

HOT SHOTS: PART DEUX

HOT SHOTS 2!

The Exploitation

A Screenplay

by

Jim Abrahams and Pat Proft

First Draft, it's all right.
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"HOT SHOTS 2!"

FADE IN

1 EXT. VILLA ON OCEAN SHORELINE - NIGHT 1

It's heavily fortified. Walls, barbed wire, and well-armed, diligent, military security troops.

SUPER: SOMEWHERE IN THE MIDDLE EAST

2 EXT. VILLA SHORELINE - NIGHT 2

A Navy SEALs unit surfaces. They have reached their objective. Searchlights scan the water's surface. But they aren't spotted by the many guards. The SEALs, on command of the team leader, quickly scurry onto the villa's front lawn. Dive for cover behind landscaping. They take off their scuba gear and fins. The Team Leader is COL. ARVID HARBINGER. Tough, career soldier with a scarred face.

3 INT. VILLA DEN - NIGHT 3

SADDAM HUSSEIN is hard at work at his desk. He straightens up. WE SEE his desk is strewn with official papers. Checks the calendar. He turns the page on his desk calendar, "June 23. Lunch with Khadafi. 3:00pm - Execution. 4:00pm - Execution. 5:00pm - Birthday party. 8:00pm - Dinner for the League of Retired Terrorists." On the desk is a picture of him receiving a check from George Bush. Hussein stretches. Yawns a good one, "Oh oh oh". He's one tired dictator. Nearby, the television is on. He checks his watch. Turns the set up. It's Arsenio Hall. Arsenio makes his entrance. Along with the audience, Hussein makes with the "Woo woo" nonsense; with the appropriate over-the-head arm move. But Hussein is just too tired to watch. He snaps off the TV. He hums softly "Lullabye and Goodnight"...which he hums throughout. He turns off the desk light. Exits the room.

4 EXT. VILLA - NIGHT 4

SEAL team stealthily takes out two Guards.

5 INT. VILLA KITCHEN 5

Hussein snaps on the light. Puts on an apron. He goes to the refrigerator. Takes out ingredients. Pickles, relish, tomato, but puts back the chocolate Easter Bunny. Hussein starts to make a big sandwich. And God, is he anal. He neatly lays out the

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5

ingredients. His humming punctuates each move. Returns a jello mold to the refrigerator. We notice the refrigerator magnets are of army commandos.

6 EXT. VILLA - NIGHT

6

The SEALS hurry to the villa gate. We read a sign on the lawn: "Protected by Brinks Home Security".

7 INT. VILLA KITCHEN

7

The sandwich goes into his dainty, doily-lined, wicker picnic basket. He folds his apron, then neatly sponges off the kitchen counter top. Brushes the crumbs into his palm. Carefully placing them into the dust bin.

8 EXT. VILLA GATE - NIGHT

8

Scaled by the SEALS team. They surprise another Guard, and take him out without a sound. The team, on hand signal, splits up into SEALS ONE and SEALS TWO.

9 INT. VILLA BATHROOM

9

Hussein turns on the light. Looks in the mirror. Takes off the hat. Stands sideways, checking out the ole tummy. Takes off his shirt. He has a bikini suntan line.

ANGLE ON VANITY

Placing stuff from his pockets on vanity top; keys, change, and bullets.

10 EXT. VILLA - NIGHT

10

SEALS ONE takes out a rear guard post. They make their way to the villa back door. An explosive is placed on the door. The timer is set. Harbinger checks his watch.

11 INT. VILLA BATHROOM

11

Hussein flossing. It gets stuck between his teeth. He pulls hard. Dislodging the floss. But saliva flecks hit the mirror. He's so disappointed.

HUSSEIN

Aww.

He cleans off the mirror.

12 EXT. VILLA FRONT DOOR - NIGHT 12

SEALS TWO takes out the Guard. They attach an explosive device to the front door. The timer is set on the device. Team Two Leader checks his watch.

12A ANGLE ON TIMER 12A

It's ticking down to "00 minutes 45 seconds".

13 INT. BEDROOM 13

His bedroom decor is Laura Ashley. Lots of flowery patterns. On the way to his bed, he passes a picture. He straightens it. Smells flowers in a vase, "Aw!", they're lovely. At the bed he takes off his slippers. We see them for the first time, right out of "Tales of Arabian Nights", big curly-cue ends on them. He gets in bed. But not before removing countless decorative pillows. Crawls under the blankets. A tray with cookies and milk is on the nightstand. He grabs a cookie. Smacks his lips. Takes a bite. "Mmmm", really good. But, "Oh oh", he got a crumb in the bed. From his nightstand, he pulls out a small vacuum. Runs it over himself, and the sheet around him. "There now. All is well". Sets his alarm clock. Sitting nearby is a copy of "Cosmo". Puts on the eye shades. Stops humming his lullabye. Fluffs up the pillow. Nestles his little head into it, "Aww!", so comfortable. Cozies into his covers, "Mmmm". Starts to drift off to despot land.

14 EXT. VILLA FRONT DOOR - NIGHT 14

It explodes. The door rips from its hinges. SEALS Two run into the villa, shooting. No enemy to be seen. Team Leader thinks that's odd.

15 EXT. VILLA BACK DOOR - NIGHT 15

Simultaneous action. The door is blown. Harbinger hustles the men inside.

16 INT. VILLA - NIGHT 16

SEALS One shoot up room. No enemy in sight.

17 INT. HUSSEIN'S BEDROOM 17

He hears the explosion and gun fire. He sits up in bed. He's scared, he's hysterical! He grabs two pistols from under his pillow. Starts shooting wildly, at nothing. Bolts out of bed. He still has his blindfold on. It causes him to slam into the wall. He bumps and bounces off

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17 CONTINUED:

17

furniture and other walls as he attempts to make his way out of the room. All the time firing away like a crazy man. Eventually he exits the room and runs out into the hall.

18 INT. HALL & STAIRWAY OUTSIDE BEDROOM

18

Hussein trips on his nightshirt, tumbles unceremoniously down the stairs. From the top of the stairs we see him bump down the steps on his rump. His legs spread, sticking into the air. Still shooting.

19 INT. LIVING ROOM

19

At the foot of the stairs he takes off his blindfold. Just as a Guard enters hurriedly. Bad timing for Mr. S. H. The door smacks him in the face. Hussein shoots the door a lot.

20 INT. VILLA

20

The SEALS teams link up. They soon realize they have been sucked into a trap. Guards appear from everywhere. A lot of gunfire exchanged. The Guards have them in a crossfire. The SEALS are pinned down.

TEAM TWO LEADER

What the hell is going on?

21 INT. VILLA LIVING ROOM

21

Hussein running through the living room, from right to left, shooting into the air. Exits camera. Reenters shooting from left to right. Trips over the ottoman, falls flat on his face.

22 INT. VILLA

22

The SEALS team is surrendering. Someone knew they were coming. They've been completely overpowered. They are being unceremoniously rounded up. Harbinger is not among them.

TEAM TWO LEADER

Who told you we were coming?

He gets slapped for his outburst. WE HEAR some o.s. shooting. Everyone turns to see...

23 EXT. VILLA - NIGHT

23

Hussein exits the villa, firing away wildly. He stubs his toe on a sprinkler head. Grabs his toe, hops around, knocks into the bird bath. The bath falls over, getting him wet. "Ach!", the least of his worries, it lands on his feet, "Yeow!". Hopping on both feet, he flips over a hammock, slams to the ground on his back. Springs to his feet only to smash face-first into a flagpole. He falls stiffly to the ground. Revived by the sprinklers that kick in, dousing him with a shower of water.

CREDITS BEGIN.

24 INT. TV STUDIO

24

We slowly move in on a news set. PETER JENNINGS is delivering the news.

PETER

Good evening. Americans were shocked today by the announcement of the failure of yet another mission to rescue our hostages from the Middle East. Reports indicate that the rescue team itself has been added to those being held.

25 EXT. CITY STREET - DAY

25

In front of Gray Edwards campaign headquarters. GRAY EDWARDS is fifty, handsome, distinguished. A man of great confidence and charm. He is surrounded by REPORTERS with microphones.

PETER (V.O.)

(continuing)

With the Presidential election just ten days away, this could be a setback for the White House. Presidential challenger, Senator Gray Edwards, campaigning in Chatanooga, commented on the failed mission.

EDWARDS

This is no time for partisan politics. Bringing our people home should be this nation's first priority. And as loyal Americans, we should support the President.

26 EXT. CHOPPER ONE - GRASSY AREA - DAY

26

As it lands on a grassy area. A throng of reporters wait nearby.

PETER (V.O.)

Despite this crisis, the President is putting on his best political face, continuing on his campaign schedule. Sam Donaldson was with the President this afternoon when he made a brief stop in Fergus Falls, Virginia, for the groundbreaking of his Presidential library.

In the background the strains of "Hail to the Chief" begin.

VOICE (OVER P.A.)

(in background)

Ladies and gentlemen, the President of the United States.

Out of the copter steps the President of the United States... TUG BENSON. He's wearing a windbreaker, shirt and tie, and a baseball cap. He smiles confidently. Scans the crowd. Takes off his cap to wave at the photographers. Waves it a little too high. WE HEAR a chopping, shredding sound as the copter blades catch it. A shower of cap fragments enshroud him. Unaware of what's happened, Tug puts the chewed up remnants of the cap back on. He walks toward a line of well-wishers. One spectator holds a sign declaring, "Benson for President...He Doesn't Get Any Better Than This". A poster shows a photo of Tug with the caption, "Tug Benson...The Simple Solution".

SAM (V.O.)

The former war hero's meteoric rise into politics on the heels of his victory at the helm of Operation Sleepy Weasel seems to have taken an equally dramatic fall. Benson's twenty point lead in the polls six months ago has plummeted since the hostage crisis began.

Tug is walking down the line of well-wishers. Several of them hand him flowers. He passes the flowers to GEROU, his aide.

A baby is held up for him to kiss. He takes the baby and passes it to Gerou. Continues down the line, shaking hands.

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26 CONTINUED:

26

SAM (V.O.)

(continuing)

The CNN USA Today Victoria's Secret Catalogue poll now has the President and Edwards running neck and neck.

ANGLE ON A LARGE HOLE IN GROUND

A banner proclaims, "Future Site of Benson Presidential Library". Tug walks up to the edge of the hole. Gerou hands him a shovel. He's flanked by former Presidents NIXON, FORD, CARTER, REAGAN, and BUSH.

ANGLE ON SAM DONALDSON

Behind Sam, Tug starts to dig. Sam speaks over the action that follows.

SAM

The five living former Chief Executives, Presidents Nixon, Ford, Carter, Reagan, and Bush were on hand for the ceremony.

In the background, Tug, going for a big shovelful of dirt, swings back, catching Bush in the groin with the handle. Bush doubles over in agony.

SAM

(continuing)

Benson made no statements as he went about his business.

Tug is oblivious to the consequences of his acts. He slams the blade of the shovel down...right into Nixon's foot. Dick reaches down to grab his leg, bashing heads with the upcoming Bush.

SAM

(continuing)

Publicly, it seemed as though the President was unaware of the political blow he had been dealt.

Tug scoops up some dirt and flings it over his shoulder... into the face of a startled Reagan. Ronnie spits and stumbles around blindly, falling over the doubled-up Bush.

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26 CONTINUED: (2)

26

SAM

(continuing)

Privately, aides marvelled at his spirit as he performed his usual morning routine by milking the White House goats and finishing a second helping of grapefruit and creamed corn.

Proud of himself, Tug swings the shovel up onto one shoulder, catching the grinning, oblivious Jimmy Carter full in the face with a resounding "whang". The grin remains, but Jimmy's groggy.

Tug turns in the direction of the "whang", nailing Nixon in the back of the head. Tug hears this noise, too. Puzzled, he turns quickly, bashing Carter again, this time on the side of the head. The domino effect comes into play as Carter's head whacks Reagan's head. They

collapse. Tug misses the whole catastrophe. Ford is the only one left untouched. A beat passes. For no reason whatever, Ford falls into the hole.

SAM

The President and his top advisors will be burning the midnight oil assessing his political and military options.

27 EXT. WHITE HOUSE - NIGHT (STOCK)

27

SUPER: WASHINGTON D.C. - SAME EVENING

28 INT. OVAL OFFICE - NIGHT

28

Tug, pipe in hand, looking out the window. The Commander in Chief deep in thought. A man carrying the burden of this prestigious office. Gerou is standing there. COMMANDER ROBERT W. BLOCKMAN is standing on the other side of his desk. Next to him is the gorgeous MICHELLE HUDDLESTON. She's leggy, luscious and attired in a businessy, but very sexy outfit. Her incredible face is highlighted by a beauty mark.

TUG

Sabotage. My God. What does it mean?

MICHELLE

We'll have to tighten security, sir. Find out who's behind it.

(CONTINUED)

28 CONTINUED:

28

TUG

No, no. Sabotage. What does sabotage mean?

BLOCKMAN

Well, sir, it means someone's trying to subvert our missions. We may have a traitor, sir. One of our own people could be working with the enemy.

TUG

Aha.

There is a long pause.

BLOCKMAN

What is it, sir?

TUG

(pensive)

I was just trying to guess your weight. What are you, about one thirty, one forty-five?

BLOCKMAN

Around there.

Tug is tapping the ashes out of his pipe. The sound to him is coming from across the room.

TUG

(to the door)

Come in.

Taps again.

TUG

(continuing)

Come in!

Gerou is standing directly in front of Tug.

GEROU

Mr. President.

It scares the hell out of Tug.

TUG

Oh Jesus! Don't you ever, ever sneak up on me like that again. What is it, Gerou?

(CONTINUED)

28 CONTINUED: (2)

28

GEROU

If Edwards gets wind of this, he'll use it against you in the campaign. He'll try and prove your incompetence. That you can't control your own people.

TUG

My incompetence is not an issue. I can prove that as well as he can.

Tug's pipe tapping leads him to call to the door.

TUG

Come in, damn it!

BLOCKMAN

It's your pipe, sir.

TUG

Of course it's my pipe! It was a gift from you, for Christssake.

BLOCKMAN

Mr. President, I'd like to volunteer to go in to get the hostages.

MICHELLE

The C.I.A. approves, sir. But if this mission is going to succeed, we'll need Topper Harley.

Blockman lights up at this.

BLOCKMAN

Excellent suggestion. There's no one better, sir. We've served together before.

TUG

Hmmm.

Tug turns to a bust of Lincoln and studies it. Then lifts the top off the head.

TUG

Cookie?

Tug offers the jar to the others.

BLOCKMAN

Not me, sir.

(CONTINUED)

28 CONTINUED: (3)

28

TUG

Young lady?

MICHELLE

No thank you.

TUG

No, no. I was offering him a young lady.

Tug pulls out a cookie and munches thoughtfully.

TUG

The hero of Operation Sleepy Weasel, Sean Topper Harley? Yes, I like that.

Tug senses someone is listening outside the door. He gestures for everyone to be quiet. He tip-toes to the door.

TUG

(continuing)

Right, good. I love the boy. Kid's got guts. There's not a fighting man on this planet that can...

Tug throws open the door. Grabs the PERSON by the lapels. Drags them into the room. Slams them against the wall several times.

TUG

Listening at the door, huh? Well, Blockman, looks like we've got our saboteur.

(to the person)

Who the hell are you? How did you get past security?

BLOCKMAN

That's your wife, sir.

TUG

And so it is. Lavinia. Looking as lovely as the day we met.

(handing her over
to security people
outside the oval
office door)

Find out what she knows.

(to Blockman)

As for you, get me Topper Harley!...and a tuna Slurpee.

Tug exits.

29 EXT. KICKBOXING ARENA - THAILAND WATERFRONT - DAY

29

The screen is filled with a head of layered, curled, shoulder-length hair, as two sweaty hands dramatically pull a red bandana tight. The head turns. It's TOPPER HARLEY -- preparing to do battle. Unfortunately he's secured the bandana too low. It covers his eyes. He takes a step, smashes into a pole. Raises the bandana, then straightens the pole. Undaunted, he continues walking. The camera pulls back and we get the first look at our hero since the original "HOT SHOTS" ran on cable. Handsome as ever, yet somehow wiser. Ferocious, yet somehow vulnerable. Stripped to the waist, his body ripped -- only rags to protect his fists. As the camera leads him into the arena, the din of the crowd gets louder.

