

LAST ACTION HOMER

by

Nimo Black

Based on "The Simpsons"
By Matt Groening

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ACT ONE
FADE IN:

INT. SIMPSON'S LIVING ROOM - AFTERNOON

Bart and Lisa sit on the couch watching TV.

ON SCREEN: An Entertainment News program is just beginning. A hip young ANNOUNCER stands center stage

ANNOUNCER
Tonight on "Hollywood Report" we
look at the new Documentary Film.

We fly over the Arctic Tundra, Descending Slowly over a team sled dogs running in formation. As we get closer we can see that nobody's driving the sled.

We then cut back to BART and LISA.

LISA
Oh! I just love Nature
documentaries.
(looking up idealistically)
The call of the wild, the
unpredictably of Mother Earth's
harshest weather, and the
invigorating spirit of man against
nature.

ANNOUNCER (V.O)
The inspirational story of a pack
of Arctic sled dogs that
miraculously survived a harsh
winter famine after their human
Master's suddenly and mysteriously
disappeared.

ON SCREEN: We see a growling dog with a winter glove in its mouth and then we pan over to two dogs wildly fighting over a Parka as the viciously tear it in half. One of the dog stops midway burying a bone in the snow, his glare fixates on the camera and then pounces straight for it, causing the camera to tumble into the snow.

The camera cuts back to the Announcer.

ANNOUNCER(CONT'D)
In "Disney's Slush Puppies" coming
soon.

CUT BACK: To Bart and Lisa.

BART

Looks like nature's winning Lis.

BACK ON SCREEN: The show cuts briefly back to announcer.

ANNOUNCER

Also tonight we take you behind the scenes of the New Reboot of the Malibu Stacy Origin Story.

The beautiful Stacey is standing out front of a massive "Aaron Spelling" type mansion. Stacy gives us "Jackie O" style wave at the camera as we zoom from a wide shot of the mansion to a close up of her at the main entrance.

ANNOUNCER (V.O)(CONT'D)

Meet young bombshell Stacy Marie Smith as she claws her way from rural trailer park to Malibu mansion when she seduces and marries a wealthy octogenarian mine owner, who's untimely passing during the honeymoon, leaves her widowed and filthy rich in "Malibu Stacy: Gold Digging Ore".

A QUICK MONTAGE: Of shots showing Stacy on the lap of her wheelchair bound fiance kissing the top of his head carefully avoiding his liver spots, another of a wedding cake topped with plastic figurines of a beautiful Bride standing next to her disabled Groom complete with tiny wheelchair. And then the tone becomes darker as we CUT to a weeping widow Stacy with dollar signs in her eyes, and one last shot of mine workers running in fear from a cave-in.

ANNOUNCER (V.O)(CONT'D)

And if you love the movie then you can buy the limited edition doll. It's "Talking Malibu Stacy: Gold Digging Ore". Complete with all her favorite catchphrases.

A commercial for the toy shows a little girl excitedly plays with the doll. When she pulls the string we hear:

TALKING DOLL

(sounding loopy and neurotic)
You have no idea the sacrifices I had to make,
(tearing up)
I promised myself I wouldn't cry.

The little girl smiles and pulls the string again.

TALKING DOLL (CONT'D)
 I just don't understand why god
 would take him and not me?

The little girl looking a bit puzzled, pulls the string a final time.

TALKING DOLL (CONT'D)
 My doctor told me I shouldn't mix
 wine with my Valium,
 (sighs)
 But you just don't know what kind
 of day I've had.

The Little girl completely confused puts the doll down. She seems pretty unimpressed and somewhat disturbed.

ANNOUNCER (V.O)
 Wow, that looks like fun!
 (quick reading)
 Doll comes with Channel Handbag,
 pick axe and mining lantern. Fill
 her empty head with water and she
 really cries. Prenuptial agreement
 not included. Settlement Attorney
 sold separately.

We cut back to Lisa and Bart.

LISA
 That doll is a terrible role model
 with contemptible morals and a big
 mouth.

BART
 I think the doll makes some good
 points.

ON SCREEN: Back now on announcer.

ANNOUNCER
 But first, our in depth feature
 straight from the heart of
 Broadway, it's "Transformers 2, the
 Musical: Robots in Reprise".

Back in the living room MARGE holding MAGGIE enters having overheard the TV.

MARGE
 Oh how fun, I just love Musical
 Theatre.

BACK ON SCREEN: The story opens already in progress, a number of Transformers fill the stage including OPTIMUS PRIME, his nephew HIERONYMUS PRIME, and BUMBLEBEE.

BUMBLEBEE

So what's the plan Auto-Friends?

OPTIMUS PRIME

We're going to transform and roll out and go kick some Decepticon tail lights!

HIERONYMUS PRIME

(sadly)

You guys go on without me; I know I will just slow you down.

BUMBLEBEE

What's wrong Hieronymus Prime?

HIERONYMUS PRIME

Well it's just so terrible I don't even want to say it. But you see (beat)

I don't know how to transform.

ALL OTHER ROBOTS

(let out a collective gasp)

The lights dim on the stage and spotlights suddenly shine down on the robots. The Transformers begin an elaborate song and dance number.

