah, yeah!

NARRATOR V/O

Will she break up with him? Find out next week on "Dump Me."

INT. LAB VAN - CONT

The audience:

CHIEF

Where's the next episode? Find me the next episode! Quick!

His team freeze in concern.

CHIEF

What? I'm watching it with irony. Irony!

INT. FAMILY HOME - NIGHT

The TV screen shows photos of Alec, Raiph and Bonnie.

CAMP GEORDIE

(v/o)

These contestants have been released. Who will you save?

Dad breaks wind.

INT. COFFEE FLOOR - NIGHT

Bruce is surfing from MSN to My Space to You Tube to a Yahoo search for "Rescuing wives."

MSN flashes: Yoga Girl says: Taking a break?

Bruce types.

BRUCE

How do you know?

He looks right. Yoga Girl can see him through her window opposite.

Bruce puts her on speaker.

YOGA GIRL

Didn't you finish 77th on last year's Pop Stars.

BRUCE

76<sup>th</sup>.

YOGA GIRL

I've never met a real life celebrity before. You've aroused me.

BRUCE

Actually, I'm married. I'm trying to be a good husband. My wife, Bonnie, is trapped downstairs. I don't know what to do?

YOGA GIRL

Bonnie Williams? She was released.

BRUCE

What, she's out? Bonnie? I'm free to go.

YOGA GIRL

Well, to be a good husband, you have to be a good man. There are still hostages to be rescued.

BRUCE

Changing the subject: How about you? Why are you stuck inside on Christmas Eve?

YOGA GIRL

I've been stuck inside for three years. I, I hate the way I look. I hate people looking at my body. The last relationship I had was with the IRS man and he was only here for 3 minutes.

BRUCE

Who care's what people think of your body. You can't spend all your life practicing yoga. Go free.

YOGA GIRL

He came for my taxes; he left with my heart.

Bruce appears at the window and breaks into the song for which he triumphed at 77th place in last years Pop Stars.

EXT. YOGA GIRL'S APARTMENT - NIGHT

Yoga Girl steps up to the window and joins in the song.

EXT. WANGCORP BUILDING - NIGHT

The crowd below join in with the chorus of Bruce's trite pop cover.

The whole area is filling up with vendors and fair games like "shoot the duck."

INT. LAB VAN - NIGHT

Ryerson and Lloyd are fixed to the next episode of "Dump Me." Singing continues outside.

MONITOR:

Le Roq is in a Vegas strip club, receiving a multiple lap-dance from a glamorous STRIPPER. Through the narration, the show cuts to a worried looking Kate, alone in her living room.

NARRATOR V/O

Having told Kate that he is spending the weekend with his suddenly sick mother in Bristol, we now find our subject in Las Vegas.

KATE

(on her mobile)

Hi sweetie, it's me. How's your Mum?

LE ROQ

(over the phone)

Yeah, she's terrible. Terrible.

Hawkins appears with Bonnie.

HAWKINS

Chief! This is Bonnie Williams. She has something on Le Roq that might be useful.

BONNIE

He said something about a girl in his past, like it still troubles him.

Ryerson looks back to the screen.

MONITOR:

KATE

What's that music in the background?

CUT to Le Roq

LE ROQ

It's hers. She's going deaf.

KATE

(over the phone)

Tell her I send my love.

STRIPPER

Hey Big Boy, want to see how close my crack can get to your face without touching?

Kate's room:

KATE

Who was that?

LE ROQ

(over the phone)

That was my Mum again. She's got  
a fever.

(to the stripper)

Yes please.

CHIEF RYERSON

Find me that girl!

INT. WANGCORP STAIRWAY - NIGHT

Bruce is leaping down the stairs, 10 at a time.

He passes Floor 24, and stops.

YOGA GIRL

(v/o)

To be a good husband, you have to  
be a good man.

INT. TRAFALGA SQUARE - NIGHT

A crowd of hundreds are watching the big screen as the show  
reaches its final minute.

They gasp.

EXT. WANGCORP BUILDING - NIGHT

Chief Ryerson squares up to the snowman.

CHIEF RYERSON

Move!

The snowman is unmoving.

Ryerson quick-dials his phone.

INT. WANGCORP STAIRWAY - NIGHT

Bruce answers his mobile.



BRUCE

Hello?

CHIEF RYERSON

(over/phone)

Bruce. Your wife's with us! Why are you still in there?