30 INT. KICKBOXING ARENA - DAY

30

Near pandemonium as hundreds of sweaty, bloodthirsty, local men packed like sardines, place bets among themselves on the next bout. They are all Asian, save two American spectators -- Commander Blockman and Michelle Huddleston. There is no formal boxing ring, just a rectangular opening defined by bleachers and supporting beams of the balcony and building. Topper enters the ring.

ANGLE - HIS OPPONENT

Mean, muscled, huge, angry, as he wields some nunchakus.

ANGLE - TOPPER

With a flourish he deftly twirls a length of sausage links.

ANGLE - THE LAKER GIRLS

In matching sexy work-out suits doing a cheer.

ANGLE - THE OPPONENT

As he throws down his nunchakus, he dips his rag-covered fists in hot glue...then shards of glass, nails, and metal shavings.

ANGLE - TOPPER

As he follows suit, but continues to dip his fists into broken Oreo cookies, rainbow sprinkles, and other ice cream toppings like you'd find on a frozen yogurt counter.

ANGLE - RADIO COMMENTATORS

A Thai guy is doing play-by-play in Thailand-ese and his color commentator is black.

(CONTINUED)

30 CONTINUED:

30

ANGLE - THE RING

The fight begins. The horde goes crazy. The sweaty combatants circle one another. The Opponent swings -- Topper ducks. Topper swings -- the Opponent side-steps. The Opponent lunges -- Topper side-steps. The Opponent's momentum causes him to land a resounding punch on a guy in the audience, rendering him unconscious. Topper does a spin kick, which the Opponent ducks. The kick catches a guy in the first row -- violently toppling several greedy betters.

In A SERIES OF CUTS, the true combatants, focused only on each other, deftly dodge one another causing...

- a) TOPPER AND THE OPPONENT
doing simultaneous flying slow-motion kick leaps at each other, crunch a guy's head between their feet.
- b) A BLEACHER SUPPORT
is taken out by a kick, and the wall of spectators tumble to the floor.

The combatants are unaware of the destruction around them and are beginning to show fatigue, though unlike the people in the arena, they are completely unmarred, as neither has been hit.

- c) A GUY EATING A SANDWICH
gets his fist shoved into his mouth up to his elbow by an errant kick.
- d) THE OPPONENT
kicks a supporting beam and a large section of the arena comes down, landing on many spectators.

Blockman and Michelle, in the midst of the ruin, are untouched but amazed by the violence.

Topper and the Opponent struggle to their feet. The Opponent musters the rest of his energy for one last flying drop kick. He runs, takes off, but crash lands inches from Topper, unconscious and exhausted. Topper has won. The existing members in the crowd go wild.

Topper approaches his Opponent. He could kill the guy, but instead, heroically, he helps him to his feet. Topper starts to walk away. The Opponent pulls out a knife and comes at Topper. Topper turns at the last minute and knocks the knife from the Opponent's hand. The knife goes flying. WE HEAR it make impact.

VOICE (O.S.)

Aaaw!

(CONTINUED)

30 CONTINUED: (2)

30

Topper knees the Opponent in the male fun zone, really, really hard. Van Damme couldn't kick this hard.

ANGLE ON GROUP OF GUYS

in the audience. They all grab their crotches and go "Oooooooooow".

ANGLE ON A MOTHER

She shields her CHILD'S eyes.

ANGLE ON OPPONENT

Two prune-like objects fall out of his mouth. He drops out of frame.

ANGLE ON TOPPER

He is handed a fistful of money. He leaves the arena as the spectators crawl out from under the rubble, cheering... "Topper! Topper!". Blockman chases after Topper.

31 EXT. ARENA - DAY

31

Topper walks up to a MONK in a boat. Hands him the money. The Monk takes it gratefully. Topper gets in the boat. The Monk slips on a pair of goggles and hits the throttle. REVEAL they're sitting in a sleek bass boat with a big outboard motor. They take off at breakneck speed down the river. Blockman gets to the dock too late and yells after Topper.

BLOCKMAN

Topper -- Topper Harley.

32 EXT. MONASTERY - DAY

32

It's a Buddhist Monastery. The Monks are quietly going about their daily chores -- keeping their humble spartan villa functional.

ANGLE ON TOPPER

Sweating, as he works at a forge. WE HEAR the clanging of an anvil as he hammers away like a blacksmith. Sparks fly up. Steam rises.

BLOCKMAN (O.S.)

Topper!

Topper looks up to see his former comrade, Commander Blockman. He is accompanied by Michelle.

(CONTINUED)

32 CONTINUED:

32

TOPPER

Commander.

They shake hands.

ANGLE ON ANVIL

Topper brushes a few metal shavings off the top of a state-of-the-art VCR sitting on the anvil. Picks it up with steel tongs, dips it in a bucket of water, creating a cloud of steam. He then sets it on a stack of others.

ANGLE ON BLOCKMAN AND TOPPER

BLOCKMAN

It's good to see you again, Topper.

TOPPER

Yeah, you too.

They start to walk. Michelle stays several feet behind. Topper picks up a large wagon wheel and carries it to a monk who is replacing a wheel on a Mercedes 450.

BLOCKMAN

(looking around)

Do you want to tell me about it?

TOPPER

They let me live here and I help out fixing things. It's quiet. No one is allowed to talk.

BLOCKMAN

And the Dim Sum fighting in that warehouse yesterday?

TOPPER

I just do that for the extra money; and to satisfy my male cravings to kill and win.

Makes sense to Blockman.

TOPPER

(continuing)

Commander, who's she?

BLOCKMAN

C.I.A. Head of covert operations for the Middle East. Reports directly to President Benson.

(MORE)

(CONTINUED)

32 CONTINUED: (2)

32

BLOCKMAN (Cont'd)

And, from time to time, she cuffs
my caroot.

Topper is puzzled by the reference.

BLOCKMAN

(continuing)

You know. Fluffs the old
Freddie...waxes my staff...

TOPPER

These men have taken the supreme
vow of celibacy. They haven't even
seen a woman in decades.

The Monks can't help but notice this beauty. One of them
hits his thumb with a hammer and silently mouths pain.

BLOCKMAN

Miss Huddleston.

She walks closer. She's cool but clearly attracted to
Topper.

BLOCKMAN

(continuing)

This is Michelle Huddleston. Topper
Harley.

MICHELLE

(shaking hands,
seductively)

Pleasure. You're sure not easy to
find.

TOPPER

Why you keepin' track?

MICHELLE

It's like the Commander says, "Good
men are hard to find."

Several Monks look up from their work and surreptitiously
raise their hands.

MICHELLE

I don't know how much you know about
what went on after the last war,
but several of our men were missing

(MORE)

(CONTINUED)

32 CONTINUED: (3)

32

MICHELLE (Cont'd)
in action. Since then, on two occasions, we sent in squads to rescue those men. Both missions failed. Now we have to go in to get the men who went in to get the men who went in to get the men. My job is to make sure we don't fail again.

TOPPER
But what's that got to do with me?

BLOCKMAN
I'm going this time.

MICHELLE
We want you to go with him, Topper.

TOPPER
Why me, Ma'am?

MICHELLE
Because you're the best of what's left.

BLOCKMAN
Besides, you starred in 'Platoon'.

TOPPER
My war is over.

He walks into a Buddhist temple under construction. Blockman motions for Michelle to wait there so he can have a moment with Topper. She sits and crosses her legs. A passing Monk turns to ogle her. Not watching where he's going, he topples into a nearby well.

Through the next scene with Blockman and Topper, we see Monks outside the temple window trying to impress Michelle.

33 INT. BUDDHIST TEMPLE

33

Blockman catches up with Topper.

BLOCKMAN
This mission's important, Topper.
The President wants you. Come with me.

Topper moves away again.

(CONTINUED)

33 CONTINUED:

33

BLOCKMAN

When are you going to put her behind you?

TOPPER

What are you talking about?

In the b.g., a Monk is tap-dancing and juggling for Michelle. Others are arm wrestling.

BLOCKMAN

You said your war is over. Well maybe the one out there is, but not the one inside of you. I know you were hurt when...that woman left you. But you're just using that to hide from who you really are...a soldier. A damned good one.

A Monk drops his robe for Michelle exposing his chiseled physique. An obvious bodybuilder. Does muscle poses for her.

TOPPER

Not anymore -- I don't want it.

BLOCKMAN

That's too bad -- because you're stuck with it. Let me tell you a little story. Topper, there were three bears. And one morning when their porridge was too hot, they went for a walk. And Topper, a little blonde girl came and ate their porridge and sat in their chairs and slept in their beds. And when those bears returned and discovered that mess, the papa bear said...

(putting on deep
father bear voice)

"Who's been eating my porridge and sitting in my chair and sleeping in my bed?" And Topper, the mama bear said...

(putting on soft mama
voice)

"Who's been eating my porridge and sitting in my chair and sleeping in my bed?" And the teeny weeny baby bear said...

(MORE)

(CONTINUED)

33 CONTINUED: (2)

33

BLOCKMAN (Cont'd)
(putting on tiny baby
bear voice)

"Who's been been eating my porridge
and sitting in my chair and sleeping
in my bed?" And you know what
happened then, Topper? That little
blonde girl got scared and ran away.

TOPPER
What you're saying is...that little
blonde girl was me?

Blockman nods.

TOPPER
(continuing)
If this is about me coloring my
hair...

BLOCKMAN
Topper, They didn't make you this
fighting machine. They just served
up the porridge. You'll never stop
running until you face your three
bears -- the woman who left you
behind -- Ramada.

TOPPER
I guess I'm not ready yet.

34 EXT. MONASTERY - CLOSEUP - TOPPER - DAY

34

As a wrought iron gate closes in front of him.

TOPPER
Commander.

MED. SHOT - BLOCKMAN AND MICHELLE

walking away. They turn.

TOPPER
I'm sorry. It's got to end for me
sometime.

MICHELLE
(handing him a card)
If you should change your mind,
here's my nine hundred number. It's
two dollars a minute.

(CONTINUED)

34 CONTINUED:

34

They nod and continue off. Now WE SEE Topper head-to-toe at the gate. He is surrounded by sobbing waving monks. They hold up "Come Back Anytime - Michelle" banners. Another reads, "Mi Casa Es Su Casa".

We MOVE IN ON Topper as he fondly remembers. WE HEAR the introduction to "When a Man Loves a Woman".

DISSOLVE TO:

35 EXT. OCEAN - DAY

35

SINGING (V.O.)

WHEN A MAN LOVES A WOMAN CAN'T KEEP
HIS MIND ON NOTHIN' ELSE.

HELICOPTER SHOT

Glorious, pristine day. Camera finds a luxury sailboat and starts to move in. The song continues, words sung in a soulful voice. We get closer and closer to the sailboat. Surely the voice is coming from there...but no. We sweep right past the sailboat to a dinghy fifty yards behind it. There WE SEE Topper. He's accompanying himself on a Casio keyboard, serenading his beloved RAMADA, who lies next to him with her head in his lap. The boat drifts languidly.

TOPPER

(singing)

HE'D TRADE THE WORLD FOR A GOOD
THING HE'S FOUND.

Near them, a WOMAN zig-zags quickly through the water. We get the impression she's in the jaws of an unseen great white shark. She grabs onto a buoy, gasping for breath. She waves her arm frantically, trying to get their attention. They smile and warmly wave back. The Woman is suddenly yanked under the waves.

TOPPER

(singing, continuing)

IF SHE'S BAD HE CAN'T SEE IT SHE
CAN DO NO WRONG.

Ramada strokes Topper's face with her fingers. Then reaches over and flubbers his lips as he sings, garbling his words. She playfully tickles his ears. Then swabs them out with a Q-tip. As the song builds, FISHERMEN on a nearby boat (or pier) chime in like backup singers.

(CONTINUED)

35 CONTINUED:

35

TOPPER
(singing, continuing)
TURN HIS BACK ON HIS BEST FRIEND
IF HE PUT HER DOWN

Ramada moves to the other end of the boat where she manually turns a spit with a pig on it. The pig is cooking over a roaring open fire. Alongside of the boat, fish jump out of the water and sing in harmony.

When she turns back, in a wider angle WE REVEAL the boat is full of water fowl, including a pelican, seagulls, and a penguin. They are also singing along. There is a seagull on Topper's hat doing the bass riff.

TOPPER
(singing, continuing)
YES WHEN A MAN LOVES A WOMAN I KNOW
EXACTLY HOW HE FEELS

Ramada leans nearer Topper's face. He's looking off. Accidentally catches her on the jaw with his keyboard.

TOPPER
(singing)
CAUSE BABY, BABY, BABY I AM A MAN

She spits out a tooth.

TOPPER
(continuing)
WHEN A MAN LOVES A WOMAN...

Topper and Ramada kiss. Pull apart. She turns her head away. Topper notices something's wrong. He puts his finger on her chin and turns her head around. She's in tears. Topper takes off his hat and sets it down. The seagull stays perched on it.

TOPPER
Hey, what's wrong, kid?

RAMADA
Oh, I love you so much. It's such a crazy world. I just don't want anything to happen to us.

TOPPER
Don't worry. In two days we'll be on a train to Idaho for the Asphalt Festival. We'll find a minister who'll marry us and we'll never be apart again.

(CONTINUED)

35 CONTINUED: (2)

35

RAMADA

But if something should keep us
 apart...if one of us can't make it
 to Blenheim train station...like,
 for instance, if something came up
 unexpectedly, not that I think it
 would, or that it already
 has...wherever I'll be, I want you
 to know...

Topper cuts her off with a kiss. They pull apart.

RAMADA

Kiss me. Kiss me like you've never
 kissed me before.

He moves in amorously and wraps his lips around her nose.

36 EXT. MOUNTAINS - DAY (STOCK)

36

SUPER: TWO WEEKS LATER. BEHIND ENEMY LINES. RASHITCH PASS.

36A EXT. A KURDISH MOUNTAIN DWELLING - DAY

36A

Three men dressed like Kurds are tending a herd of goats.
 On closer inspection we see they are full-size wooden
 toddler's pull toys. The Kurds pull down their hoods,
 revealing it's Blockman, Special Forces LIEUTENANT CARNES,
 and SEALS Team Leader Col. Harbinger. All fresh from a day
 of reconnaissance. They surreptitiously enter a mountain
 dwelling.

37 INT. MOUNTAIN DWELLING

37

BLOCKMAN

It's a quarter to 0500.

(to Carnes)

Send off the information to the
 Pentagon.

CARNES

Will do.

HARBINGER

I'll get the equipment together.

BLOCKMAN

Good. And check the goats for
 termites.

(CONTINUED)

37 CONTINUED:

37

Harbinger exits. Carnes takes a transmitting unit from its hiding place. He places it on the table. Opens up the suitcase-like device. Raises an antenna. A raccoon tail is on the end of the antenna. Attaches the telegraph key to the unit. Starts to click away a message.

Suddenly the door is kicked open. A battle-hardened enemy SOLDIER stands in the doorway. Blockman, about to pack a colander and a spatula, is caught off guard. The Soldier knocks him out with a blow from his rifle butt. He then levels the gun on Carnes. Opens fire.

CLOSEUP - CARNES' RIGHT HAND ON THE TELEGRAPH KEY

As the bullets fly, and smoke fills the shot, we see the hand react to Carnes being sprayed with gunfire. The shooting stops. But Carnes, in true hero fashion, keeps his hand on the key, ticking out a message. He's taken a lot of hits. He is barely able to do so. More shooting at Carnes. The hand reacts. And starts to slide slowly down the length of the table top. Regains strength. And on its fingers, walks tip-toe, back to the clicker. Taps out a few letters. More gunfire. The right hand appears and makes a "Time Out" sign. Both hands slide off the table. A beat. In a last ditch attempt to send the message, Carnes' bare foot appears. It too is shot.

38 ESTABLISHING SHOT - MONASTERY - DAY

38

39 INT. TOPPER'S THATCHED HUT - DAY

39

He enters, grimy from a hard day. Pours water from a pitcher into a basin and splashes some on his face. He picks up a TV remote and presses it. Reveal a big screen TV in a corner of the room.