OPTIMUS PRIME

(singing)

To not transform is not a crime

HIERONYMUS PRIME

(singing)

And I can dance, and sing and even rhyme

BUMBLEBEE

(singing)

But surely still there's no denying

OPTIMUS PRIME

(singing)

That there's something odd about this prime

CHORUS OF ROBOTS
 (Singing in unison)
 Yes, there's something odd about
 that Prime

Back in living room living room on the couch. Marge, Lisa and Maggie are bobbing their heads gleefully to the music.

BART
 Ah, this stinks. Hey mom I'm
 hungry, when's dinner?

MARGE
 Your father said he was working
 late but should be off soon. We can
 eat as soon as he gets home.

CUT TO:

EXT. NUCLEAR POWER PLANT - CONCURRENT

A box truck comes barreling down the road towards the front gate. It plows through the wooden arm of the lift gate with - out slowing down, destroying it. The guard in the small shack shakes his fist.

GUARD
 (yelling)
 Hey you can't do that, I'm calling
 the Police! Aw, and you broke my
 gate. Oh, she'll never be the same.

The box truck backs up to a loading dock. The back rolling door of the truck flings open and four business suit wearing men armed with automatic weapons and carrying two identical silver brief cases emerge. They march side by side down the corridors of the plant to the song "WHEN JOHNNY COMES MARCHING HOME".

The Leader is HANS and his second in command is LARS and there are also two more thugs named GRUBER and LOBO.

CUT TO:

INT. NUCLEAR POWER PLANT - HOMER'S STATION - CONT

Homer sits at his station singing to the tune of HUEY LEWIS AND THE NEWS "WORKIN FOR A LIVIN".

HOMER
 (singing badly)
 Workin for a livin, workin for
 a livin, Can't ever go home cuz I'm
 a workin for a livin.

Homer leans back in his chair with heavy eyelids. Picking up a donut and getting ready to take a bite. Just outside his station people are running back and forth. GUN FIRE and YELLING is heard. But Homer is oblivious.

HOMER (CONT'D)
 If only the plant wasn't so boring.
 Yep, nothing interesting ever
 happens around here.

Just then, Gruber armed with a shotgun kicks open the door behind Homer, and aim's his weapon.

GRUBER
 (German accent) Hey Fatso, come
 with me.

HOMER
 Can I bring my donut?

GRUBER
 No!

HOMER
 Oh, come on please?

GRUBER
 (annoyed grunt)

Gruber knocks the donut out of Homers hands, then raises his shotgun towards Homers stomach and pumps the weapon readying it.

GRUBER (CONT'D)
 Oh yeah. You like the Donuts fatty.
 How about I turn you into a donut?

HOMER
 (delighted)
 Oh wow! A jelly filled donut?

Gruber looks Homer over.

GRUBER
 Yes, by the looks of it. Now move!

INT. POWER PLANT - COMMONS - CONT

The armed men have rounded up the employees including LENNY, CARL, ZUTROY and CHARLIE.

HANS

(German accent) Good afternoon Ladies and Gentleman. We wish to speak with the man in charge. Do as you're told and we will spare your lives.

CHARLIE

Who are you and what do you want?

LENNY

(to Charlie)
What are you an idiot? They're obviously a pack of highly trained assassins who are here to take us all out.

CARL

(to Lenny)
That's ridiculous. Clearly they are a hi-tech terrorist cell intent on causing panic and fear.

ZUTROY

(heavy accent)
No, no, I have seen this before in my country. These men are professional thugs set out to first overthrow our leaders and then change our way of life.

LARS

(Swedish accent)
All of you shut up!

HANS

Yes, thank you Lars. Besides you are all wrong.

LARS

Yes. What we are, I believe you will find to be far more menacing sounding.

HANS

That's right Gentlemen for we are (pause) a highly organized group of "international" thieves.

WORKERS
(the workers gasp collectively)

The workers huddle together to discuss the situation.

LENNY
Oh no! International thieves here
at the Nuclear Power Plant.

CARL
Yeah, they're right. That really
does sound pretty sinister,
especially the word
"International", it's enough to
send shivers down my spine

CHARLIE
What should we do?

LENNY
Well it's us or them so we're going
to need to overpower them.

CARL
Yeah are best chance is to rush-
em. Is everybody ready?

ZUTROY
(in much heavier than usual accent)
I no speak the English, my friends.

CARL
Thanks a lot Zutroy. OK, it's up to
us, on the count of three.
One... Two... Three!

Lenny and Carl both lead the charge with Charlie following behind. Lars and Lobo appearing out of virtually nowhere manage to knock Lenny and Carl unconscious immediately with the butt of their weapons, Charlie sheepishly retreats.

MR. BURNS and SMITHERS enter. Burns surveys the situation.

BURNS
Smithers, why is everyone
dawdledagging and lolldelmilling
about? Are those men sleeping on
the job?
(frustrated)
What is meaning of all this? You
there with the machine gun, get
back to work.

SMITHERS

I'll get to the bottom of this pronto sir.