BRUCE

To be a good husband, you have to be a good man.

CHIEF RYERSON

If this is about me and Ed's stag night... Bruce, Bruce?

Bruce moves slowly towards the Floor 24 doorway.

INT. FLOOR 24 - MAIN HALLWAY - NIGHT

Henchman Vigo, is on patrol, up and down the long hallway. His back is turned to the stairway door, one metre behind him, through which Bruce enters.

The door CLICKS shut behind Bruce. Vigo turns.

Bruce is hiding behind a fern in the corner of the hallway.

Vigo turns and resumes his walk down the hallway.

Bruce's bare feet barely make sound on the carpet as he follows close behind, carrying the fern for cover.

Vigo turns suddenly, and is nose to leaf with the fern.

Vigo turns and resumes his walk.

Bruce pushes open the door of Bonnie's office.

INT. BONNIE'S OFFICE - NIGHT

The hostages await death, guarded over by the oak-like Willhelm, his arms crossed

Bruce enters, and motions a "shhh" as he closes the door behind himself.

The hostages and henchman Willhelm part to make way for Bruce as he tiptoes across the office towards the table. Bruce assumes the henchman is just another hostage.

Bruce winks at Willhelm as he passes.

Bruce takes Roly Poly Teddy from the table and heads back to the door excitedly. He turns to the crowd and pulls the cord.

ROLY POLY TEDDY  
Have a Roly Poly Christmas.

Bruce opens the door of the office, still grinning towards the hostages, and turns to face Vigo: the butt of his gun.

BLACK:

FADE IN:

INT. FLOOR 24 - DARKENED ROOM - NIGHT

Bruce sits, tied to a chair.

Smelt sits opposite Bruce, also tied.

Le Roq stands beside Smelt, a gun pointed at the mute's head.

LE ROQ  
(to Bruce)  
We put an explosive charge in your head. Does that sound familiar?

INT. BONNIE'S OFFICE - NIGHT

The hostages look panicked.

ATMLR's phone rings.

He answers.

HAWKINS  
(over phone)  
Hey, it's me. You still going to Mum's for dinner, tomorrow?

ATMLR  
 (into phone)  
 Yeah, elevenish, right?

HAWKINS  
 Right. Are you bringing wine or  
 should I?

ATMLR  
 We both could, unless Lorraine  
 brings her family.

HAWKINS  
 Ok, see you tomorrow.

ATMLR  
 Yep.

EXT. WANGCORP BUILDING - NIGHT

It's a circus. Literally. Police vans and vendors have been  
 joined by carnival acts and a big wheel.

Hawkins remembers something.

HAWKINS  
 (into phone)  
 Oh, yeah, is there any chance you  
 could release the hostages and  
 not kill everyone?

ATMLR  
 (into phone)  
 Um, no.

HAWKINS  
 (into phone)  
 Ok, see you tomorrow.

Chief Ryerson steps to the fore, a megaphone in one hand, a  
 gallon of soft drink in the other.

He takes a gulp.

INT. DARKENED ROOM - NIGHT

Le Roq speaks in a hurried, croaky tone.

Bruce is drowsy.

LE ROQ

Who are you? What's your name? MI  
6 or MI5?

BRUCE

Large French fries?

LE ROQ

Do you think I'm playing?

BRUCE

Humpty Dumpty sat on a wall.

LE ROQ

Tell me who you are. I'm going to  
count to ten.

BRUCE

What are you selling?

LE ROQ

What I'm selling and who I'm  
selling it to should be the last  
thing you're concerned about.  
One.

BRUCE

I'll die unless you kill me.

LE ROQ

Two.

BRUCE

You'll never get what you want!

LE ROQ

You don't think I'll do it?

He releases the safety on his gun.

Smelt slowly extends his tongue.

LE ROQ

Three.

BRUCE

Don't! Don't do it. Don't count  
to ten.

LE ROQ

Four.

BRUCE

Please, I can get you the  
rabbit's foot. Please, don't do  
it, don't fucking do it.

LE ROQ

Who are you? Five

BRUCE

A-booble-booble-bubble.

LE ROQ

Six

BRUCE

(singing)  
That's Life.

SMELT

(singing)  
That's Life.

BRUCE

(singing)  
That's what all the people say.

LE ROQ

Seven

BRUCE

I need, I need to ask you for  
something incredible.