39A ANGLE ON TV - PETER JENNINGS

39A

is delivering the news.

PETER

This just in. Presidential military advisor, Commander James Blockman, has been captured during an aborted attempt to free our hostages. This tape was delivered to us just moments ago.

The newscast continues.

40 INT. A BARE ROOM - ENEMY CAMP - DAY

40

The image is grainy. Shot in black and white by a hand-held video camera. Blockman, his face bruised and unshaven, is alone on the screen. With facial and hand gestures he denies everything he is saying. A veiled woman in the lower right corner is copying his gestures for the hearing impaired.

BLOCKMAN

They are treating me good here.

(rubs middle finger
along his nose)

I'm not a captive. I am a guest.
The food is tasty and nourishing.

(does finger down
throat)

In fact, I may have put on a few
pounds. The peace loving leader
of this great country has asked me
to appeal to you, President
Benson...

(does jacking off
gesture)

...to stop your vicious
imperialistic tactics around the
globe.

41 INT. TOPPER'S THATCHED HUT - ANGLE ON TOPPER

41

This news hurts deeply. A look of determination fills his face. The TV drones on in the background as he starts to pack his belongings into a sachel, to include: Socks, balloon animals, a live kitten, a Partridge Family record album, a fishing rod which he has to break in half to fit, an Up With People album, a copy of "Heidi", and a pair of Mickey Mouse ears. He comes across a weathered, water-stained greeting card. It begins to dredge up old memories.

DISSOLVE TO:

42 EXT. BLENHEIM TRAIN STATION - CLOSEUP - "BLENHEIM
TRAIN STATION" SIGN - DAY

42

THE CAMERA TILTS DOWN TO REVEAL a crowded platform. Topper, dressed in trench coat and hat, stands among the people getting on the train. Thunder rolls in the distance.

CONDUCTOR

'Board. All aboard.

Topper searches the crowd. Checks his watch. A MESSENGER walks along the platform.

(CONTINUED)

42 CONTINUED:

42

MESSENGER

Harley? Topper Harley?

TOPPER

Here.

The Messenger steps up to him, hands him an envelope.

INSERT - ENVELOPE

It is addressed to "Topper Harley". The stamp is a bloated, drugged out, sweaty likeness of Elvis.

Topper's hands open the envelope. Pull out a Hallmark card. On the front is an adorable, sad puppy face and the caption, "Heard You Thought I Was Going With You".

He opens the card, revealing a pop-up diorama of a puppy in the back window of a station wagon. He's looking at another puppy sitting at the curb. Big cartoony tears in their eyes.

In Ramada's handwriting WE READ, "I cannot go with you or ever see you again. Just believe that I love you. You must be brave, my darling". Topper gently pulls a tab on the card. The puppy in the window waves bye-bye.

ANGLE ON TOPPER

He is devastated.

MESSENGER

Is there any reply?

Topper decks him. It starts to rain heavily. WE PULL back to reveal it is only raining on our forlorn hero. The rest of the platform is dry.

43 INT. WHITE HOUSE BANQUET ROOM - NIGHT

43

Filled with dignitaries. Prominent among them is Senator Gray Edwards. He's in animated conversation with a loyal supporter.

ANGLE ON MICHELLE

Seated to one side. She's coy, sexy, sultry, and gorgeous in her Sharon Stone-ish, white, micro-mini dress.

(CONTINUED)

43 CONTINUED:

43

ANGLE ON BANQUET TABLE

Gerou escorts Tug to his seat next to the Japanese Prime Minister, SOTO.

GEROU

Mr. President, this is Prime Minister Soto.

SOTO

President Benson, where is your First Lady?

TUG

My first lady? Hell, I don't know. I've had a lot of women. Lost my flower at the age of fifteen. I can't keep track of all of them.

The Prime Minister has a hard time making sense of what Tug is going on about.

TUG

(continuing, to Gerou)

Let's get this over with.

(holding his stomach)

I haven't been feeling myself today.

(to Soto)

My intestines were removed during action in the North Atlantic. Took a torpedo in the lower abdomen. Replaced every foot of them with hemp. Clogs easily.

ANGLE ON TOPPER

As he enters. He's in his Navy Whites. Scans the room for Tug. He fails to notice...

MICHELLE

who watches Topper pass. Likes what she sees.

ANGLE ON BANQUET TABLE

Tug is given a plate of food. Sushi. Tug starts to feel nauseous. Edwards takes the lectern.

EDWARDS

President Benson, Prime Minister Soto, ladies and gentlemen.

(CONTINUED)

43 CONTINUED: (2)

43

Tug can't hold it anymore. Below table level he throws up into the lap of Soto. Some Secret Service Men run to the President's aid. Soto's people are mopping him off with napkins. Edwards keeps on speaking.

EDWARDS

(continuing)

I'm here in my duties as the majority whip, and Chairman of the Foreign Affairs Committee, to work as a team with the President, in welcoming the Japanese Prime Minister to the United States.

ANGLE - TUG

finishes wiping his chin.

TUG

(sees Soto's lap)

Gee, I don't remember eating that. I'm better now, thank you. I'm so sorry. Here take my pants.

He starts to unbuckle his belt. Gerou stops him. Edwards is oblivious to all that is happening behind him.

EDWARDS

(continuing)

Our two great nations have so much in common. A population of hard working, ingenious people that want but one thing...

ANGLE - TUG

pulling himself together.

TUG

(to Soto)

I'm sorry. It's the raw fish odor. It makes my...

The thought of it makes him gurgle once again. Gerou hands him a paper bag. The President throws up in it. Looks into the bag.

TUG

Look at that. Are those my teeth?

He reaches in the bag and pulls out a denture. Soto raises his champagne glass to take a drink and looks towards Edwards. Tug thinks it's been offered to help him.

(CONTINUED)

43 CONTINUED: (3)

43

TUG

Thank you, Yoko.

Tug reaches out and rinses his denture in Soto's champagne glass. Distracted by Gerou, he absentmindedly drops the teeth in the glass.

EDWARDS

(continuing)

And so I propose a toast to world peace...

Thinking the toast is over, Soto, unaware of the contents of the glass, raises it to his mouth to sip. But stops as Edwards continues.

EDWARDS

(continuing)

...and a clean environment.

Soto is about to sip again. Stops.

EDWARDS

(continuing)

...and harmony with our planet.

Soto tries again. Stops.

EDWARDS

(continuing)

...and world prosperity.

Soto finally notices the denture in his glass. Lets out a yelp. Drops the glass. Tug sees the teeth on the table -- pops them into his mouth. Unfortunately they're upside down. He looks like a bulldog. Soto sees the hideous sight and screams again.

ANGLE ON TOPPER

Michelle approaches, straightening her lipstick with the end of a finger.

MICHELLE

(suggestively)

Looking for a place to sit, Lieutenant?

TOPPER

No, I need to speak to the President. Can you arrange that?

(CONTINUED)

43 CONTINUED: (4)

43

MICHELLE

You'd be amazed what I can do.
What's it about?

TOPPER

I've reconsidered.

MICHELLE

Wonderful news. I'm taking personal
charge of this mission. I hope you
don't mind working under a woman.

She moves off. Topper raises an eyebrow and follows her.

ANGLE ON LECTERN

As Tug approaches. Polite applause.

TUG

Prime Minister Tojo. Senator
Edwards. My fellow Americans. And
our millions of illegal aliens.
We're here to talk about Japanese
and American economic cooperation...

(clearing his throat)

Just a second. I need a glass of
water. Damned tongue went dry on
me. It's not mine, you know. Lost
mine in Laos. Little commie kid
lopped it right off. Probably a
door-stop somewhere for all I
know. Got this one from a Basset
Hound.

Picks up his glass. Laps water like a dog.

Michelle steps up and discreetly hands Tug a note.

TUG

(continuing)

And the winner is...

Michelle whispers to him. Tug opens the note and reads.

TUG

(continuing)

Jesus Mary Joseph!

(to Soto)

Something really big is coming up.

Soto dives under the table.

(CONTINUED)

43 CONTINUED: (5)

43

TUG
(continuing, to the crowd)

So in conclusion, Mr. Moto, it seems only yesterday I was strafing so many of your homes...and today I'm begging you not to make such good cars. I gotta run. I thank you.

He starts out to a smattering of applause. Tug turns to Michelle.

TUG
Now where's Harley?

Michelle indicates. They move in Topper's direction.

TUG
Other than blowing lunch on the Prime Minister, I thought things went quite well.

Tug reaches Topper. They shake hands.

TOPPER
President Benson.

TUG
No you're not. I've seen him on television. Older man. About my height.

MICHELLE
Sir. This is Topper Harley.

TUG
Ah, Harley. Yes, of course. The son I never had. No damned wonder I didn't recognize you. But a word of advice. Don't go around calling yourself the President. I wouldn't do that and I don't think you should either. It just doesn't hold water. For that matter, neither do I.
(looking down)
Let's get away from these power cables.

Taking Topper to another part of the room, leaving Michelle and the others behind.

(CONTINUED)

43 CONTINUED: (6)

43

TOPPER

Sir, I want to join the next mission. It's my fault they've got Blockman. If I'd gone with him, this might never have happened.

TUG

God bless you, boy. But we're keeping this one on the Q.T. We're calling it..."Secret Mission to Go In and Get Blockman and Our Boys Back". And son, when you come back, I'm going to throw you wonderful guys a party the likes of which you've never seen. There should be plenty to eat. I doubt if more than half of you will return.

Tug slaps him on the back and leaves.

44 INT. BANQUET ROOM - COAT CHECK AREA - NIGHT

44

Topper gets his hat, turns to leave. His eyes come to rest on an incredible pair of legs.

EXTREME CLOSEUP - MICHELLE'S LEGS

She is seated. CAMERA MOVES FROM her feet, moving UPWARD, highlighting her legs. She has a tattoo of a butterfly on her ankle. A little further up is another tattoo. This one is a "Deer Crossing" sign. The next one says, "Merge". Then, "Flagmen Ahead". We make this the longest leg in the history of legs. CAMERA MOVES UP TO her face. She smiles, her eyes filled with lust.

MICHELLE

Got a light, Lieutenant?

TOPPER

I quit smoking. Besides, I don't think they allow it in here.

MICHELLE

What are they going to do, arrest me for smoking?

She lights her own cigarette.

(CONTINUED)

44 CONTINUED:

44

ANGLE FROM BEHIND MICHELLE

We see her cross her legs. A very exaggerated slow-motion, all-exposing leg crossing. Done to the theme from "2001". Topper standing right in front of her is delighted, and puzzled at the same time.

The room goes still. All men are watching.

ANGLE

Nearby a man in kilts is seated.

ANGLE FROM BEHIND

We see him cross his legs. All the women in the room stop, look.

ANGLE A SEATED BISHOP

in his robes crosses his legs. Nuns stop, look.

ANGLE ON TOPPER AND MICHELLE

TOPPER

Now I know what to get you for
Christmas.

MICHELLE

Why don't you make it a Thigh
Master. I've broken my last three.

TOPPER

(impressed, but
trying to be cool)
It happens.

She stands.

MICHELLE

Why don't we go to my apartment and
discuss our mission.

TOPPER

I'm putty in your hands.

MICHELLE

(starting to leave)
In my hands, nothing turns to putty.

Steam comes out of Topper's collar.

45 INT. LIMO - NIGHT

45

Driving through city streets. A lovemaking montage begins: Michelle and Topper kiss. She's very aggressive. Pinning his hands against the seat. Then they roll around. They rub up against the backseat limo controls. Radio stations are changing. And we see:

EXT. LIMO - DRIVING - NIGHT

Windows, sunroof, going up and down, closing and opening.

INT. LIMO - FRONT SEAT - NIGHT

Driver is watching in the rearview and side mirrors. He adjusts them for a better look.

INT. LIMO - BACK SEAT - NIGHT

Courtesy of the rolling around, Topper and Michelle have the phone cord wrapped around themselves. The windows are steaming up.

Topper unzipping the back of her dress. The zipper goes on forever.

Driver puts a larger mirror, the surveillance kind we see in stores, in place of the rearview mirror. Now he can see a lot more.

Topper pulls off her garter belt. It gets hung up on her big toe. Then shoots like a rubber band, catching the driver in the back of the head. Drapes off his ear.

Driver has now installed a surveillance camera where the rearview mirror was. He's watching the action on a monitor on the dash.

The windows have gone past steaming up. They are pouring water like a mini waterfall.

Driver is turned around, now facing the lovemaking couple. And is watching while eating a box of popcorn.

EXT. LIMO - NIGHT

Legs are sticking out of every window. And at impossible angles. One of her legs is out a backseat side window, the other out the sunroof. Topper's are hanging out the driver's side window. Along with a wagging dog's tail.

A46 INT. MICHELLE'S BEDROOM - NIGHT

A46

CAMERA TAKES IN the room. We hear a "thonggggg". And hear a body hit the mattress. Montage of love continues. Camera is now at the foot of the bed. We see the source of the sound...

A diving board hangs over the foot of the bed. It was just used. It vibrates. The bed is right out of "Basic Instinct". We see Michelle on top of Topper. Topper is having the sex of a lifetime.

Michelle pulls a silk scarf from under the blankets. Ties his left hand to the bed post. As she ties his right hand, Topper's left hand somehow appears. He presses his finger down on the knot so she can make a bow. His hands are now both tied.

Michelle keeps reaching back behind herself. Finally taking something from under the covers. It's shiny -- metallic. She comes down on Topper. We see it wasn't a knife. She has a screwdriver in her hand. She goes about tightening the bed posts. Then hits the spots with a little oil. Time to check her handiwork. She jiggles around on Topper a bit. The squeaking noise is gone.

ANGLE ON BED

from across the room. The night of passion continues as the bed bounces wildly around the room.

DISSOLVE TO:

46 INT. MICHELLE'S BEDROOM - NEXT MORNING

46

Topper and Michelle are lying in bed. Her head is resting on his chest, his arm behind her head. They are both staring off.

MICHELLE

Where are you?

TOPPER

Oh, I don't know.

MICHELLE

What's wrong?

TOPPER

My arm's asleep.

MICHELLE

No, something else.

(CONTINUED)

46 CONTINUED:

46

TOPPER

My leg, too.

MICHELLE

No, please. You can tell me.

TOPPER

Well...

MICHELLE

Topper...

TOPPER

I have to tinkle.

MICHELLE

Look, I told myself last night was
just going to be last night. I
guess I just never counted on
finding a guy so deep...so
sensitive.

(beat)

There's someone else, isn't there?

He gets up. She's obviously hit a sore spot. He's running
away from the truth.

TOPPER

(putting on her
peignoir)

I have no idea what you mean.

MICHELLE

Women sense these things, Topper.

Defensively, he sits down at Michelle's dressing table.

TOPPER

(whipping a brush
through his hair)

I said there's no one. I'm fine.

MICHELLE

(frustrated)

I know about Ramada, Topper. I read
your dossier.

TOPPER

Oh, you did, did you?

Topper pushes a cigarette into a long holder. Lights it.
Gets up and walks through a set of french doors.

(CONTINUED)

46 CONTINUED: (2)

46

ANGLE ON FRENCH DOORS

Topper stands, looking out over the city.

TOPPER

That was a long time ago.
(spinning around
dramatically)
It's over.

MICHELLE (O.S.)

Why don't you come back inside?

TOPPER

I'd rather stay out here on the
veranda.

MICHELLE

But you see, there is no veranda.

Topper looks to his feet. She's right. He looks at her.
Smiles. Then drops out of sight. Garbage cans clatter.

47 EXT. HELICOPTER IN FLIGHT - DAY

47

Flying low over the ocean heading for the African
coastline. A luggage rack on top of the copter holds
suitcases and skis.

48 INT. HELICOPTER - DAY

48

Topper at the controls. Michelle at his side. Topper
indicates for her to look below the right side of the
craft.

49 HELICOPTER P.O.V. - OCEAN

49

Dolphins swimming.

50 INT. HELICOPTER - DAY

50

Michelle is watching the dolphins at play. Topper points
out his door to the left side of the copter.