HANS

No need Mr. Smithers and my sincere apologies Mr. Burns. You see it was I and my associates who requested your workers to take leave of their stations.

BURNS

Who the Devil are you?

HANS

My name is Hans and I have come here today to get paid.
(laughs menacingly)

MR. BURNS

Oh I see.
(thinking)
Ah yes, you must be the squad of deadly mercenaries I ordered?

MR. BURNS (CONT'D)

(realizing)
Wait just a minute the death squad wasn't supposed to be here until Thursday.

They turn their guns on Burns.

HANS

Let's take a little trip to your office and we can discuss this further.

HANS (CONT'D)

Where the hell is Gruber? We need the Cases.

Homer still at gunpoint enters with Gruber. Homer is having a one sided conversation with himself.

HOMER

(chatting to Gruber)
So how'd you get into this line of work? I could really see myself in an organization like yours. I bet you make your own hours, and the benefits, don't even get me started. Yeah, but I'm sure I'd hear it from Marge

(MORE)

HOMER (CONT'D)
 (impersonating marge)
 Homer I don't like the idea of you
 terrorizing people.

LARS
 Gruber! Where have you been? You
 and Lobo keep watch over the
 workers. Hans and I will go find
 the vault.
 (to Homer)
 Hey fat man, carry these cases,
 you're coming with us.

HOMER
 Do'h!

INT. POWER PLANT - BURN'S OFFICE - CONT

Hans and Lars lead Mr. Burns, Smithers and Homer into Mr.
 Burn's office. Homer is being forced to lug two large
 metallic briefcases, Lars pushing homer with his gun to move
 quicker.

HOMER
 Hey quit shoving, these cases are
 heavy.

LARS
 Shut up you!

HANS
 Alright Mr. Burns now it is time
 for you to open the vault and say
 goodbye to your precious money.

BURNS
 Money you say? Why I haven't the
 foggiest idea what you're talking
 about my boy. You see I am just a
 lowly utilities worker.

LARS
 Quit lying old man, we know your
 rich.

BURNS
 Wherever did you get that idea, I'm
 sorry put I'm afraid it's just not
 true.

Hans scans the room for proof stopping on a framed Picture of
 an article that reads: "Montgomery Burns, Richest man in Tri-
 State area".

HANS

Alright then what about this article naming you the richest man within three states?

BURNS

(thinks for a second)
Why my good man, that's nothing more than a journalistic fluff piece, it's merely referring to how I'm rich in spirit.

Hans's eyes again scan the walls fixating on a display with the latest stock prices and market information covered with graphs and charts with the words "BURNS SHARES: RECORD HIGH PROFITS".

HANS

And here, where it clearly states that shares of your company are worth a fortune.

BURNS

(struggling)
That aww... is uhh... Simply illustrating how I always (thinking) share my profits with... the less fortunate. Yes that's it! (recovering)
I share my profits with the poor!
My record high profits!

BURNS (CONT'D)

So sorry, it seems I'm just too dam charitable. Nothing left for you or I, I'm afraid. Ta-ta. Smithers, if you would show these men out, thank you.

HANS

Not so fast. What about all these priceless works of art hanging on your wall? Picasso's, Monet's and even a Van Gogh's.

We pan around the room at countless pieces of valuable artwork, as Hans points them out.

LARS

Oh, yes and when I was in the restroom there was an Andy Warhol hanging over the urinal.

BURNS

Just reprints, nothing but cheap forgeries. Now get out.

Lars fixates on a particular picture of burns shaking hands with another man.

LARS

What's with this picture of you and this snobby looking guy?

HANS

Well, well, what do we have here? That happens to be a picture of world renowned art authenticator and forgery expert "PROFESSOR JOHAN VON QUAK".

BURNS

Oh! pish-posh. So I'm acquainted with the man, big deal.

Hans examines the photo further.

HANS

And the inscription reads "to my friend Montgomery Burns whose art collection is as beautiful as it is authentic".

LARS

Not to mention all the Frames have "Property of the Louvre" stamped on them.

BURNS

Well damn you all to hell! I'll never reveal the location of the vault.

Hans puts his gun to Smithers head.

HANS

I will kill this man unless you make with the money.

Hans cocks his pistol, getting ready to fire.

BURNS

No, wait...
(beat)
Smithers?

SMITHERS

(relieved)
Sir?

BURNS

I've really come to love...

SMITHERS

(overjoyed)
Yes?

BURNS

I've come to love that Dry Cleaner establishment you've been taking my suits to. Never have I seen such expertise in the art of starching. It would be a real shame if I was to lose their contact information.

SMITHERS

(devastated)
It's called "Starch Madness" sir.
(breaking down)
It's in your Rolodex sir.

Hans lowers his gun.

HANS

(angrily)
I grow tired of these games. You leave me no choice, Lars show Mr. Burns the cases.

LARS

(to Homer)
Hey sir tubs-allot, make with the cases.

Homer, who has been forced to carry the two cases, now lays them side by side on Burn's desk

Lars opens them. One case is empty and the other contains a bomb with a timer, COUNTING DOWN that is at nine minutes remaining.