LE ROQ

Eight.

BRUCE

Rumplestlikslkin!

LE ROQ

Nine.

BRUCE

Joey Potter! Bonnie! I'm number  
seventy seven!

LE ROQ

Ten

And on the megaphone:

CHIEF RYERSON

(o/s)

Put down the gun!

EXT. WANGCORP BUILDING - NIGHT

Ryerson aims his megaphone up at floor 24.

CHIEF RYERSON

Assuming that you are holding a gun. Whatever you are holding, please put it down, you can finish it later, and move slowly towards the main window.

The crowd is hush.

INT. FLOOR 24 - NIGHT

Le Roq moves to the main window.

The spotlight of the helicopter, the media and the eyes of the world are on him.

LE ROQ

What is it, Ryerson?

EXT. WANGCORP BUILDING - CONT

Ryerson continues into the megaphone.

CHIEF RYERSON

I have a little story for you Mr. Le Roq. You see, there was once another guy who wanted fame as much as you. He worked all his life for fame.

INT. PANTO THEATRE - DAY

A man, MR. FAME, waddles across the stage in a panto donkey costume. The shows logo - a carrot, printed on the stage background.

CHIEF RYERSON

(o/s)

And one day his hard work took him to the final of the Panto Idol competition, which he won, as the tail end of a magical donkey.

Mr. Fame welcomes applause and celebration of his victory, still in costume.

CHIEF RYERSON

(o/s)

And then do you know what he did?

INT. FLOOR 24 - NIGHT

Le Roq listens.

CHIEF RYERSON

He went to the top of that panto theatre, still in his panto costume.

EXT. PANTO THEATRE - ROOF - NIGHT

Mr. Fame stands on the edge of the roof.

CHIEF RYERSON

(o/s)

He thought about all he had sacrificed for that moment. And he leapt off the roof.

Panto donkey flying through the air.

EXT. WANGCORP BUILDING - NIGHT

The crowd gasp.

Ryerson takes a pause, and then returns the megaphone to his mouth.

EXT. PANTO THEATRE - NIGHT

Panto horse impaled on the steel statue of a carrot.

CHIEF RYERSON

(o/s)

That poor man landed on the show's logo, the statue of a cold, steel carrot, where he remains to this day.

INT. DARKENED ROOM - NIGHT

Bruce listens with tears in his eyes.

INT. FLOOR 24 - NIGHT

Le Roq realises that the story is finished.

LE ROQ

Are you on drugs, Chief.

The Chief is visible as a speck down below.

CHIEF RYERSON

Yes, I am. Yes, I am.

INT. DARKENED ROOM - NIGHT

Bruce is having a revelation. Smelt looks worried.

BRUCE

I am that donkey.

He begins to pull at the ropes that bind him.

INT. FLOOR 24 - NIGHT

Le Roq addresses Willhelm.

LE ROQ

Prepare the hostages for their death.

Willhelm lifts a giant bucket of chocolate paste and heads to Bonnie's office.

EXT. WANGCORP BUILDING - NIGHT

Major Grieves shows Grace Chambers an aerial photo of the Wangcorp building.



MAJOR GRIEVES

If we drop the nuke right here,  
there's a 95% chance it will  
upset the enemy.

The Chief is still lost in the magic of his story.

Hawkins appears with KRYSTAL, the stripper from Vegas

HAWKINS

Chief, this is the KRYSTAL the  
Vegas stripper from "Dump Me" I  
think she knows some important  
info.

CHIEF RYESON

For Christ's sake Hawkins, when I  
told you to find me the girl from  
the show I was talking about  
Kate! You pay peanuts, you get  
monkeys.

A MONKEY swings past stealing the Chief's megaphone.

MONKEY

Striiiiike!

Hawkins conjures Kate from nowhere.

HAWKINS

Chief! This is Kate.

CHIEF RYERSON

Kate my dear, do you understand  
the situation here?

KATE

Yes sir, I've watched from the  
start.

CHIEF RYERSON

And you're willing to help us?

KATE

In any way possible. I want  
revenge on that jerk. He broke my  
heart. I was so completely in  
love with him.

CHIEF RYERSON

Why didn't you contact us earlier  
in the evening?

KATE

He's dyed his hair. I didn't  
recognise him.

KRYSTAL dances for the SNOWMAN. SNOWMAN'S coal smile gets  
wider.