51 HELICOPTER P.O.V. - OCEAN

51

Whales breaching. One expels water from its blow-hole.

52 INT. HELICOPTER - DAY

52

As Topper looks out the copter, he is hit in the face with
the stream of water.

53 EXT. HELICOPTER - DAY

53

Flying over the jungle terrain of the African coastline. Michelle points. Topper looks and sees:

54 EXT. COMMAND POST - JUNGLE - ESTABLISHING SHOT - DAY

54

Clandestine facility. High security. Landing pad for helicopter. A small military transport sits on the runway. Several quonset huts house soldiers and operations.

55 EXT. HELIPAD - DAY

55

As Topper sets the helicopter down, the downdraft of the blades blow away a MAINTENANCE CREW. Col. Harbinger approaches.

HARBINGER

Which one of you is Michelle Huddleston?

TOPPER

(puzzled)

She is.

HARBINGER

I'm Col. Arvid Harbinger. I'll be running this show.

MICHELLE

Sorry, Colonel.

(handing him a sheaf
of orders)

This is Lieutenant Harley. The President has assigned him to lead this action.

Harbinger is clearly upset by this.

MICHELLE

Any questions?

HARBINGER

(miffed)

No, Ma'am. I'll assemble the men...if it's alright with you.

He gives her a cold look and exits.

TOPPER

I don't think he has much fun.

(CONTINUED)

55 CONTINUED:

55

MICHELLE

He's not used to taking orders.
He was in command of the three
failed missions. He's the only one
who came back.

TOPPER

You don't find that suspicious?

MICHELLE

Topper, he's a twenty year veteran
with a perfect record. He served
in South Central L.A. They awarded
him the Crenshaw Cluster for
single-handedly saving a Blockbuster
Video.

TOPPER

I just want to make sure that if
we get into a pickle there won't
be a bad apple at the bottom of the
jar.

56 EXT. CAMP TRAINING AREA - MINUTES LATER

56

Harbinger and Topper looking over the men. Topper is a
little perplexed at the sight.

HARBINGER

Gentlemen, this is Topper Harley.
He's been given command of this
operation.

CAMERA REVEALS the other three members of the unit, multi-
racial -- MACIAS, RABINOWITZ and WILLIAMS. Three very
obese guys. Verrry obese. Whew obese! Macias has a
moustache. Rabinowitz wears glasses. And Williams is
black.

TOPPER

(quietly, leaning
in)

These are the men?

HARBINGER

Yes, sir.

TOPPER

My men?

HARBINGER

Yes, sir.

(CONTINUED)

56 CONTINUED:

56

TOPPER

Cross your heart?

HARBINGER

Tops in their fields. Macias...

MACIAS

(cocky)

Demolition. I cut my teeth on
blasting caps. I can blow up a dam
with a "C" battery and a bottle of
Karo Syrup. You wouldn't have a
glazed doughnut on you, would you?

RABINOWITZ

Rabinowitz, communications. Gosh,
I've heard a lot about you, Mr.
Harley. I've never seen any combat
but, when they told me my first
mission would be with you, I just
couldn't pass it up. This is such
a thrill. I can't wait to tell the
folks back in Sweet Potato about
this.

He drains a malt through a straw.

WILLIAMS

(scholarly)

Williams, weaponry.

TOPPER

Hey, Bro.

WILLIAMS

For your information, I have a Yale
degree in Caucasian-American
studies.

(offering a slice
of cake)

Bundt cake?

TOPPER

(bewildered)

Well, this is quite a group.

HARBINGER

I'll admit they may be a bit out
of shape. But for a legend, it
looks like you could use a little
toning up yourself.

He tosses a CD package to Topper.

(CONTINUED)

56 CONTINUED: (2)

56

HARBINGER
(smugly, a challenge)
Open that, Harley.

As with trillions of other people on this planet, Topper can't get the CD package open.

TOPPER
These are always really hard to open. If I had a pen, I could poke through the cellophane and...

HARBINGER
Harley, I've been there. I've seen the enemy. If you're not ready, you won't make it.

TOPPER
I guarantee you, by the end of this song, we'll be in fighting shape! Gentlemen, follow me.

57 EXT. CAMP TRAINING AREA - DAY

57

GETTING FIT MONTAGE BEGINS TO THE THEME FROM "FLASHDANCE": A fifteen second cliché workout montage in tight angles ensues, including running through tires, chinups, situps, and hand-to-hand combat. During the montage, Topper does two-armed, one-armed and no-armed pushups. The whole thing looks like a Jane Fonda workout.

SONG AND MONTAGE ENDS

Topper takes a CD package and easily rips it in half.

TOPPER
We're ready, gentlemen. Let's give 'em hell tomorrow!

ANGLE ON MACIAS, RABINOWITZ, AND WILLIAMS

They've lost hundreds of pounds -- perfect physical specimens. (Yes, we have new actors).

RABINOWITZ
(admiringly)
You're good at this.

58 EXT. CAMP TRAINING GROUND - DUGOUT - DAY

58

Harbinger storms off into a baseball dugout. Throws bats and batting helmets out of the dugout. Grabs another bat and smashes the water cooler. Plunks down next to SPARKY ANDERSON who tries to console him.

59 INT. MENS' SLEEPING QUARTERS - NIGHT

59

The men are settling into their bunks. Harbinger finishes lathering up his face. Then picks up a rifle. Starts shaving with the bayonet which is attached to the muzzle. WE HEAR news coming over the radio. Topper listens intently.

NEWSMAN

(on radio)

...as the candidates made their final blitz before tomorrow's election. The President is reported in good condition after spending his final day campaigning in Dallas. He was hit by three books thrown from the Texas Gun Depository Building. Police discounted eyewitness accounts that a thesaurus came from the grassy knoll. Doctors at Parkland Memorial Hospital reported that the President's brain is missing but he seems to be alert and in good spirits. In an interview, Oliver Stone was quoted as saying he welcomes the opportunity to re-write more of American History.

Topper is getting into his cot. He sees Macias gathering a pen and pad.

TOPPER

I want you fresh tomorrow, Macias.

MACIAS

Just going to write to my girl.

TOPPER

Don't be up too late. Try to get some shut eye. Tomorrow's a big day. We might be killed. We need all the rest we can get.

He settles in for a night's sleep.

Macias begins his letter. We hear his thoughts as he writes:

MACIAS

Debbie Lee. We're going in tomorrow. I can hardly wait. I love you.

(MORE)

(CONTINUED)

59 CONTINUED:

59

MACIAS (Cont'd)
(looking into shaving
mirror)

P.S., Thanks for the book on
ventriloquism. My lips don't even
move. Look out, Vegas!

EXTREME CLOSEUP - RABINOWITZ

in bed.

RABINOWITZ
Hey, Williams, you sleeping?

EXTREME CLOSEUP - WILLIAMS

WILLIAMS
No.

EXTREME CLOSEUP - RABINOWITZ

RABINOWITZ
I don't know if I can sleep. You
see...I'm nervous about tomorrow.
Don't tell anyone.

EXTREME CLOSEUP - WILLIAMS

WILLIAMS
Rabinowitz, we're all nervous.
You've got nothing to be ashamed
of.

EXTREME CLOSEUP - RABINOWITZ

RABINOWITZ
Thanks. Goodnight.

WILLIAMS (O.S.)
'night.

ANGLE REVEALING WILLIAMS AND RABINOWITZ

away from each other, are sleeping in the same bunk.

Lights out.

60 EXT. COMMAND POST - DAWN

60

Ominous getting-ready-to-go-into-battle music. The day of
the mission has come.

(CONTINUED)

60 CONTINUED:

60

TOPPER GETTING READY

EXTREME CLOSEUP of Topper's oiled, muscled arm, and hand, as he sharpens a knife. He examines the blade. Nicks the end of his nose. "Aw".

Topper putting three knives into a sheath.

Topper loading a clip with bullets. Forcing in the last one. A beat. "Sprang!" All the bullets pop out.

Topper loading bullet after bullet into magazine of a rifle. Reveal the bullets start coming out of the muzzle, flopping to the ground. Topper is oblivious to it all.

ANGLE ON RABINOWITZ

Packing a photo. It's inscribed, "Dear Sheldon. We love you. Your dead parents, Selma and Louis".

ANGLE ON TOPPER

putting his rifle together. Snapping pieces into place.

Then he puts attachments onto a vacuum cleaner. Snapping the pieces into place.

ANGLE ON HARBINGER

Picks up a pistol. He looks nervous. His hand starts to shake. Grabs his hand to stop the shaking. Looks around to make sure nobody noticed.

ANGLE ON TOPPER

Strapping on a parachute, crossbow, backpack, bazooka.

61 EXT. TARMAC - DAY

61

Harbinger, Rabinowitz, Williams and Macias, carrying their packs, are walking to the small military transport that will take them to their drop sight.

ANGLE ON TOPPER

Loaded down, and walking at a crawl. Only his head sticks out of the pile of equipment. With no place to put his parachute, he's balancing it on his head. Michelle is walking beside him.

(CONTINUED)

61 CONTINUED:

61

MICHELLE

Your contact, code name
"Benchpress", will meet you three
miles northeast of the drop zone.
You have exactly twelve hours to
set the hostages free, and make your
pickup zone for extraction.

Near the plane now. The others of the unit are boarding
the plane. Before Topper can, he has to go through an
airport metal detector. The equipment sets off the alarm.
Topper unloads the equipment. He's waved through, minus
his stuff. A very bewildered Topper is about to enter the
transport jet.

MICHELLE

Topper, I know we haven't had time
to be together, but when you go into
battle, I'd like you to take a
little piece of me with you.

She peels off her beauty mark and places it on Topper's
cheek.

TOPPER

Your lucky mole. Thanks.

MICHELLE

(kissing his
forehead)

Topper, take care of yourself.

He flashes a confident smile, displaying his new facial
ornament. Gives the thumbs-up and boards the jet.

62 EXT. RUNWAY - DAY (STOCK)

62

The transport takes off.

63 INT. CARGO BAY - DAY

63

Harbinger is blackening his face with a burnt cork. Hands
the burnt cork to Macias, who does the same. Macias is
about to hand the cork to Williams. Williams stares at him
with an "are you kidding?" look.

MACIAS

Right.

Williams passes the cork to Rabinowitz. Topper is reading
a book.

(CONTINUED)

63 CONTINUED:

63

RABINOWITZ
(applying cork)
Hey, Topper, what are you reading?

TOPPER
Great Expectations.

RABINOWITZ
Is it any good?

TOPPER
Well, it's not all I hoped for.

RABINOWITZ
Do you know what you're going to
do when this is all over?

TOPPER
I'll get another book.

RABINOWITZ
I know what I'm going to do. I'm
going back to Sweet Potato, marry
my girl, Edith Mae, and take over
my dad's felt recycling plant. You
got a girl, Topper?

TOPPER
Nope. Not anymore.

63A INT. COMMUNICATIONS CENTER - DAY

63A

Michelle is looking at computer screens.

MICHELLE
(into headset)
Penny to Sky King. Play ball. No
parents in sight. Party is on.

64 INT. CARGO BAY - DAY

64

The indicator light changes from yellow to red.

TOPPER
Hook up!

Topper stands. Clips his chute onto the chute cable. The
others do the same. A typical subway COMMUTER is holding
onto the cable by a strap, reading the New York Post and
shoving for room.

(CONTINUED)

64 CONTINUED:

64

All eyes on the indicator light panel. After a beat, the green light flashes. Below the light is a sign like the "walk" stick figure, a parachuting stick figure.

TOPPER

Go!

Topper stands and watches as Rabinowitz and Williams jump out of the plane. As Macias jumps he yells out:

MACIAS

Geronimo!

Harbinger goes next.

HARBINGER

Geronimo!

Then Topper.

TOPPER

Geronimo!

A native Apache in warpaint leaps out the door.

GERONIMO

Me!

65 EXT. JUNGLE - DAY

65

Topper and his Compatriots fly through the air in their parachutes and land.

66 EXT. JUNGLE - DAY

66

Topper lands in a tree - "Ouch". He looks down. He's fifty feet off the ground. He struggles and attaches a gizmo to a branch and starts lowering himself to the ground. Enroute, he passes: 1) A bird feeding her young, who drops a caterpillar in Topper's mouth, and 2) A cheshire cat.

67 EXT. JUNGLE - DAY

67

Topper joins his Compatriots and they start running through the forest. They are several yards apart. Topper comes to a stop in a close-up. The head of a snake silently falls into frame a couple of feet from his head and prepares to strike and kill Topper. Topper sees it at the last second, grabs it by the neck, stretches it down, then lets go. The snake flies up and wraps around a branch like a window shade with the classic "fwap fwap fwap" sound. Topper runs off.

68 EXT. JUNGLE - ANOTHER AREA - DAY

68

The Soldiers enter a sparsely forested area. Again they are separated. Topper notices some movement, some shadows. Tension builds. Topper jumps a guy from behind. A fight ensues. His Adversary is wearing a Coolie hat. He's good -- very good. Topper gets violently drop-kicked a couple of times. Finally, Topper slams the Opponent against a tree and they begin to wrestle. Macias and Williams run up to them and pull them apart.

WILLIAMS

Topper, stop it.

The Coolie hat falls off of the Adversary, and we see it's...

TOPPER

Ramada!

RAMADA

Topper.

TOPPER

What are you doing here?

HARBINGER

This is Benchpress -- our contact.

RAMADA

I didn't know.

WILLIAMS

You two know each other?

RAMADA

Yes, yes we do. It's been a long time. Let's see -- the last time we met...

TOPPER

...was the Flurvian Sea.

RAMADA

You remembered.

TOPPER

Not an easy day to forget. I remember every detail. The sky was blue, you wore gray, I was in chiffon.

RAMADA

Oh Topper, there's so much to say...

(CONTINUED)

68 CONTINUED:

68

TOPPER

You're as beautiful as the day you
dumped me.

RAMADA

You haven't changed either...
(noticing Topper's
mole, thinking)
...but that beauty mark...?

TOPPER

It was a gift.

Topper self-consciously peels the mole off and puts it his
shirt pocket for safe keeping.

HARBINGER

This is no time to reminisce. We're
running out of time.

As Harbinger continues to talk, the camera stays on the
faces of Topper and Ramada -- a cacophony of human emotion
-- hurt, confusion, desire, anger, and yes...love.

HARBINGER (O.S.)

(continuing)

We have to be to the rendezvous
point in eleven hours -- if not,
we'll miss our pickup.

(to Topper)

It's your show, Hero.

Topper eyes him coldly.

TOPPER

(to Ramada)

Let's move out.

Ramada snaps out of her gaze to get down to business.

RAMADA

Follow me.

The group starts to traipse through the woods. It's dense
-- very dense.

RAMADA

We're late. I know a short cut.

69 EXT. BACKYARD - DAY

69

They cut through the backyard of a middle American family
having a barbeque.

70 EXT. SHORELINE - DAY

70

Topper, Ramada and Company emerge from the forest to the shoreline of a riverbank where a dilapidated fishing boat awaits. Macias is the last -- eating a hotdog.

RAMADA

This is the best way to the prison compound. They're used to seeing fishing boats. They won't be suspicious.

They board the fishing boat.

71 EXT. FISHING BOAT - A SHORT TIME LATER

71

Travelling down river. Williams is in the wheelhouse. Macias is storing weaponry. Harbinger is studying a map. Rabinowitz is setting up the radio. Topper is seated in the stern of the boat, writing in a notebook. He reads to himself:

TOPPER (V.O.)

Somebody once wrote, "Hell is the impossibility of reason". That's what this place feels like. Hell. I hate it already and it's only been a few hours. I'm so tired. We get up at five a.m. Hump all day. Camp around four or five. The unwritten rule is that a new guy's life isn't worth as much because he hasn't put in his time yet...

Topper's speech is interrupted by another voice.

VOICE (V.O.)

At first I thought they'd handed me the wrong dossier. I couldn't believe they wanted this man dead. Third generation West Point; top of his class, Korea; Airborne; about a thousand decorations; etc., etc. I had heard his voice on the tape and it really put a hook in me, but I couldn't connect that voice with this man. Like they said, he had an impressive career, maybe too impressive. He was being groomed for one of the top slots in the corporation.