HANS

What you see before you is a bomb, one with enough power to level this entire power plant. We are desperate men and what we want from you is one hundred million dollars cash or we detonate the bomb and kill every last man in this plant!

BURNS

One hundred million dollars?
 (thinking)
 And in return, you say you won't
 obliterate my plant? That seems
 agreeable on my end. What to you
 gentleman think?
 (to Homer and Smithers)

Relieved by the thought of not being blown up Homer and
 Smithers both start nodding enthusiastically like two idiots.

BURNS (CONT'D)

Well I did have my heart set on
 building a Luxury Resort on Five
 Mile Island, I even picked a name,
 I thought I would call it "The
 White Elephant". I thought it had a
 nice ring to it, But the hell with
 it. You have a deal. But be warned
 you've made a powerful enemy today.
 Smithers reveal "the vault".

Smithers pulls a lever disguised as the paw of Burn's giant
 decorative stuffed bear causing a massive vault door to
 appear hidden in the wall. Burns enters a code and a retinal
 scan and the giant door swings open, revealing the golden
 glow of countless riches.

HANS

Lars, fill the case with the money
 post haste. Time is of the essence.

LARS

I'm not you lackey; Besides that's
 why we brought the bald moron.
 (to Homer)
 Fill the case, with one hundred
 million dollars and do it quickly.

Homer Begins pulling stacks of cash from the vault and
 stuffing it into the empty case.

INT. SIMPSONS LIVING ROOM - CONT

ON TV SCREEN:

The Transformers musical continues. Bumblebee and Hieronymus
 Prime are on stage

HIERONYMUS PRIME

Thank you for the offer, you truly
are a great friend Bumblebee, but
I'm afraid I may never learn to
transform.

The lights on stage dim and a spotlight shines down on
Hieronymus Prime as music begins to play

HIERONYMUS PRIME (CONT'D)

(singing)
From Bumble A to Bumble Z
There's no one quite like
bumblebee!

Another spotlight appears on bumblebee.

BUMBLEBEE

(Singing)
Well listen hear and soon you'll
see,
Transforming's as easy as one-two-
three!
Just heed this advice, its Bumble-
free
Practice, practice is the Bumble-
key

Back in the living room.

BART

(sarcastic)
Wow, who could have guessed that
the transformer would end up
learning how to transform in the
end?

Just then the musical is cut off by breaking news.

ON SCREEN: ANCHORMAN SCOTT CHRISTIAN on the news desk

SCOTT CHRISTIAN

I'm Scott Christian and we
interrupt this scheduled broadcast
to bring you breaking news. We go
now to Kent Brockman live on the
scene.

Back on couch.

MARGE

Oh darn. I wanted to see that
little robot scooter that sings
that; am I a man or am I a moped?

LISA

It's actually called "Man or Moped", mom. Did you know that song actually won an Oscar?

MARGE

It did? Good for him.

ON SCREEN: KENT BROCKMAN is standing on camera in front of the Nuclear Power Plant. Police are surrounding the area, including CHIEF WIGGUM with a bullhorn, getting ready to attempt a negotiation.

KENT BROCKMAN

This is Kent Brockman live at the nuclear power plant where we have received reports of armed men holding the workers inside hostage. That is all we know at the moment. Information is very limited. But one thing is clear these men are obviously some kind of Terrorist Faction. As for the workers, their survival seems unlikely, for they will almost certainly meet their doom at the hands of these mad men. As for the terrorists' motives, this reporter can only speculate but I think it's safe to say they intend on a total takeover, the only question remains how far will they go in there plot for world domination?

Back in the living room.

MARGE

Oh no! Homie,
(praying)
please get home safe. Your family needs you. Kids I want you to pray for your father.

Bart and Lisa put their hands together and look up towards the heavens.

CUT TO:

INT-POWER PLANT-BURNS OFFICE-CONT

Homer is struggling to close the case full of money; he has to use his whole weight to compact the money enough to close it.

BURNS

Alright you international whatever the hell you are, you have your money now deactivate the bomb and get out.

HANS

Not so fast Mr. Burns if we deactivate the bomb now, we will be immediately arrested during our escape. We have a helicopter waiting for us on the roof; as soon as we are safely in the air I will call you with the deactivation code.

He hands a cell phone to Mr. Burns.

HANS (CONT'D)

We will call you on this phone in a matter of minutes. I highly recommend you answer the call.

BURNS

Yes, alright I understand, now get going!

HANS

Lars, grab the case and let's go.

Lars goes to the desk where both identical cases are closed.

LARS

(to Homer)

Hey you moron, you've closed both the cases. Which one has the money?

HOMER

Um? Well actually...

HANS

Lars you idiot don't trust this ridiculous man to tell you which is the bomb! Open them up and see. We are almost out of time.

Lars opens the first case to reveal a case stuffed full of money.

LARS

Good, I have it let's go.

Hans and Lars begin to leave burns office, then Hans turns to burns.

HANS
Talk to you soon Montgomery, Auf
Wiedersehen!