The monkey swings past.

MONKEY

(into megaphone)  
Striiike!

INT. FLOOR 24 - NIGHT

Le Roq addresses camera, the night sky behind him.

LE ROQ

And now gentle audience, the  
moment you have all been waiting  
for.

KATE

(o/s on megaphone)  
Russell. It's me. You can't do  
this!

Le Roq is startled.

INT. DARKENED ROOM - NIGHT

Bruce breaks free of his bonds.

He flings Smelt out of his way and opens the door.

Le Roq is at the opposite end of the hallway.

Bruce eyes the buffet tray, complete with roasted pig.

INT. BONNIE'S OFFICE - NIGHT

The hostages cover their bodies in chocolate paste.

WILLHELM

That's it, nice and thick.

INT. FLOOR 24 - NIGHT

Le Roq calls down to the crowd.

LE ROQ  
(into phone)  
Kate?

CHIEF RYERSON  
(on megaphone)  
Let the hostages go.

EXT. WANGCORP BUILDING - CONT

All is tense.

LE ROQ  
(over receiver)  
Where would the drama be in that?

CHIEF RYERSON  
(megaphone)  
Fine - two can play at that game.

He grabs Kate round the waist, pulls out a revolver, and points it in her direction.

CHIEF RYERSON  
Give it up Le Roq, or the girl gets it.

HAWKINS  
Er, Chief?

INT. MAIN AREA - CONT

Le Roq looks down on the scene below.

LE ROQ  
What? You can't shoot an innocent civilian.

EXT. WANGCORP BUILDING - CONT

Chief releases the safety.

CHIEF RYERSON  
Oh yeah?

He shoots Gale Chambers in the arse. She hops around screaming.

CHIEF RYESRON  
Now for the misses.

INT. MAIN AREA - CONT

Le Roq raises his hands.

LE ROQ  
Ok, ok, don't do it!

CHIEF  
(into megaphone)  
I want weapons dropped right now,  
and I want you to stand right  
there, with your hands in the  
air.

At the far end of the hallway, Bruce swings the trolley round in front of himself, and charges.

The pig's eyes are wide open.

Bruce and the pig zoom past Bonnie's office, where, Willhelm , Vigo and ATMLR usher chocolate covered hostages.

Le Roq stands in complete submission.

LE ROQ  
Anything you say, Chief.

Bruce zooms into view.

He releases the trolley in a flash.

It flies into Le Roq.

EXT. WANGCORP BUILDING - CONT

The Chief whispers to Kate.

CHIEF RYERSON  
That's it, just keep playing  
along.

Le Roq crashes to the ground behind a nearby police car.

Kate jumps in shock.

CHIEF RYERSON

Oh that's horrible.

The pig falls through the air screaming.

It lands on the same spot with a squish, followed by the snack trolley.

CHIEF RYERSON

Oh that's bloody awful!

Medics crowd the site.

INT. FLOOR 24 - NIGHT

Bruce occupies the vacant spot at the window left by Le Roq.

Willhelm, Vigo and ATMLR run to the stairway.

Hostages emerge from Bonnie's office, stunned, looking towards their saviour.

EXT. WANGCORP BUILDING - NIGHT

Chief Ryerson can't get over it.

CHIEF RYERSON

That was bloody awful.

EXT. TRAFALGA SQUARE - NIGHT

Big screen: "No signal"

The crowd disperse, unified in their general satisfaction.

Drent and his tramp friends lock tongues with a bunch of LADIES made-up for a night out.

INT. FAMILY HOME - NIGHT

TV: "Next on Festive TV - The Nativity Story."

DAD

Let's go to bed.

Mum gets up and turns off the TV.

DAD

Get that, will you?

Mum picks up the untouched crisp packet from in-front of Jimmy, and then lifts fixed-in-place Jimmy and carries him out of the room.

DAD

Stupid stuffed child.

EXT. WANGCORP BUILDING - NIGHT

Hawkins approaches the battalion soldiers - all kneeling outside the front of the building, weapons primed.

HAWKINS

Um, what happens if they go out the back?

Vigo, Guff, Willhelm and ATMLR are visible through the glass, running to the back of the lobby.

HAWKINS

Move!

The soldiers move.

Kate is impressed with the commanding form of this matured Hawkins. She steps up to him.

KATE

You've aroused me.