Topper looks up.

(CONTINUED)

71 CONTINUED:

71

ANGLE ON THE RIVER

Coming in the other direction is a naval gunboat. In the stern is MARTIN SHEEN right out of "Apocalypse Now". He's also reading a dossier.

As the boats pass Topper and Sheen exchange quizzical glances. Then they suddenly recognize each other.

TOPPER/MARTIN
(yelling in unison)
I loved you in "Wall Street".

72 INT. COMMUNICATIONS CENTER - DAY

72

We are close on a telegraph over which a message is coming. We hear "dit dit dah, dit dah dah" -- Morse code. A RADIO OPERATOR writes out, "dit dit dah, dit dah dah". The Radio Operator hands the message to Michelle.

RADIO OPERATOR
Satellite reconnaissance indicates
an enemy patrol boat has changed
course and is heading for our
people.

MICHELLE
There's not supposed to be anyone
within fifty miles of them.

RADIO OPERATOR
Shouldn't we warn them?

MICHELLE
Not yet. Double check this report.
We don't want to start shooting up
any friendlies.

73 PATROL BOAT FLAG

73

It is an Iraqi flag with a face that looks like a cross between a happy face and Saddam Hussein's face emblazoned over it. We pull back to reveal an enemy gunboat speeding down the river.

74 INT. COMMUNICATIONS CENTER - DAY

74

RADIO OPERATOR
(to Michelle)
It's been confirmed. They're in
the area and closing in.

MICHELLE
Alright. Alert our team.

75 EXT. DECK OF FISHING BOAT - DAY

75

Harbinger is leaning over the radio. A call comes in.

RADIO OPERATOR
Hello Lucky. Hello Lucky.

Rabinowitz enters to answer the call.

RABINOWITZ
(to Harbinger)
Thanks, I've got it now.

Harbinger steps away.

RADIO OPERATOR
Report my signal. Report my signal.

RABINOWITZ
Hello, George Mike Walter. Strength
three, over.

RADIO OPERATOR
Recon reports: Indians in your area
on warpath. Over.

RABINOWITZ
(confused)
No Indians around here. Over.

RADIO OPERATOR
This is code. Repeat. This is
code. Hornets are swarming.
Repeat. Hornets are swarming.
Over.

RABINOWITZ
Are you sure you got the right guys?
We're in the middle of the river
here. Over.

RADIO OPERATOR
(getting frustrated)
Do not take literally. Repeat.
Do not take literally. The vultures
are circling the carcass. Repeat.
The vultures are circling the
carcass.

Macias looks into the sky.

RABINOWITZ
I see a couple of gulls, but...

(CONTINUED)

75 CONTINUED:

75

RADIO OPERATOR

(now panicky)

The pitbull is out of the cage.
The Crips are raiding the liquor
store.

RABINOWITZ

I don't have time for this.

Rabinowitz snaps the radio off.

76 EXT. ANOTHER AREA OF THE DECK - DAY

76

Topper is seated, carving something with his knife. He has zinc oxide on his nose to protect against sunburn. Ramada approaches. She is putting on a knit cap to hide her long hair.

RAMADA

If they come by and see a woman,
they will know we are masquerading.
Only men are allowed to do the
fishing.

Topper ignores her. Ramada realizes how hurt he is, and she sits down next to him.

RAMADA

(continuing)

Topper...

TOPPER

Why did you have to come here now?
Of all the missions in all the
jungles in all the movies, you had
to come walking into this one.

RAMADA

Oh Topper, I tried to stay away.
I thought I would never see you
again. That you were out of my
life. But it's a sequel, I had to
come.

TOPPER

Do you have any idea what Gene
Siskel is going to say when he sees
us?

RAMADA

Is he the surly one?

(CONTINUED)

76 CONTINUED:

76

TOPPER

The pompous one.

RAMADA

I never know which is which.

TOPPER

He'll start by...

RAMADA

Oh Topper (or Charlie), stop it!
This isn't show, it's show business.
We both know today's filmmakers are
afraid of new ideas. Besides,
you're only using this whole casting
thing as an excuse to hide what's
really hurting you.

She's perceptive.

RAMADA

(continuing)

I know how you must feel.

TOPPER

You do, huh? You know how it feels
to have your heart shot out of
season and strapped to the hood of
a car? To be passed like the
world's largest kidney stone?
Ramada...

(like Macaulay Culkin
in "Home Alone")

I don't think so.

RAMADA

Topper, I know you're hurt. I know
you're angry, and God knows you
deserve to be.

TOPPER

Hurt. Maybe. Once. But I knew
this day would come. I knew someday
you'd be back, begging for
forgiveness, pleading for another
chance. Groveling. Whimpering.
Simpering. Slobbering. Your tail
between your legs. Listen here,
Sister. This guy slammed the door
and threw away the hinge. I'm
sorry, Sweetheart. This all day
sucker is down to the white paper
stick.

(CONTINUED)

76 CONTINUED: (2)

76

RAMADA

No, Topper. You don't understand.
I'm married. I was married before
you and I ever met. I'm still
married today.

TOPPER

(incredulous)

You're joking.

RAMADA

I'm not.

TOPPER

You've got to be.

RAMADA

Look, if I was joking I would say,
"A horse walks into a bar. The
bartender says, 'Why the long
face?'"

TOPPER

You are married. Why didn't you
tell me?

RAMADA

I thought he was dead. He worked
for the government. Training pilots
for the CIA in Germany -- highest
security. They told me he had been
killed over Villenshtoben.

TOPPER

(dumbfounded)

Villenshtoben?

RAMADA

He and some friends were at dinner,
arguing over who got the leftover
Villenshtoben. One thing led to
another and he was shot...by a
Mormon, of all things. Then, the
day before you and I were to leave
together, I received word he was
alive in a hospital in Berlin. I
had to go to him. They ordered me
not to tell anyone.

Topper turns to camera.

(CONTINUED)

76 CONTINUED: (3)

76

TOPPER

I'm going to speak Italian to
Ramada.

(to Ramada, like
Solazzo in "The
Godfather")

Questo de fabrigato mortadella
pepperoni mozzarella lolabrigida.

MACIAS

(yelling from deck)

Patrol boat.

76A BOW OF BOAT - DAY

76A

They all move to the bow of the boat. Patrol boat
approaches at speed.

TOPPER

Pretend you're fishermen. They'll
have binoculars.

The patrol boat pulls alongside. Our troop of soldiers has
to feign being experienced fishermen. Williams darns a
fishing net; Ramada puts on a fake mustache and swabs the
deck; Rabinowitz is coiling a rope; Macias grabs some
fishing poles; Topper is at the helm in the wheelhouse.

TOPPER

(looking around)

Where's Harbinger?

Everyone looks around. Harbinger is not in sight.

The CAPTAIN of the patrol boat calls out through a bullhorn
as it pulls alongside our fishing trawler. The Captain
tries to trick them by speaking English, but our guys don't
fall for it.

CAPTAIN

(in English)

Shut off your engine.

They all pretend not to understand English.

CAPTAIN

(continuing)

Shut off your engine, we are coming
aboard.

Topper yells out to the others in Iraqi.

(CONTINUED)

76A CONTINUED:

76A

TOPPER

Silberg maitwengo Americanese?
Silberg maitwengo Americanese?

Topper's crewmates ignore him, indicating they don't understand English.

TOPPER

(to patrol boat
Captain)

Maregshn twinga harmonica.

CAPTAIN

Weenga roberti in filmore
desshplangecta.

Topper now understands that language.

RABINOWITZ

Bulkenfiber marsh dipthong.

It's tense. These guys are very threatening. The patrol boat Captain and a couple of Soldiers with uzis come on board and knock a few things over, looking for weapons -- anything suspicious. One Soldier approaches Williams. Williams is darning a fishing net. His fingers are entangled in it. He gestures to acknowledge the Soldier. He pokes his finger with the darning needle and winces in pain. He tries to put his finger in his mouth and as he does, we see he has sewn his sleeve onto the net.

CAPTAIN

(suspiciously)

Hmmm.

The Captain now approaches Macias, who is trying to bait a nightcrawler onto a hook on his fishing line. Macias is not very good with the squirmy worm, but tries to cover up. He gets a bite on another of his fishing lines, and reels in a six inch fish. He has great difficulty grabbing the fish and taking it off the hook, and of course he is grossed out by the whole episode, but has to cover in front of the Captain. It's so slippery.

CAPTAIN

(suspiciously)

Hmmm.

The Captain approaches Rabinowitz, who is lowering the sail. The rope wraps around his foot. The weight of the falling sail pulls Rabinowitz up into the air so that he's dangling upside down like a limp windsock.

(CONTINUED)

76A CONTINUED: (2)

76A

CAPTAIN
(suspiciously)

Hmmm.

The Captain comes up to Ramada. She casts out a line. Gets a huge backlash in the reel. Picks up another pole. Casts. The rod snaps off and flies into the water, leaving Ramada holding the grip and the reel.

CAPTAIN
(suspiciously)

Hmmm.

He tips over a crate to find a girlie magazine. He ogles the centerfold and shows it to Ramada, thinking of course that she is a man. He turns the page and sees another naked girl and his eyes almost pop out. He holds his hands in front of his chest in the classic "those are some hooters" gesture. Being one of the guys, Ramada mimics him. The Captain offers to light Ramada's pipe. She can't say no, and when she inhales the smoke, she almost turns green. He scratches his crotch and spits, and she of course follows suit.

The charade has worked. The Captain calls his Men back.

CAPTAIN
Nen bichto de glakenflicht.

The Captain tries to take Ramada's magazine, but she takes it back. Good touch.

The Captain and his Men begin to disembark. Relief all around on the part of our guys. Ramada gets up to go to the bathroom. She enters the WOMEN'S ROOM. The Captain sees. The ruse is up.

CAPTAIN
(grabbing his gun)
Bleiner koblink. Bleiner koblink.

All hell breaks loose. The Soldiers start shooting. Our guys shoot back.

ANGLE ON THE HOLD

Harbinger emerges, grabs a gun and hides.

(CONTINUED)

76A CONTINUED: (3)

76A

ANGLE ON DECK

Topper shooting. Empty shells are falling all around him. An enemy Soldier does a half-gainer into the river. Another Soldier does a triple-gainer. Topper keeps shooting. Several enemy Soldiers are shot. The bad guys are riddling the fishing boat. It's getting whittled down.

TOPPER

(to others)

Save yourselves. Swim for shore.

RAMADA

No, Topper.

He's still shooting. The fishing boat is more whittled.

TOPPER

Swim for it! I'll catch up.

Topper is still shooting. His boat is getting smaller.

TOPPER

Go on! Get out of here!

They dive for safety. Rabinowitz pauses briefly to slip on a bathing cap. He carefully tucks his hair up under it, then goes overboard. Topper keeps shooting. We now see Topper's boat has been reduced to a tiny raft. He's up to his waist in spent shells but he's finally out of bullets.

ANGLE ON THE CAPTAIN

He sees Topper's dilemma. Laughs wickedly.

ANGLE ON TOPPER

Thinking quickly, he lobs a grenade.

CLOSEUP - CAPTAIN

The Captain catches the grenade in his mouth. Swallows it. A moment of realization.

BOTH BOATS

A huge explosion engulfs them. Topper is catapulted straight into the air.

76B EXT. SKY - DAY (STOCK)

76B

Air Force One is zooming along.

77 INT. AIR FORCE ONE - DAY (MOCK-UP)

77

The President's advisors, including Gerou, are seated in the living area around a conference table pouring over election results.

Tug is seated at his desk, writing with a pencil. Tug notices the tip is dull. Sticks it in his ear. WE HEAR a humming, grinding sound. Tug pulls out the pencil. It now has a perfect point. Gerou approaches.

GEROU

How's the speech coming, sir?

TUG

I'm practicing my A's.

(showing him the pad)

Does that look like an A to you?

GEROU

Yes, sir.

TUG

Quiz me, Bob. Any letter. I feel lucky today.

GEROU

B.

TUG

Alright.

(writing)

Stick. Double bubble. There. What do you think?

GEROU

Actually, sir, the bubbles go on the other side of the stick.

Armed with the new info, Tug returns to his work. An ADVISOR approaches and hands a paper to Gerou, who looks concerned.

TUG

What have you got there, Bob?

GEROU

Election results, sir. Looks like there's a low voter turnout. With the entire East coast in, Edwards has sixteen votes...and you have nine.

(CONTINUED)

77 CONTINUED:

77

TUG

(thinking)

Hmmm. How many of those were from New York?

GEROU

One.

TUG

(perking up)

I knew it. I knew it. Larry Nussbaum. Now that's a friend for you. We used to dance in a girlie show together...or is that the recurring dream I keep having?

(pulling his pant leg open)

Gerou, put your hand up here. Am I wearing fishnet stockings? Ach, doesn't matter. Remind me to send flowers when this thing is over. Pick out something nice for yourself while you're at it.

GEROU

There's more, sir. We just got word from Michelle Huddleston. Topper Harley is missing. His boat has been demolished.

Tug is upset. He slams his fist down on the table, sending a fork flying. It nails the CHAPLAIN in the head.

TUG

Damn it. Everytime I give an order, things get screwed up. Plan a reception -- they bring the wrong hors d'oeuvres. Appoint an ambassador and the next thing you know he leaves the country. Now this.

GEROU

With every passing minute it gets more hopeless, sir. You'll have to act.

Tug thinks for a moment.

TUG

"Whether tis nobler in the heart to suffer the slings and arrows..."

(CONTINUED)

77 CONTINUED: (2)

77

GEROU

No, sir, I mean you'll have to make a plan.

TUG

Yeah, I couldn't figure out what good that was doing either. The map, Gerou.

Gerou pulls down a wall map.

TUG

What do we have here?

GEROU

It's the world, Mr. President.

TUG

I thought it looked familiar. All right, listen up.

Grabs a pointer. Indicates:

TUG

(continuing)

Here's where we are. Here's where they are.

Misses the map. Pokes a CHAPLAIN in the eye.

CHAPLAIN

Oh, Jesus!

TUG

No time for prayer, Padre. Now...

Points at the map.

TUG

(continuing)

This is the target area.

Rubs his earlobe.

GEROU

That's Minnesota, sir.

Tugs ear comes off in his hand. He gestures with it. Pencil shavings pepper the faces of his advisors.

(CONTINUED)

77 CONTINUED: (3)

77

TUG

Damn it man, that's the genius of my plan. We don't have to traipse all over the world to fight. We can do it close to home.

(this is brilliant)

And get in some fishing while we're at it.

Screws his ear back on. But it remains about a quarter turn off. It's horizontal.

GEROU

(pleading)

Mr. President, please, there's not much time. We have to get our people out.

An idea hits Tug. He pulls a gun from the coat of a SECRET SERVICE AGENT and grabs his wife around the neck. He holds her in front of him like a shield. Kicks open the door of the pilot's cabin. Tug holds the gun on his wife. The PILOT's name tag reads, "Pontius".

TUG

(to the Pilot)

Do as your told or this guy gets it.

GEROU

(entering)

But, sir. This is...

TUG

Don't push me, son. I'm already into this up to my neck. I've got nothing to lose. Turn this boat to course two niner zero. We're going to the Middle East.

GEROU

But you're the President. This is your plane. You can go wherever you want.

TUG

Really? Well then, what's all this fuss about?

(releasing his wife)

Lavinia, can't you see I'm busy here? Why don't you go into the galley and rustle us up some grub.

(CONTINUED)

77 CONTINUED: (4)

77

His Wife walks away.

TUG

Look at her. Tight little fanny.
You could bounce a quarter off it.

(handing a quarter
to Gerou)

Here, give it a shot.

(holding up the gun)
Won't be needing this anymore.

He opens the door of the plane and tosses it out. The suction creates havoc. People and papers are being blown around. The Chaplain gets sucked out the door.

78 EXT. BEACH - DAY

78

Ramada, Harbinger, Williams, Macias and Rabinowitz crawl up onto the shore. They're exhausted and bedraggled. They look around.

RAMADA

Topper?

Rabinowitz turns to her and shakes his head, "No." They all look dejected. Ramada starts to sob. Suddenly, Topper's body comes flying through the air and lands on the beach next to them. Evidently that explosion really launched him high in the air.