EXT. POWER PLANT - ROOF - CONT

A helicopter lands on the roof. The four armed men with case board the helicopter and it takes off and begins to fly away.

INT. PLANT - BURNS OFFICE - CONT

Homer, Burns, and Smithers anxiously wait.

HOMER
They seemed nice.

Mr. Burns Scowls at Homer.

Just then the cell phone rings, and Burns answers it.

BURNS
(on phone)
Yes?

HANS (V.O)
(over phone)
Hello Montgomery. It is I Hans, you
know from the robbery.

BURNS
(on phone)
Bloody hell, I know who this is,
now get on with it. Give me the
code man!

HANS (V.O)
(over phone)
Oh, yes. That's what I called to
say. You see,
(Beat)
there is no deactivation code, so
sorry.

BURNS
(on phone)
You're a mad man, but why?

HANS (V.O.)
(over phone)
Ah, well you see thieving is how I
pay the bills, but my real passion
is terrorism.

BURNS

(on phone)

Well I guess there's no point in pleading for my life? Can I put you on hold for a moment?

He mutes the phone.

BURNS (CONT'D)

Smithers they intend on killing me,
(beat)
Oh, and also you and the rest of the workers.

SMITHERS

Dear God.

(to Homer)

Don't just stand there, do something. We've got to at least try to disable the bomb! It's our only hope.

Homer, Smithers and Burns crowd around the closed case.

SMITHERS (CONT'D)

We have to open it carefully.

We see Smithers slowly opens the case from behind. We see shocked expressions on Smithers and Burn's face, while Homer's face remains blank. We pan around TO REVEAL: a case full of money. Burns prods through the case to find nothing but money.

SMITHERS (CONT'D)

How did we end up with the money case? I'm positive I watched them walk out with the case full of money.

HOMER

(thinking)

Oh yeah, I couldn't fit it all in that little case they gave me so I just crammed the rest in that other case they had. And let me just say, it wasn't easy

(proudly)

But I'm a super worker, so I got the job done.

SMITHERS

Homer Simpson you're a genius.

(Pondering)

(MORE)

SMITHERS (CONT'D)

Wow, that's a sentence I never
thought would come out of my mouth.

BURNS

Yes, good work ah, Simpson is it?
Now I've got someone I'd like to
have a quick word with.

Burns takes the phone off hold.

BURNS (CONT'D)

(cheerily, on phone)
Hans my boy, are you still there?

HANS (V.O)

(over phone)
Yes, but I'm quite surprised that
you still are.

BURNS

(on phone)
Ah yes about that, well were just
gearing up over here for our
imminent deaths. But while I have
you on the line, could you be a
dear a take a look in that case of
yours. You see my foolish employee
seems to think he may have left you
short a couple of million, so hard
to find good help these days. But
you know I just like to be
thorough. You know for tax
purposes, write-offs and all the
rest.

INT. HELICOPTER - CONT

HANS

(confused, on phone)
All right, seems a little late for
that. But I am nothing If not a
gentleman; except maybe a thief and
a terrorist, but I will check the
case for you. I can't refuse a man
his last request now can I?

Hans opens the case and sees the money.

HANS (CONT'D)

(on phone)
Looks good to me.

BURNS (V.O)
 (over phone)
 Why don't you go ahead and dig
 around a bit. You know just to be
 sure.

Hans starts to pull some stacks of cash out.

HANS
 (on phone)
 OK? But I don't see...

He all of a sudden sees the bomb buried beneath the money.
 The timer is at 5 SECONDS and COUNTING DOWN.

INT. POWER PLANT - BURNS OFFICE - CONT

Burns still on the phone, playfully twirling the cord with
 his finger.

HANS (V.O)
 (screaming, over phone)
 Dear god no!!!

BURNS
 (on phone)
 Sounds like you stumbled upon our
 little mix up. Well nice chatting
 with you, but I've got to run,
 Cheerio Hans.

The phone disconnects and we hear an EXPLOSION in the
 background.

BURNS (CONT'D)
 That was rude, he didn't even say
 goodbye.

Burns begins to LAUGH, normally at first and the maniacally,
 after a moment Smithers joins in. Homer feeling left out
 starts laughing too, then after a moment stops.

HOMER
 What's so funny?

CUT TO:

EXT. FARMHOUSE - CONT

A farmer and his landlord are arguing over money.

FARMER

Please give me more time; you know I'm good for it.

LANDLORD

I gave you plenty of time and I'm sick and tired of you not paying me the money you owe me.

FARMER

Where will me and my family go?

LANDLORD

I don't care where you go. It's not my problem.

FARMER

Look the only reason I can't pay now is the crops can't grow because of the draught. But I just know its gonna rain real soon. I just know it!

LANDLORD

It's just too late for that, so unless it starts to rains money, I want you out of here tonight.

The farmer begins to pray.

FARMER

Please god, I need your help.

As he looks up he notices the money blown out of the helicopter starting to float down towards the ground.

FARMER (CONT'D)

Oh my, It's a miracle!

But just before the money touches down the wind carries it away.

FARMER (CONT'D)

(losing faith)
Why do you forsake me?!