EXT. WANGCORP BUILDING - BACK

Vigo, Willhelm, Guff and ATMLR are making their getaway, running from the back exit of the building.

Vigo is suddenly struck down by a falling snake.

Willhelm is hit by a plummeting chicken.

Guff is knocked unconscious by a hollow canister, labeled "nuclear bomb."

ATML stops and looks up.

There's a falling Blind Man coming his way.

BLIND MAN

Germans!

EXT. WANGCORP BUILDING - NIGHT

The chocolate covered hostages emerge from the building to a great cheer.

Major Grieves is carrying an injured Grace Chambers away from the scene.

GRACE CHAMBERS

Put me down.

The hostages are surrounded by press and fans.

AMBER

We're famous.

Stevie, Chevy and Martina drive away in a hijacked police car, Stevie behind the wheel.

Bruce leaves the Wangcorp building holding Roly Poly Teddy by the hand.

He is embraced by a dazzling looking Bonnie.

BRUCE

You look different.

BONNIE

I got my hair done.

He gives her the bear. They smile.

CHIEF RYERSON

Mr. Williams.

Ryerson steps up to Bruce.

BRUCE

Chief Ryerson. Ha ha.

They hug.

Ryerson sighs.

And doesn't let Bruce go.

BONNIE

Um, may I?

She pulls them gently apart.

CHIEF RYERSON

Yep.

He turns to wipe his eyes, and witnesses Hawkins giving orders to the police team.

HAWKINS

Everyone to Fat Larry's Steak House. Move!

A cheer.

Ryerson winks at Hawkins.

Hawkins winks back, and leads Kate away with an arm around her waist.

Ryerson follows his team, lightly skipping.

A young executive steps up to Bruce, WIM SELLERE.

WIM SELLERE

Bruce Williams. My name is Wim Sellere, Music Muck Records. We saw your live performance from this building and would like to offer you a recording contract.

BRUCE

No thanks. I'm a family man now.

He takes Bonnie by the arm and turns towards the waiting limo.

Yoga Girl intercepts, completely naked.

YOGA GIRL

Bruce.

She throws her arms around a startled Bruce.

YOGA GIRL

You've changed my life. I'll never forget that.



She kisses him and walks away.

BONNIE

Who was that?

Bruce shrugs.

Yoga Girl has "Call Me" written on her butt cheeks.

INT. LIMOUSINE - NIGHT

Bruce and Bonnie enter the familiar limo.

BRUCE

Let's renew our vows.

BONNIE

I was hoping you were going to say that.

BRUCE

I was hoping you were hoping I was going to say that.

They laugh.

Bruce's head explodes.

EXT. WANGCORP BUILDING - NIGHT

The crowd turn to the limo, reacting to the pop.

Shock.

INT. LIMOUSINE - NIGHT

Limo and Bonnie look at each other in disbelief.

BONNIE

Bollocks.

End credits.

Over which Smelt sings along to the chorus of the theme tune from his position tied to a chair on the floor of Floor 24, lights going out behind him.

FADE IN:

EXT. COUNTRYSIDE - DAY

Bonnie and her daughter, Caitlin, on a picnic. Roly Poly Poly Teddy sits alongside. Bonnie holds a jar of mustard.

Bonnie addresses camera.

BONNIE

Hey kids. In today's story, we learnt a very important lesson about watching too much television.

She smears mustard over Caitlin's head.

CAITLIN

Don't put that stuff on *me!*

Bruce steps into shot, facing camera.

BRUCE

(to Bonnie)

That's right - you'd better not do that.

(to Caitlin)

It's ok, Kitty-Cat.

(to the camera)

Of course, the cats on *your* world can't talk - and they probably wouldn't rip your lungs out, either. But still, putting mustard on the Cat is a bad idea. You know, lots of boys and girls have been hurt - even killed - by putting mustard where it didn't belong. Don't put mustard on the Cat! If you're not sure you can handle it safely, ask your mom and dad to help.

(to Bonnie)

I'll take that jar, Bonnie.

BONNIE

Bruce! Thank goodness you're here.

BRUCE  
Glad to be of help.

They all mug for the camera.

FADE OUT.

FADE IN:

TITLE:

COMING SOON...

CAPTION:

The images in this film have not been sped up in any way...

EXT. THE BLUE SKY - DAY

Filmed from a low angle, the principle characters in the film clown-dance, topless, in a pastiche of "Rize."