RABINOWITZ

Topper -- you made it!

They rush over to him. His arm is cut.

RAMADA

You're bleeding.

She rips the bottom of her shirt to form a tourniquet. We can see the first signs of her midriff. She starts wrapping his arm.

TOPPER

I'll be alright. There's something else that bothers me a lot more. Someone must have tipped them off. Harbinger, where were you when the patrol boat arrived?

HARBINGER

I was below, sweeping the boat for bombs. What are you accusing me of?

(CONTINUED)

78 CONTINUED:

78

TOPPER

Nothing. Yet. But I want you to
know I smell a rat.

A rat crawls from one of Topper's shoulders to the other.
Topper brushes it away.

Ramada tears another strip of cloth for Topper's wound.
Her blouse is getting shorter. Rabinowitz notices.

RABINOWITZ

(pointing to his leg)
Oh look, I'm cut, too.

Ramada rips a little more blouse and hands it to him.

TOPPER

Listen, Harbinger, I'm not saying
I don't trust you...and I'm not
saying I do. But I don't.

HARBINGER

Don't push me, Harley. Before you
learned to walk, I was slitting
throats for this country...and
earning a damned good living at it.

The tension is thick. Ramada interrupts.

RAMADA

We have to get going.
(to Topper)
Are you alright to move?

She stands. Her blouse has all but disappeared. Her
midriff looks phenomenal. Macias notices and then points
to his finger.

MACIAS

They got me too. It's a real
gusher.

Ramada looks for something to rip.

TOPPER

Let's get going.

Ramada sees something on the ground. Picks it up.
Recognizes it's Topper's lucky mole. Studies it briefly
and then puts it in her pocket.

79 EXT. JUNGLE - ANOTHER AREA - DAY

79

One by one the faces of our fierce warriors peer through the brush. Rabinowitz has a pair of panties around his head, covering one eye. Macias has his arm in a sling...only it's a bra. Williams, with a garter belt around his neck, is looking through opera glasses. Ramada is as scantily clad as Valeria will allow.

79A EXT. PRISON COMPOUND - ANGLE THROUGH BINOCULARS - DAY

79A

A bamboo fence encloses several bamboo huts, barnyard animals, and guard shacks. Soldiers move about. Nearby is Hussein's villa.

80 EXT. JUNGLE - DAY (BACK TO SCENE)

80

WILLIAMS

The compound is ringed with guards.

TOPPER

Alright, let's disco.

Topper grabs his high-tech crossbow and arrows. The other men move out. Ramada holds Topper back.

RAMADA

Topper, before we go in there, I think there's something you should know.

TOPPER

What now?

RAMADA

Have you heard of Dexter Hayman?

TOPPER

The freedom fighter?

RAMADA

Dexter is one of the captives. He's my husband.

TOPPER

You've got to be joking.

RAMADA

If I were joking I'd say, a rabbi, a priest and a minister walked into a bar. The rabbi says...

TOPPER

(cutting her off)
Okay, okay. He's your husband.

(CONTINUED)

80 CONTINUED:

80

RAMADA

Topper, I was so young -- just a schoolgirl. He was an older man, so wise in the ways of the world. He used to hang around the schoolyard day after day. I so admired his persistence. Even the restraining order my parents slapped on him wouldn't hold him back. He opened my eyes to the arts, music, clog dancing, Wrestlemania. His work has meant so much to so many. He needs me to go on...and I owe him everything, Topper. Everything.

TOPPER

Look, Ramada, if you think you can hurt me again, you're wrong. I left my heart in my other pants.

Topper moves out. Ramada feels guilty.

81 EXT. JUNGLE - ANOTHER AREA - ANGLE ON WILLIAMS - DAY 81

Crawling through the jungle, stealthily approaching a Sentry.

82 ANGLE - MACIAS 82

Crawling just behind another Soldier.

83 ANGLE - TOPPER 83

Quietly making his way through the foliage. A sign reads, "Mime Field". Fear crosses his face. He carefully makes his way past several white-faced street mimes.

84 ANGLE - RAMADA 84

Crawling close to a foxhole that houses a machine gun nest.

85 ANGLE - RABINOWITZ 85

Crawling up to an unsuspecting Guard.

86 ANGLE - TOPPER 86

Sneaking up behind a Guard. Wraps a strip of cloth around the Guard's throat. The Guard struggles. In doing so, he faces Topper. He can't breathe. Topper is just too overpowering. The Guard goes limp. Topper lets him go. We see Topper has tied a tie, in a perfect windsor knot, around the Guard's neck, choking him to death. The Guard falls to the ground. Topper moves on.

87 ANGLE - HARBINGER 87

Dropping back. He seems more concerned with where his own team members are than the enemy.

88 ANGLE - WILLIAMS 88

Snaps a device onto his rifle. A device we discover in:

ANGLE - SENTRY

on his watch. Williams' rifle, now complete with a sledgehammer attachment, slams down on the Sentry, knocking him out. Williams moves on.

89 ANGLE - GUARD 89

He gets tapped on the shoulder. He turns and gets hit big time by a huge boxing glove. Reveal it is attached to Macias' rifle.

90 ANGLE - TOPPER 90

Shoves a grenade down a guy's throat. He holds the man's lips shut. When the grenade goes off the man belches quietly. Smoke comes out his ears...and he dies.

91 ANGLE - RABINOWITZ 91

Snaps on his rifle attachment. A hand, with two fingers extended. He jabs the fingers, Moe Howard style, in the Soldier's eyes, blinding him. Then decks him with a right to the jaw. Rabinowitz moves on.

92 ANGLE - RAMADA 92

As the two machine gunners read, she quietly gets right behind one of the soldiers sitting on the ground, leaning against sand bags. She puts him out with a quick karate chop to the neck. She pulls the man's hands behind his back, and extends her own hands from his armpits, giving the illusion that he's awake, and her hands are now the Soldier's. She's concealed behind thick brush. The Second Soldier hears the First Soldier groan. He looks over to his partner, who seems strange. His head is resting back on the sandbags, mouth open. He asks, and we subtitle:

SECOND SOLDIER

Machta, velbin shishto?

SUBTITLE: Are you alright?

Ramada gives the okay sign.

(CONTINUED)

92 CONTINUED:

92

RAMADA
(deepest voice she
can muster)
Baba mahatma oliander.

SUBTITLE: Fine as a freshly baked pita.

Ramada pats the mouth of the soldier and makes a big yawn.

RAMADA
Awwwwwyeah!

Stretches her arms out.

RAMADA
Ufda. Shimti, shimti, shimti.

SUBTITLE: Oh boy! Tired, tired, tired.

Ramada sets her backpack onto the lap of the unconscious Soldier. Summons the other Soldier over with a gesture. Then proudly opens the backpack. Brushes away some styrofoam peanuts and pulls out an exquisite Ming vase sheathed in a velvet bag. She smashes it over the Soldier's head, knocking him out. Job done, she exits.

93 TOPPER

93

Crawling closer to the compound. He encounters a wire fence. Using wire cutters, he cuts an opening. The fence falls over, leaving the area he cut intact. He moves forward to a hidden vantage point.

TOPPER'S P.O.V.

Compound in sight. A Sentry is on guard. He is joined by two others.

94 EXT. GUARDPOST - DAY

94

The scene looks and sounds like a now famous TV ad. Three Sentries are conversing. Hand held camera shooting just the men's pants, with knives and pistols around their waists. They're joking and laughing, speaking in gibberish with an improvised feel.

Now we see the Dockers labels on their pants.

95 TOPPER

95

Watches as two of the Sentries exit.

(CONTINUED)

95 CONTINUED:

95

ANGLE

Topper sees Ramada, Williams, Rabinowitz and Macias. Rabinowitz is watching the Sentries with binoculars. Macias is looking through a View Master. Harbinger slinks into the group. They're ready for the next phase of the operation.

Our team spots Topper and acknowledges him. Topper nods. Takes an arrow. Screws a state-of-the-art tip onto the shaft. It makes a loud squeaky noise. We hear angry voices from the compound.

VOICES

(in broken English)

Keep it down. We're trying to sleep in here! Quiet! I gotta get up early! (etc.)

Topper sheepishly screws the tip in slower. More squeaking.

96 EXT. GUARDHOUSE - DAY

96

A sinister Guard steps out.

GUARD

Is someone out there?

ANGLE ON TOPPER

He takes aim at the guard and lets fly.

GUARD

The arrow whizzes by him and hits a target behind him. The Guard is oblivious. The arrow hit a dead bullseye.

TOPPER

Readies another arrow.

GUARD

Topper's arrow, and subsequent arrows, just miss him due to: His shoe being untied. He drops down to tie it. Arrow misses. Stands up. Stretches. Arrow misses. Sits down. Arrow misses. Gets up. Arrow misses. The Guard spots this one. Turns and sees Topper. Raises his rifle.

(CONTINUED)

96 CONTINUED:

96

TOPPER

Realizes he has no arrows left. In a desperate move, he grabs a rooster off the ground, knocks it into his bow and lets fly.

ANGLE ON ROOSTER

Flying through the air like an arrow.

ROOSTER'S P.O.V.

Ala famous "Robin Hood" shot...as it approaches the Sentry's chest.

ANGLE ON SENTRY

The rooster's head penetrates his chest.

ROOSTER
(muffled)
Cock-a-doodle-doo.

The Sentry dies.

97 TOPPER

97

Rushes to the gate.

RAMADA

She, Williams, Harbinger and Rabinowitz run to the gate.

COMPOUND ENTRANCE

Topper, Ramada, Harbinger, Williams, Macias, and Rabinowitz enter unnoticed. They pass by the prison gift shop. Hanging in the window are Hussein memorabilia: T-shirts, caps, crew jackets, mugs, pennants, Hussein posters in cheesecake poses, "Girls of Baghdad" calendars with pictures of girls in bikinis and veils.

98 EXT. OCEAN - P.O.V. BINOCULARS - DAY

98

Through them we see the shoreline, Hussein's villa and the prison compound.

99 EXT. OCEAN - CLOSEUP - TUG

99

As he brings the binoculars down.

TUG
That's it, men. We're goin' in.

(CONTINUED)

99 CONTINUED:

99

The theme song from "Sea Hunt" strikes up..."Dun dun dun na na!"...as we recreate its classic opening scene. Tug dons a wetsuit cap and diving mask. Tug "Mike Nelson" Benson strikes again. Pull back to see he's on a Navy patrol boat, leading a group of Navy SEALs as they dive into the ocean.

100 UNDERWATER

100

Tug leading the SEALs.

TUG (V.O.)

My rescue mission was underway.
I only hoped we would get to the
men in time. I was apprehensive
about being back in the water again,
but it came back to me just like
riding a bicycle.

WE SEE him pass through frame riding a Schwinn.

TUG (V.O.)

(continuing)

But something told me I wasn't
alone.

Tug pedals into the mouth of a killer whale. The other
Team Members swim past.

101 EXT. PRISON COMPOUND CAGES - DAY

101

Bamboo-barred cells are housed in a thatched roofed, open-
sided hut. (Think Rambo movie here).

It's tension time. Topper, Ramada, Harbinger, Rabinowitz,
Macias and Williams approach. They spot Commander Blockman
sitting in his cell next to an EMACIATED HOSTAGE who's
shackled to the cell wall.

A major obstacle is in our rescue team's way. A sleeping
Guard sits at his desk just in front of the cells. A few
feet away are two Guards playing a game. Closer
examination shows us it's the Iraqi version of "Scrabble".
We see the words on the board, "Fez, dune, oil, sand,
camel". If our rescue party crosses to the cells, these
two heavily armed Guards will spot them.

Ramada gestures that the keys are on the desk of the
sleeping Guard.

HARBINGER

I'll guard the rear.

(CONTINUED)

101 CONTINUED:

101

He takes off before anyone can stop him.

Topper gets Blockman's attention. Blockman is thrilled to see Topper and the members of the rescue. But he gestures a warning about the Guards.

Williams is about to go and get the keys. But Topper has a better idea.

TOPPER

(whisper)

They'll start shooting. Every guard
in the place will be on top of us.
Stand watch.

He wants Williams to keep his gun trained on the two Guards playing Scrabble. He has Ramada get him a nearby broom. Topper gestures to Blockman, "I'll get the keys. Toss them to you." Blockman likes the plan.

Topper attempts to hook the key ring with the broom handle. But, in the process, he pokes the sleeping Guard in the face, his mouth, the stomach, side, etc. The handle goes into the shirt. Topper has a hard time getting it out. The handle goes into the electric pencil sharpener, "whirrrrrrrrrrrrr!" Topper finally extracts it. It gets hung up in the blades of the fan, "Tat tat tat tat tat!" It pushes the "on" button on a radio. Loud march music blares out. In the attempt to turn it off, he manages only to turn the channels. Finally gets the "off" switch. And manages to grab the keys.

102 EXT. CELL AREA - DAY

102

Harbinger has hidden behind some boxes. He hears a noise and turns.

ANGLE ON GUARDS

Four of them are approaching.

ANGLE ON HARBINGER

He ducks out of sight...just as the Guards pass in front of him. He realizes they are heading in Topper's direction, but does nothing.

103 EXT. PRISON COMPOUND CAGES - DAY

103

Topper tosses the keys to Blockman, who carefully unlocks his cell. Things are going smoothly until the four Guards

who passed Harbinger appear. They spot our boys and SET OFF AN ALARM. It wakes up the sleeping guard and alerts the Scrabble players. There's an exchange of gunfire.

TOPPER

Harbinger said he was going to guard our rear.

Our boys polish off the Guards. One of the Scrabble players falls face up on the Scrabble table, sending the letter Blockmans flying into the air. They land on his chest, spelling out the words, "dead, goner, deceased, muerto, toast". Topper and Ramada rush to Blockman.

BLOCKMAN

Topper, I knew you'd come.

(recognizing Ramada)

Ramada. Is this a small world, or what? What have you been up to?

RAMADA

Where are the others?

BLOCKMAN

This way.

TOPPER

(to the other
hostage)

Come on.

EMACIATED HOSTAGE

Count me out. I've only got six months to go. Three with good behavior.

They leave him and rush out.

104 EXT. TOMATO GARDEN - DAY

104

Six foot tall tomato plants grown on stakes. Don Corleone couldn't have done better.

Hussein is running through the tomatoes, chasing his GRANDSON. He sits at a small table and hides his face as he puts a slice of orange in his mouth. He turns to the boy and gives him a scary "boogie boogie boogie" look. The Grandson, caught completely off guard, screams and faints dead away. But it's obvious he will recover and live a long productive life.

(CONTINUED)

104 CONTINUED:

104

Hussein hears the alarm from the compound. Rather than tend to the child he runs off.

105 INT. ANOTHER PART OF THE PRISON COMPOUND - DAY

105

Topper, Ramada, Rabinowitz, Macias and Williams, with Blockman leading the way. We see the cells where the hostages are kept. Some are in individual cages that are hanging from the ceiling. In one of the cages a sixties Go-go Dancer is dancing to Paul Revere and the Raiders' "Hungry". Blockman, still with the keys, unlocks the cages.

All our people are out. Rabinowitz and Williams carry one on a stretcher. Ramada has been frantically searching the cells, checking the Men's faces looking for Dexter.

RAMADA

Where's Dexter?

BLOCKMAN

He's in Compound 405.

Soldiers arrive. A big time shoot out ensues.

Blockman grabs a fallen Soldier's gun. He joins in the fight. Soldier after soldier fall dead. But more pour into the room. They have big bullseyes painted on the fronts of their uniforms. Topper is picking off dozens of them. He has to reload. As he does, Soldiers enter and fall as if they have been shot.

RABINOWITZ

(in awe)

Amazing!

Topper begins shooting again. Mowing more of them down. One of the enemy is hit in the face with a pie. He falls dead. An enormous number of bodies is piling up.

In the lower left corner of the screen a "Body Count" meter appears, clicking off the death toll. When it reaches "152" bells go off. Lights flash. The meter declares, "Equal to Robocop".

RAMADA

There's a copter pad a half mile from the compound.

MACIAS

That's our ticket out. Let's go.