Just then a burning chunk of the helicopters fuselage falls and crushes the landlord.

FARMER (CONT'D)
Well, that'll work too.

CUT TO:

INT. PUBLIC RESTROOM-CONT

A man sits on a toilet. We only see his feet from our view just outside the stall.

MAN ON TOILET
Ah, dam it. There's no toilet paper! And on Enchilada night of all nights. What an absolute mess!

Just then one of the loose one hundred dollar bills flies through an open window and into the man's stall.

MAN ON TOILET (CONT'D)
Hurray!!
(going from happy to sad as he realizes his dilemma)
(frustrated)
Come on, really?

CUT TO:

EXT. INDUSTRIAL FACTORY AREA - CONT

The giant cloud of money flies through the air, the wind divides the floating cash into two separate flocks, which are both then sucked into isolated air intake vents. Half of the currency is sucked down into a Book Publisher.

INT. PRINTING FACTORY-BOOK PUBLISHER-CONT

A printing press turns out copies of *"The Truth about Diamonds"* by NICOLE RICHIE on a conveyor belt. Two burly quality control workers stand by watching the machine. One of them is skimming through the book.

WORKER #1
The Truth about Diamonds my ass, this piece of crap ain't worth the paper it's printed on.

WORKER #2
You said it buddy you wouldn't catch me dead with a copy of that trash.

Just then the money floats down from the ceiling and into the printing press, as the two men watch. And new copies of the book start coming out of the press with the pages made out of money. Realizing what's happening the workers begin to fight each other to get to the books.

WORKER #1

It's mine! I want that book!

WORKER #2

It's the greatest book ever printed!

CUT TO:

The other half of the money pile is sucked down onto the factory floor of a Counterfeiting Operation.

INT. FACTORY - COUNTERFEITING RING - CONT

The next factory over is a counterfeiting operation. Money again rains down into a counterfeit money press, the COUNTERFEITING RING LEADER and Professor Johan Von Quak (the same as pictured earlier with Mr. Burns) completely oblivious to the descending bills. Watches as the genuine currency makes it's way through the press. Professor Von Quak picks up one of the authentic notes, and begins to study it with a magnifying glass.

PROFESSOR VON QUAK

(European accent)

No, no. It's just not right. I'm sorry to say this will never pass for real money.

RING LEADER

Well I guess it's back to the drawing board. At east I still have my Art forgeries to pay the bills.

As they walk together they pass a painting of DA VINCI'S "MONA LISA". The Ring Leader points out the famous painting to Professor Von Quak.

RING LEADER (CONT'D)

What is your expert opinion on this piece?

PROFESSOR VON QUAK

Magnificent! I adore it, not only is it a beautiful forgery but in addition I love anything by Michelangelo!

The Ring leader seems puzzled. His face shows he's made a regrettable choice in the hiring of this supposed "expert".

INT. SIMPSON LIVING ROOM - CONT

The family still glued to the TV, waiting for any news of Homer's safety.

ON SCREEN:

Kent Brockman stands in front of the power plant.

KENT BROCKMAN

We have just witnessed a helicopter explosion, most likely destroyed by some kind of anti-helicopter missile.

Behind Kent A crowd of workers exits the power plant.

Marge gets closer to the TV scanning the crowd for Homer.

MARGE

Kids do you see your father?

LISA

No. But don't worry mom it looks like they are releasing the hostages.

BACK ON SCREEN: The workers have all filled out.

Kent Brockman begins asking for assessments of the situation. Medics are giving care to Lenny and Carl. And finally Homer, Burns and Smithers emerge.

Bart spots him first.

BART

There he is! Well how do you like that, dad's not dead?

MARGE

Oh Homie, thank God.

ON-SCREEN:

KENT BROCKMAN

Can anyone tell me what happened in there?

SMITHERS

I'll tell you what happened. Four armed assailants took us hostage and planned to destroy the entire plant and all of us with it.

Brockman hanging on every word

KENT BROCKMAN

Yes? Yes? And how did you manage to escape.

SMITHERS

We were saved by one man who single handedly took out all four of the terrorist at once. And that man is...

The whole crowd waits in a silent hush to hear the name of their savior.

SMITHERS (CONT'D)

Homer Simpson! We can all thank him that we are still alive.

MR. BURNS

It's true this man is a hero.

KENT BROCKMAN

Mr. Simpson do you have any comment on what compelled you to commit such a brave act?

Kent shoves his microphone in Homer's face. Photographers and journalists surround him, Camera flashes begin to go off.

Homer just stands dumbfounded and still confused by what he even did.

HOMER

Well I don't know.

(thinking)

They wasted a perfectly good donut, oh and they kept calling me fat.

Lenny and Carl walk into the crowd, their heads both now bandaged.

LENNY

Wow Homer, You really are a hero.

CARL

Yeah, let's hear it for Homer.
Hip, Hip, Hooray!

Entire crowd begins chanting and lifting homer into the air.
 Back in living room, Marge wipes a tear from her eye.

CROWD (V.O)
 Hip, Hip, Hooray! Hip, Hip, Hooray!

MARGE
 I'm just so proud of your father.