(CONTINUED)

105 CONTINUED:

105

TOPPER
(still shooting)
Not without Dexter!

Through the gunfire we realize Ramada is touched by
Topper's heroism.

TOPPER
(to Ramada)
You're the one who knows how to get
to the copter pad. If I don't join
you in five minutes, you know what
to do.

BLOCKMAN
We get the hell out of here.

TOPPER
No, wait another fifteen minutes.

BLOCKMAN
Oh, okay.

Ramada tenderly takes Topper aside. WE HEAR an
instrumental reprise of "When a Man Loves a Woman".

RAMADA
(lovingly)
Topper, no matter what happens, I've
never stopped loving you.

TOPPER
(tenderly)
Go.

Topper runs off.

BLOCKMAN
Crazy damned guy. He just might
pull this off. Big lug.

With Ramada in the lead, our team and the hostages head out
the door.

106 EXT. CELL AREA - DAY

106

Topper runs by. He sees Harbinger cowering behind boxes
marked "Pansies", "Chicken Excrement", "Yellow Bellies",
"Spineless Jellyfish".

(CONTINUED)

TOPPER

Harbinger. What are you doing here?
Why didn't you warn us? I was
right, wasn't I? You sabotaged all
the other missions. I find that
totally unacceptable.

HARBINGER

No, wait. You've got me wrong.
I just can't pull the trigger
anymore. All these years, fighting,
shooting, killing. I just can't
go on. I...I...

TOPPER

Then you aren't the saboteur. It
wasn't you.

HARBINGER

You understand. You really
understand.

TOPPER

But then who...?

Harbinger breaks down and begins to sob. Topper embraces
him tenderly.

TOPPER

(ala Barbra Streisand
in "Prince of
Tides")

Let it out. It's okay.

Harbinger sobs a little harder.

TOPPER

(continuing)

It's alright. Let the tears come.
There, now. Feel better?

HARBINGER

(wiping away tears)

I, I guess so.

Suddenly two enemy Soldiers come at them. Topper fires
once. Then his gun jams. He jerks the magazine from his
gun and tosses it to Harbinger. Years of training come
back as Harbinger slams it into his Uzi and mows the enemy
down.

(CONTINUED)

106 CONTINUED: (2)

106

HARBINGER

Oh, Topper, thank you. Thank you.
I can kill again. You've given me
a reason to live.

TOPPER

Good. Now get to the helicopter.
There'll be plenty of people to
shoot on the way.

They head off in opposite directions. We follow Topper.
He encounters a Guard. They start duking it out.

GUARD

(puzzled)

Didn't you just leave?

TOPPER

(half-way
embarrassed)

It's a long story.

He decks the Guard and moves on.

107 UNDERWATER

107

Tug hand signals to the SEALS to stop. Points at his
watch.

TUG (V.O.)

We had made our objective. And none
too soon. I heard the faint sound
of gunfire coming from the compound.

108 HULL OF A PATROL BOAT

108

TUG (V.O.)

(continuing)

Suddenly, a patrol boat appeared
overhead.

(a beat)

They dropped anchor.

109 THE ANCHOR HITS TUG RIGHT ON TOP OF THE HEAD

109

TUG (V.O.)

(continuing)

But fortune smiled on me this day.
Due to a scalping by an Apache war
party in my youth, the top of my
skull was paved with reinforced
concrete.

(MORE)

(CONTINUED)

109 CONTINUED:

109

TUG (Cont'd)

The big question was how to get past the armed soldiers onboard that boat. Then suddenly, it happened.

Bubbles caused by a massive gas attack rise from the appropriate part of our President's anatomy and make their way to the surface.

110 PATROL BOAT

110

The bubbles surface. One by one the Soldiers sniff the foul air and are rendered unconscious by the odor.

110A CLOSEUP - TUG

110A

as he points to his watch then to the surface.

111 WATER'S SURFACE

111

With the sound of the compound battle in the b.g., Tug's head pops out of the water. The heads of four Navy SEALs and one real seal surface. Masks off. They're ready for business. They get onto shore. Everyone has their swim fins off, but Tug.

112 EXT. COMPOUND - JUNGLE SIDE - EXIT

112

Ramada, Blockman, Williams, Macias, Rabinowitz, and the hostages shoot their way through security at the exit. A Guard in the compound opens up with a machine gun. Our people scurry into the jungle. They duck behind a rock. An exchange of gunfire. The rock is hit by a bullet. The rock deflates. Mortar shells begin exploding around them.

113 MORTAR UNIT

113

Lobbing shells. As they reach to load a new shell a stick appears from behind them. It tweaks the mortar into a perfect vertical position. The soldiers fire. But because the mortar barrel is pointing straight up, the shell comes right back down. Blowing both of them up.

114 ANGLE ON HARBINGER

114

In the bushes. By the stick he's holding, we know he's the one who moved the mortar.

HARBINGER

(into the camera)

Killing. It's faaaaantastic!

115 EXT. JUNGLE - ANOTHER AREA

115

Harbinger joins Ramada and the group. With looks, they acknowledge his help. They come to a chasm. Ramada throws a rope with a grappling hook across. It catches onto a stump on the other side. Harbinger goes first, balancing carefully as he crosses the chasm. Next comes Ramada. She uses her rifle as a balance bar. Blockman, an umbrella. WE NOW SEE it's turned into a Barnum & Bailey tightwire act. Williams and Rabinowitz are on unicycles, carrying the stretcher between them. The man on the stretcher is spinning plates on his big toes and forefingers.

116 EXT. JUNGLE - ANOTHER AREA - STREAM

116

Everyone jumps in and starts crossing. The guy on the stretcher is submerged. The group stops.

ANGLE ON THE OTHER SIDE

All halt when they encounter an obstacle, a typical picket fence. Macias tries the gate. He panics.

MACIAS

It's locked!

BLOCKMAN

Damn it!

HARBINGER

Blow it!

RABINOWITZ

It's not our property.

RAMADA

Do it. Do it!

As Macias fixes the explosives to the gate, WE NOTICE Williams and Rabinowitz. They are still in the stream. Water up to their waists. The stretcher is submerged between them. Bubbles pouring from the mouth of the poor slob on the litter.

The gate is blown open.

HARBINGER

Move!

They pour through the now blown gate.

117 INT. HUSSEIN'S VILLA - DAY

117

Topper is searching for Dexter. He turns a corner. Suddenly he's face to face with Saddam Hussein. His gun pointing at our hero.

HUSSEIN
(sounding like James
Earl Jones)
Drop the gun. Drop it!

Topper does so.

HUSSEIN
(continuing)
You will die, Yankee bastard man,
how you say, like a dog.

TOPPER
Like a dog.

HUSSEIN
(pulling out a piece
of paper)
Let me read you your rights.

He crumples up the paper and tosses it aside with a sinister laugh. He cocks the gun and aims it at Topper's head. Looks like our boy has had it.

HUSSEIN
(continuing)
Now, march.

Topper turns around, but deftly grabs Hussein's gunhand and flips him over his shoulder. Unfortunately Hussein lands on his feet, now facing Topper, the gun still pointing at him.

HUSSEIN
(continuing)
Now you die where you stand, you
imperialist pig.

Topper knocks the gun from Hussein's hand and goes for him. They tussle. Topper kicks Hussein away. They grab swords from the wall and the battle begins. They duel up and back down a flight of stairs ala Errol Flynn's "Robin Hood".

As the scene progresses we reveal it's a Middle East version of the great hall in a medieval castle. High ceiling, open staircase, balcony, chandeliers, drapes. A long table is set for dinner; candles, dishes, glasses, etc.

(CONTINUED)

117 CONTINUED:

117

Topper takes a swipe at Hussein but hits a candle in a candlestick. The candle stays in place. They both stare at it, expecting it to fall in half. But it doesn't. It's Topper's sword that breaks in half, leaving only a nub. Hussein laughs jauntily. Swings his sword at Topper who ducks and grabs for a nearby cordless phone. He starts the duel again using the phone's antenna. He stabs Hussein in the heart, but when he pulls the phone away he realizes that the antenna has only retracted.

Hussein's got him. He slams Topper down over the table. Hussein gloats. He holds his sword at Topper's throat.

HUSSEIN

I will kill you until you die from
it. My English is not too good,
but I think you get the point.

TUG (O.S.)

Not so quick, Saddam.

ANGLE ON BALCONY

Looking sleek and well muscled in his wet suit is Tug Benson. Hands on hips in his best Errol Flynn pose.

TOPPER

Mr. President!

TUG

You're alive. Good. That must make
you happy. I'll take it from here.

He grabs a cord from a nearby drape, swings off the balcony. As he flies between Topper and Hussein, he grabs Hussein's sword.

TUG

Ah-hah!

However, he continues to swing...directly toward a roaring fireplace.

TUG

Christ on a cracker!

He disappears into the flames.

(CONTINUED)

117 CONTINUED: (2)

117

ANGLE ON HUSSEIN

looking victorious. Like Gretzky scoring a goal, he pumps his arm.

HUSSEIN

Yessssssss!

TOPPER

is dismayed, frozen from the horror he's just witnessed.

ANGLE ON FIREPLACE

A beat. Tug emerges from the flames, charred but unhurt.

TUG

Skin's made of asbestos. Tanning parlor accident. Dien Bien Phu.

(to Topper)

Go on about your business, son. I've got a bone to settle with this guy.

TOPPER

Right.

He starts away, then turns back to Hussein.

TOPPER

(continuing)

I can't pass this up.

He gives Hussein a shot to the jaw. Then leaves.

Tug and Hussein simultaneously reach over to the fireplace and pull out red-hot pokers that seem to hum. They square off for a sword fight. Hussein speaks in a voice as deep, menacing, and breathy as Darth Vader.

HUSSEIN

I've been waiting for you, oh, Big One. We meet at last. The circle is complete. Now I am the master.

TUG

Only a master of evil, Saddam.

They clank their pokers together, testing, looking for an opening.

HUSSEIN

Your powers are weak...

(CONTINUED)

117 CONTINUED: (3)

117

Hussein takes a shot from an asthma inhaler. The breathiness goes out of his voice.

HUSSEIN

(continuing)

Your powers are weak, Old Man. You should not have come.

TUG

Well, I have. Let's settle this the old Navy way. First guy to die loses.

They start to duel.

118 EXT. HUSSEIN'S VILLA - DAY

118

Topper exits the great hall. A dead enemy soldier is on the floor. Topper takes his weapons. One being a heavy duty shotgun.

ANGLE ON A SOLIDER

Using a crossbow, he shoots an arrow at Topper.

ANGLE ON TOPPER

The arrow hits him in the side. He pulls the arrow from his body. It is now skewered with the typical ingredients of a shish kebab. Topper, angry, lets the Soldier have it with both barrels before he can reload his crossbow. The impact drives the Soldier several yards backward into a villa wall.

Topper can't believe how powerful this shotgun is. He walks over to the wall. WE REVEAL the Soldier is splattered, cartoonishly, on the wall. Looks like a combination of a fried egg and a Rohrschach test.

TOPPER

Wow.

(suddenly feeling
the pain of his
wound)

Ufda!

He passes out.

119 INT. HUSSEIN'S VILLA - DAY

119

Hussein and Tug are still dueling. With a flourish, Hussein quickly disarms Tug and brandishes his hot poker.

Thinking quickly, Tug reaches down to the fireplace tool set and pulls up...the broom. Deftly he brushes Hussein's face. Hussein staggers backwards and sneezes, but recovers in time to knock the broom from Tug's hand.

Tug goes for another tool. This time it's the bellows. He sticks it in Hussein's mouth and gives three big pumps in rapid succession. Hussein's cheeks blow up like Dizzy Gillespie's...and then some.

Hussein reaches down, pulls the rug out from under Tug. Tug falls over backwards. Hussein is about to stab him. Tug grabs the log tongs from the fireplace rack and pinches Hussein's nose.

Hussein brings his poker down hard on Tug's head. When he lifts it off WE SEE the poker is now bent in the exact shape of Tug's face. Tug is completely unharmed.

TUG

(tapping his face)
Aluminum siding. Ten year
guarantee. I'll never have to be
painted.

Tug gets an idea. He grabs both ends of Hussein's moustache and pulls. Hussein groans as the moustache stretches...it's about three feet long now. Stretched to the limit. Tug lets go. The moustache snaps back violently into tight curls. Hussein screams and clutches his face, dropping the poker in the process. Tug grabs him by the shirt. Winds up for a haymaker.

TUG

This is for Desert Storm.
(slugs him)
This is for Kuwait.
(slugs him)
And this is for too much NFL
expansion.

The last punch is gigantic. Hussein is flattened. Tug's fist is smoking. He jams it into a nearby bucket of water. Steam rises as it sizzles.

120 EXT. HUSSEIN'S VILLA - CLOSEUP - TOPPER

120

In the bushes. He's in pain. Working on his wounded side. He pulls a needle and thread up into view. He has a thimble on one of his fingers. A pincushion on his wrist. Camera widens to reveal he's busy putting the last stitch on a button that's covering his wound. He winds the thread around the button a few times. Then snips it with a pair of sewing scissors. He buttons the button, closing the wound. Puts everything into a frilly sewing kit. Topper's ready for action. He heads out.

121 EXT. HILLSIDE - DAY

121

Topper, running, climbs to the top of the hill. Pauses. Can't believe what he sees.

P.O.V. TOPPER

Coming at him is the baddest tank of all time. A bumper sticker reads, "My Other Tank is a Mercedes".

P.O.V. TANK GUNSIGHT

It zeroes in on Topper and opens fire.

ANGLE ON VILLA LAWN

Topper shooting, running full steam toward the tank. He kicks a football which is sitting on a tee. Explosions all around him. Suddenly he turns tail and runs. A huge explosion engulfs him.

P.O.V. TANK GUNSIGHT

A beat passes. Out of the dust Topper emerges astride a Toro riding lawnmower.

TOPPER
(yelling, Rambo
style)

Yeahhh!

ANGLE ON VILLA LAWN

Topper floors it, chugging along at maybe 5mph. It's a macho game of chicken international style. The enormous tank rushes toward Topper, dwarfing the mower.

ANGLE ON TOPPER

Getting closer. He passes a small tree and realizes the grass around it is too long so he circles the tree cutting it. Then bears down on the tank once again.

122 INT. TANK - DAY 122

Panic hits the sweating CREW. They scream like little girls and scramble for the hatches.

123 EXT. TANK - DAY 123

The Crew jumps out and dives for cover just as the two vehicles collide. The tank explodes. An air bag billows out from the Toro's steering wheel, saving Topper's life.

Topper leaps up onto the tank. We notice the tank hatch is a toilet seat and cover. He raises it and jumps in.

124 INT. TANK - DAY 124

Topper at the controls. The tank won't move, but the turret is still operational. He swings it around.

P.O.V. TANK GUNSIGHT

As the turret swings, the gate of the compound comes into view. On it WE READ "Compound 405". It is heavily guarded.

125 INT. TANK - DAY 125

Topper tries the cannon.

TOPPER

(incredulous)

My guns are jammed again. This is the second movie in a row. What are the odds?

126 EXT. COMPOUND GATE - DAY 126

Guards start throwing grenades at the tank.

Topper reacts brilliantly. The turret swings around like a baseball bat. The muzzle of the cannon bats the grenades back toward the Guards. He fouls off a couple, then drives one deep.

ANGLE ON A GUARD

Wearing a baseball glove. He goes back like an outfielder to the "405" mark on the wall.

GUARD

I got it!

(CONTINUED)

126 CONTINUED:

126

He makes a spectacular leap over the fence ala Kirby Puckett. Catches the grenade. Holds it up for all to see. Then realizes what he's got here. A beat. The guard explodes, blowing the gate in. Topper jumps out of the tank and runs through the gate.

127 INT. DUNGEONS OF THE VILLA - DAY

127

Topper kicks open a heavy metal door.

INT. CELL - DAY

DEXTER HAYMAN stands near a small barred window, the light cascading over his proud features.

DEXTER

Go ahead, shoot. You'll get nothing from me. You are filth. I spit in the face of filth.

TOPPER

Hayman, I've come to get you out of here.

DEXTER

You're American!

TOPPER

Yes. From America. Let's go.