BART
 (thinking)
 What do you know, so am I.

KENT BROCKMAN (V.O)
 Hip, Hip, Hooray indeed. For more
 on this story tune in at ten
 o'clock for the local news, we now
 return you to your regularly
 scheduled broadcasting.

ON-SCREEN - the news cuts to live footage of a red carpet
 premiere for the new Mcbain movie. A reporter stands waiting
 as Rainier Wolfcastle steps out of his Humvee-limo.

CUT TO:

EXT. MOVIE THEATRE - RED CARPET - AFTER DUSK

Spotlights are shooting beams of light into the sky,
 Celebrities and journalists fill the red carpet, surrounded
 on both sides by fans. A REPORTER stands ready to interview.

REPORTER
 Here comes the star of the film
 now, Rainier Wolfcastle.

As Rainier approaches, fans scream, cameras flash and the
 reporter begins with his questions.

REPORTER (CONT'D)
 So Rainier, how do think the film
 turned out?

RAINIER
 My new blockbuster is a magnificent
 action masterpiece. All other films
 are completely inferior.

REPORTER
 (A little taken aback)
 OK?

Following Rainier is a procession of his servants and assistants and many young children. The children all resemble Rainier in one way or another.

REPORTER (CONT'D)
 And who is your entourage tonight?

RAINIER
 These are my House keepers,
 servant, nannies and assistants
 with all their beautiful children.

REPORTER
 I can't help but notice a
 resemblance between you and the
 children. Is there any truth to the
 rumors of your illegitimate
 children?

RAINIER
 (flustered)
 That is Ridiculous. This interview
 is over.

Rainier pushes past the reporter. One of the children, a little buff child with an Austrian accent looks up at him and reaches out.

CHILD
 Father?

Rainier gets down on one knee and puts his hand on the boys head.

RAINIER
 No my child, I am not your father.
 I am just a lowly action star that
 you may worship and revere.

We Pan across the line of red carpet celebs to WOODY ALLEN.

WOODY ALLEN
 Wow Rainier, you have a real bond
 with these children. When it comes
 to my kid, I just can't relate.

REVEAL: Woody's son, a young (pre-teen version) RONAN FARROW standing next to him looking like a tiny, dead ringer for FRANK SINATRA.

RONAN
 (in a Sinatra voice) Hey, come on
 now daddio! Cool your jets.

Woody just shrugs. Takes little Ronan by the hand and leads him into the crowd. And everyone files into the theatre.

INT. THEATRE - CONT

The crowd sits as the new McBain movie begins.

ON-SCREEN: The movie begins

TITLE: MCBAIN VII: EXPENDABLE COLLATERAL

McBain is jogging through a "central park" type area.

A sniper is revealed with a high powered rifle to have McBain in his cross hairs from a building across the park.

The Sniper takes the shot. It hits McBain dead center in the chest in gruesome fashion that would tear a normal person in half. It knocks McBain down, but he recovers almost immediately, shaking it off.

MCBAIN

Just a flesh wound.

We cut back to the people watching the movie.

AUDIENCE MEMBER

Yeah Right.

RAINIER

Sssshh!

ON-SCREEN: McBain sights the assassin making his escape. The assassin repels a fire escape and into a convertible mustang and speeds off.

McBain runs into the street to flag down a car. A man in a business suit driving a tank (head sticking out top of tank) comes down the street and McBain flags him down. He jumps onto the tank and throws the man out and onto the street.

BUSINESS MAN

Hey what do you think you're doing?
 I'm late for a business meeting.

MCBAIN

I'm sorry, I have to commandeer
 this vehicle.

Mcbain speeds off in the tank. We hear a another audience member.

AUDIENCE MEMBER (O.S)
 (groans) The business man just happens to be driving his tank to work today?

RAINIER (O.S)
 Be quiet!

The Mustang speeds onto the freeway with the tank making chase. The mustang weaves dangerously through traffic. While the tank just rolls over everything in his way including minivans, motorcycles and smashes through buses.

The now terrified assassin tries to lose Mcbain by turning off carefully right after a bridge down into the flood control channel below but before he can speed away, Mcbain in his tank crashes through the bridges cement barricade and flies thru the air landing and crushing the Mustang.

Mcbain jumps out of the tank, kneels down and grabs the collar of the assassin, who is half crushed and on the verge of death.

MCBAIN
 Looks like you're a little too tanked to be driving.

MCBAIN (CONT'D)
 Now, who sent you? Was it Mendoza?

ASSASSIN
 (having trouble speaking)
 No man, it wasn't Mendoza.
 (obviously lying)
 It was the Tooth Fairy.

MCBAIN
 Liar, Liar,
 (thinking)
 I'll hit you with this tire.

Mcbain picks up a tire from the wreckage and holds it up as if he's about to throw it at the assassin.

ASSASSIN
 You idiot, the saying goes; Liar,
 liar pants on fire.

Mcbain throws the tire aside, stands up and lights a cigar.

Mcbain starts to walk away then takes one last drag of his cigar and then throws it at the car's leaking fuel. The whole thing, including assassin goes up in flames. Mcbain turns back.