DEXTER

(dramatically)

I can't walk. They've... they've tied my shoelaces together.

Topper bends down and looks at his shoes.

TOPPER

A knot! Bastards.

Topper picks Dexter up and slings him over one shoulder. Carries him out.

128 INT. DUNGEON HALLWAY - DAY

128

Topper and Dexter head toward the exit. Guards come at them. Topper mows them down with an Uzi. Dexter hangs over Topper's shoulder like a sack of potatoes.

(CONTINUED)

128 CONTINUED:

128

DEXTER

I retreat now, but only to return
and fight another day. Wherever
there's tyranny, I'll be there.
Wherever there's a strong man
beating a weak man, I'll be there.
Wherever there's a battle to be
fought or a sacrifice to be made...
I'll be there, too. Sing with me...

He launches into the "Marseillaise".

129 EXT. COMPOUND - DAY

129

Topper, fending off the enemy while still carrying Dexter,
gets winged in the leg.

DEXTER

Wait. I can't go any further. I
need a drink.

Topper grimaces and staggers over to a water fountain.
With his wounded leg, Topper has to step on the foot pedal
that turns on the water. Bends down to allow Dexter to
drink.

DEXTER

Lower. Good. Now let it run for
awhile. It's not very cold. Is
this filtered?

They move on.

DEXTER

(continuing)

You know, people ask me 'How can
you give so much'...

Topper and Dexter come to the gift shop.

DEXTER

Ooh, could you lend me five bucks.
I want to get a hat. I'm very fair
complected.

130 EXT. HELICOPTER PAD - DAY

130

Copter blades whirling. Ramada and everyone, including
Tug's SEALS, start to board the copter. Michelle is
piloting.

(CONTINUED)

130 CONTINUED:

130

MICHELLE

Their planes will be down on us in seconds. We have to lift off.

Guns the engines.

BLOCKMAN

No, if we leave now we lose Topper and Dexter.

ANGLE ON COPTER CONTROLS

A hand reaches in and turns off the copter's ignition. Pulls out the keys. Reveal the hand is Ramada's.

RAMADA

But that's been the idea all along, hasn't it, Michelle?

MICHELLE

(shocked, but
recovering quickly)
You're looking as beautiful as ever, Ramada. How did you know?

RAMADA

I didn't. It all came together when I saw you here. I thought back to your inscription in my yearbook. "Remember all the fun we had in Speech Class. And I'll fuck up your life if it's the last thing I do. Always, Michelle."

BLOCKMAN

Hold on a second. You gals know each other?

RAMADA

And then I remembered where I had last seen this...

Ramada reaches into a pocket, pulls out Michelle's mole and puts it back on Michelle right where it was at the beginning.

RAMADA

(continuing)
What could I have done to make you so vindictive?

(CONTINUED)

130 CONTINUED: (2)

130

MICHELLE

Oh Ramada, how could you have been so blind? You were always too wrapped up in being Miss Perfect College to notice. Why should you concern yourself with the feelings of one insignificant roommate... One fabulous day. One incredible experience.

RAMADA

(compassionately)

I had no idea it meant so much to you.

BLOCKMAN

(warming up to this)

Really?

MICHELLE

I remember that day as though it was yesterday. I remember the exhilaration of experimenting, sharing something so new, so dangerous, so intimate.

BLOCKMAN

Go on.

RAMADA

And I'll never forget the look on your face, the way the sweat glistened on your hard body. Then you tied my ankles. Tighter.

BLOCKMAN

(starting to perspire)

Yeah? Yeah?

RAMADA

The glow about you after we had finished. But it just wasn't right. It wasn't natural.

BLOCKMAN

(breathless)

Relax, it's the nineties.

RAMADA

Bunji jumping is just too dangerous a sport.

(CONTINUED)

130 CONTINUED: (3)

130

BLOCKMAN
Bunji jumping? That's it?
(disgusted)
All right, everybody into the
copter. I'm really disappointed
in you two.

131 EXT. GLADIATOR COURSE

131

Michelle makes a break for it. Ramada pursues. As they run, we realize that they are running through a series of American Gladiator events. First they go through that silly parallel obstacle course.

RAMADA
How could you do this? How could
you hurt so many people?

Michelle, followed by Ramada, climbs a wall and dodges a big foam rubber ball.

MICHELLE
Oh, Ramada, it was always so easy
for you. How could you ever
understand.

They dodge around some other muscley girls.

MICHELLE
(continuing)
I had Dexter imprisoned because I
wanted you to suffer as much as you
made me suffer.

Twenty feet off the ground they hand-pedal across parallel wires. Ramada is several yards behind, in pursuit.

MICHELLE
(continuing)
And then, when I discovered I
couldn't win Topper's heart because
he was still in love with you, I
tried to have you all killed.

Ramada dismounts from the hand-pedal into a CLOSEUP.

RAMADA
He...he still loves me.

Ramada snaps out of her reverie, spotting Michelle scaling an obviously man-made craggy wall. Ramada climbs after her. Michelle kicks at Ramada. Ramada grabs Michelle's ankle.

(CONTINUED)

131 CONTINUED:

131

RAMADA

You turned your back on your country
because of your own petty jealousy.
You're going to pay for this.

Ramada jerks Michelle loose from her perch. Michelle lands heavily on the ground below, stunned and exhausted.

132 EXT. JUNGLE - DAY

132

Topper is running, still carrying Dexter. A shot rings out.

ANGLE ON DEXTER

He moves his head just in time. The bullet hits the back of Topper's arm.

DEXTER

Ha! You missed. It'll take more
than that to stop me, you devils.

Topper is stumbling, but still forging ahead.

DEXTER

Are we there yet? How much longer?
Don't jiggle me.

133 EXT. HELIPAD NEAR CLIFF - DAY

133

Blockman is scanning the dense undergrowth.

ANGLE - TOPPER

carrying Dexter appears through the trees.

BLOCKMAN

There they are!

Topper props Dexter up against the copter. Ramada and Dexter embrace.

DEXTER

Oh, my darling, you have no idea
what I've just been through.

Over Dexter's shoulder Ramada sees a dejected Topper helping the wounded board the helicopter.

(CONTINUED)

133 CONTINUED:

133

DEXTER
(continuing, droning
on)

But it was worth it all to have you
back. We have so much to do
together. I want to do it all.
Donohue, Geraldo, Sally Jesse
and...who's the Black chick?

RAMADA

Oprah.

DEXTER

Yes, yes. Her, too.

RAMADA

Dexter, please. I need a moment.

She goes to Topper.

RAMADA

Topper, I've thought it over. I'm
staying here with you.

TOPPER

No, you're not. You're getting on
that copter with Dexter...where you
belong.

RAMADA

What's happened to you? I thought
you loved me as much as I love you.

TOPPER

Of course I love you. I love you
so much, my gums ache.

RAMADA

Then let me stay with you. Please.

TOPPER

We both know you belong to Dexter.
You're part of his work. The thing
that keeps him going. Ramada, I'm
no good at being noble, but do you
have any idea what would happen if
you stayed with me?

(CONTINUED)

133 CONTINUED: (2)

133

RAMADA

Of course I do. Sex. Wild, free,
passionate, unbridled sex. I'd
fondle you in ways you can't
imagine. Ointments, lotions,
oriental fluids. I would pleasure
you at any time, in any place, in
any way, for as long as you could
possibly desire.

Topper has second thoughts, but Dexter approaches, his
shoes now untied.

DEXTER

Let's get going. Hop on board, you
two.

TOPPER

Full boat. You two go. I'll catch
up later.

RAMADA

But Topper, the soldiers will be
here any second.

TOPPER

Don't worry. I'll be alright.
You've got a long way to go.

134 CLOSEUP - KEY IN IGNITION

134

Blockman's hand turns the key. It cranks slowly, like a
'52 Chevy with a bad battery.

135 ANGLE - BLOCKMAN'S FOOT

135

pumps the gas pedal.

136 CLOSEUP - HELICOPTER BLADES

136

They start up.

137 EXT. HELIPAD - ANGLE - TOPPER AND RAMADA

137

TOPPER

Better hurry, you'll miss your
take-off.

DEXTER

Are you ready, Ramada?

She looks to Topper, then to Dexter.

(CONTINUED)

137 CONTINUED:

137

RAMADA

Yes, I'm ready.

She steps forward to Topper.

RAMADA

(continuing)

Goodbye, Topper. God bless you.

Dexter pulls out a camera.

DEXTER

Wait a second. Let me get a shot
of you two in front of the
helicopter -- a little memento.

They look at each other longingly, then they turn to face
Dexter -- afraid to get too close. Dexter frames them up
in the camera. The copter is loud.

DEXTER

(yelling)

Closer!

They move closer.

DEXTER

Don't be shy, put your arm around
her.

They touch -- Oh God, they want each other. Dexter takes
another step back.

DEXTER

I've almost got it. This is a great
shot! Boy, you're going to love
this. Say cheeeeeeeese.

Dexter takes another step backwards and...falls off a
cliff. It's a long way down.

ANGLE ON CLIFF

Topper and Ramada rush to the edge. He's dead. They look
to each other.

TOPPER

He really was a wiener.

RAMADA

(agreeing)

Don't get me started.

(CONTINUED)

137 CONTINUED: (2)

137

Gunfire erupts all around them.

BLOCKMAN (O.S.)

Incoming! We gotta get out of here.

138 INT. HELICOPTER - DAY

138

Topper and Ramada jump aboard. The helicopter is having trouble lifting off.

BLOCKMAN (V.O.)

We're too heavy. We need to lose some weight.

Topper pushes a piano out of the copter. Blockman gets the copter off the ground.

TOPPER

Wait, I've got to go back for the President.

RAMADA

There he is!

P.O.V. HELICOPTER

On the ground Tug appears from the brush, dragging a beaten Hussein by the hair. Bullets kicking up dirt around him. He waves them away.

TUG

Keep going! I'll be fine.

139 EXT. SKY - DAY

139

The helicopter moves horizontally, picking up speed. Tug runs to catch up, leaps and grabs onto one of the copter's skids. As the copter rises, Tug dangles, holding Hussein by the scruff of his neck.

TUG

Are those rain clouds? There goes the picnic. God I could use a Gummi Bear right now.

140 EXT. HELICOPTER DOOR - DAY

140

Topper and Ramada are framed in it. They embrace tenderly as the copter flies into the sunset, creating a beautiful tableau.

DISSOLVE TO:

141 EXT. LEGION HALL - DAY

141

SUPER: MEANWHILE

The Legion Hall is nestled serenely at the base of snow-covered mountains. A banner has been hung over the front doors: "Polling Place #6, Aspen, Colorado". A sizeable crowd has formed out front carrying "Edwards for President" signs. Edwards emerges, smiles and waves. The crowd applauds.

An AIDE steps up to Edwards.

AIDE

Good news, sir. We've swept the Eastern states. We have the Midwest and the South. Your ahead by a vote of 63 to 20. Looks like we're in.

EDWARDS

Perfect. Now I can get this country running the way it ought to. Get David Duke on the phone...and line me up some hookers.

AIDE

Right away, sir.

A loud rumbling is heard behind them. Edwards turns and looks up.

142 ANGLE ON MOUNTAINS (MINIATURE)

142

A massive avalanche breaks loose.

143 ANGLE ON LEGION HALL

143

EDWARDS (V.O.)

Holy sh...

The crowd scatters. The Legion Hall and Edwards disappear under tons of snow.

144 OUT OF THE DRIFTS

144

a newspaper spins onto the screen. The headline reads, "Benson Wins in Landslide". A smaller headline notes, "Dershowitz to Defend Hussein". Yes, there's another. In smaller print, "Jury Reconsiders -- Rodney King Gets 20 Years for Resisting Arrest".

ROLL END CREDITS

145 EXT. CAPITOL STEPS - DAY (STOCK & LIVE ACTION)

145

It's Inauguration Day. Enormous throng. Members of Congress and dignitaries are seated in tiers of bleachers. In the front are two rows of SUPREME COURT JUSTICES. A black JUSTICE THOMAS is seated next to a white FEMALE JUSTICE. He puts an arm around her, whispering in her ear. She slaps his hand away as he tries to pull down the zipper on her robe. Next he crosses his legs, showing a lot of leg and a garter through a slit in the side of the robe.

Tug and his wife enter, followed by Topper and Ramada. Tug is in top hat and tails. They pass Nixon, Ford, Carter, Reagan, and Bush, bandaged from their earlier encounter with Tug. Carter flashes a toothless grin. Tug accidentally steps on Nixon's heavily bandaged foot. Nixon, hopping around in a rage, takes a swing at Tug with his cane. Tug bends over to shake hands with a dignitary, causing the cane to catch Reagan in the mouth. Reagan grabs onto Carter for support. Carter's sleeve rips as they both topple. In doing so, Carter's crutch catches Bush square in the noogies. A beat. For no reason, Ford's chair breaks, sending him to the ground. Tug and his wife cross in front of Justice Thomas. Ramada and Tug's wife jump from obvious gooses. Gerou approaches Justice Thomas.

GEROU

Justice Thomas, they're ready for you.

Thomas hands the Female Justice the rest of his can of soda. He stands, straightens his robes, and puts on a pompous air. The Female Justice picks something off the top of the soda can and grimaces.

As Justice Thomas steps up to the podium he passes a bulbous nosed TED KENNEDY who opens his overcoat, revealing pockets full of bar equipment. He pulls out a chilled martini glasss, a half pint of gin and some vermouth. He starts to prepare a martini.

Thomas, at the podium with Tug and his wife, turns away from camera, opens his robe and flashes the people in the bleachers. Topper and Ramada stand nearby in a place of honor.

JUSTICE

(holding a Bible,
to Tug)

Would you please raise your right breast and put it in my hand.

(catching himself)

No, that's wrong. I'm sorry.

(CONTINUED)

145 CONTINUED:

145

WE HEAR an o.s. rattling, shaking sound. Everyone turns toward the sound.

ANGLE ON TED KENNEDY

He finishes shaking his martini with his cocktail shaker and pours it into a martini glass.

ANGLE ON RAMADA

She opens her coat, revealing a bare midriff. Topper loads and launches an olive from her naval. It lands in Kennedy's martini. He swigs it down.

ANGLE ON PODIUM

JUSTICE

Raise your right hand and put your left hand on the Bible.

Tug does so.

JUSTICE

(continuing, to Tug)

Would you mind removing your hat?

Tug reaches up from the Bible and takes off his hat.

JUSTICE

(continuing)

Please, put your hand on the Bible.

Tug puts his hat back on. Puts hand on the Bible.

JUSTICE

(continuing)

You'll have to take your hat off.

Tug reaches up with his right hand. Takes off his hat.

JUSTICE

(continuing, getting frustrated)

Raise your right hand.

Tug puts the hat in his Bible hand. Raises the right one.

JUSTICE

(continuing)

Do you not want to be President?

Thomas can't take this anymore. Grabs Tug's hat and flings it away.

(CONTINUED)

145 CONTINUED: (2)

145

JUSTICE

(continuing)

Now please raise your...

The hat has done a boomerang and lands perfectly on Tug's head. This infuriates Thomas. He rips the hat off Tug.

JUSTICE

(continuing)

Will you please take off the goddamn hat!

He throws the hat to the ground and stomps on it.

JUSTICE

(continuing)

Jesus.

He composes himself. Looks at his Bible. A centerfold photo has tumbled out of the pages. Thomas quickly folds it back in.

JUSTICE

(continuing)

Are we ready?

Tug assumes the proper hand positions.

JUSTICE

(continuing)

I, Thomas Benson...

TUG

(pointing at himself)

No, I Thomas Benson.

TOPPER

Just repeat what he says.

JUSTICE

Please, just repeat after me. I do solemnly swear that I will faithfully execute the office of President of the United States...

TUG

Do solemnly swear that I will execute the office of President of the United States, for richer, for poorer, in sickness and in health, from this day forward. I now pronounce me husband and wife.

(MORE)

(CONTINUED)

145 CONTINUED: (3)

145

TUG (Cont'd)
(indicating his wife)
You may kiss the bride.

Justice Thomas sees the opening. Dives for Tug's wife.

FADE TO BLACK AS CREDITS CONTINUE...

THE END