MCBAIN
(Coldly) You're right, your
versions better.

Then Mcbain walks away.

In the theatre the audience begins whispering that gets louder and louder and becomes full blown chatter.

WOMAN IN AUDIENCE
This movie is Ridiculous!

MAN IN AUDIENCE
And completely unrealistic!

RAINIER
Shut up! What do any of you know?

The audience begins to file out of the theatre as they grumble about their dissatisfaction.

RAINIER (CONT'D)
(sadly yelling)
No don't go! My character has yet
to join forces with his former
action star rivals turned Super
Friends Team yet!
ohh!

CUT TO:

EXT. MOVIE STUDIO - DAY

A bustling movie studio with guard gate out front, and multiple sound stages.

INT. STUDIO - EXEC BOARD ROOM - CONT

Multiple STUDIO EXECs sitting around a board room table. They are watching an entertainment news show reporting the new Mcbain Film as a flop.

EXEC #1
Well great, the new Mcbain pic is a
total disaster. We've got to come
up with something quick to save the
studio.

EXEC #2

I knew letting Uwe Boll direct was a bad idea.

EXEC #3

No, no. Rainier Wolfcastle was the problem, he's a wash up.

EXEC #2

I think people are tired of over the top action, they want more realism.

Just then the news changes to a story about Homer's heroics.

EXEC #1

People I think our prayers have been answered. We'll do a movie about this Simpson fellow.

EXEC #3

We can have him star in the dam thing.
It's brilliant!

Exec #1 uses his phone to page his assistant.

EXEC #1

(On Intercom)
Billy come in here.

A squeaky voiced teenage assistant runs in named Billy.

BILLY

Yes sir?

EXEC #1

Billy we want you to bring us this Homer Simpson fellow immediately. We're going to turn Homer Simpson into a Star!

BILLY

Right away sir!

Billy goes running out.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. LIMOSINE - DAY

The entire Simpson family rides in the back of a fancy limo provided by the studio. Billy the assistant sits up front with the driver.

MARGE

This is so exciting. What do you think this is all about?

HOMER

I don't know? They didn't say.

LISA

Obviously they want to cash in on dad's recent fame.

As they come upon the studio Bart excitedly sticks his head out the sunroof. We see a massive studio, complete with a water tower, sound stages and an executive office building.

BART

Wow, there it is! Cool man.

They pull up at the guard gate at the entrance to the massive studio. A guard named BOB approaches the limo. And the driver rolls down the window.

BOB THE GUARD

Who are you here to see?

Billy leans over to speak with the guard.

The guard recognizes him immediately

BOB THE GUARD (CONT'D)

Hey Billy! How's it going?

BILLY

Hi there Bob. I've got Mr. Simpson here to see the executives.

BOB THE GUARD

Why of course Billy. Come right in.

The guard lifts the gate and the limo drives in.

EXT. STUDIO LOT - CONT

BILLY
 (to Marge and the kids)
 I'm going to take your dad to see
 the execs. In the meantime how
 would the rest of you like to take
 a tour of the studio? You'll get to
 see JAWS and KING KONG.

MARGE
 Well that sounds nice,
 (to kids)
 Right kids?

LISA
 Wow a chance to see two of films
 greatest monsters!

BILLY
 They sure are.

BART
 I heard they're just a couple of
 big animatronics.

BILLY
 No, actually they're quite real.

The Family looks surprised.

BILLY (CONT'D)
 You see, in actuality Jaws and King
 Kong are just nicknames that we
 call Producers JOEL SILVER and
 HARVEY WEINSTEIN.

BART
 Cool!

Marge and the kids board the tourist tram and it speeds off.

INT. EXEC BOARDROOM - CONT

Billy leads Homer into the board room where the execs shake
 his hand and invite him to take a seat. Billy offers Homer a
 beverage and the stands in the corner.

BILLY
 Gentleman, this is Homer Simpson.

EXEC #1
 Homer, we're big fans.

HOMER

Thank you.

EXEC #3

Homer have you ever considered
being in films?

In the background out the window we can see the tram the
family is riding being attacked and shaken by Harvey
Weinstein like a wild gorilla.

HOMER

Oh yeah, all the time.

EXEC #2

Well Homer, our studio wants to
tell your story.

EXEC #3

Yes, and because of your immense
popularity, we want you to be the
star.

EXEC #1

What do you think about that Homer?

HOMER

Wow, me as Homer Simpson. It's the
role I was born to play. Let's do
it!

EXEC #2

Great Homer, now if we could just
have your agent sign the contract
we can get this ball rolling!

HOMER

Oh? Well I don't really have an
agent.

EXEC #1

Well Homer I'm afraid you have to
have an agent to get any work in
the studio system. I'm sorry Homer
that this didn't work out. We'll
send you home now, and don't worry
the taxi is on us.

BILLY

Wait! What if I Represent Mr.
Simpson?

EXEC #2

I don't see any problem with it.
Homer, would you like Billy here to
be your agent?

HOMER

Then I could be in the Homer
Simpson Movie?

EXEC #1

We're calling it "Nuclear and
Present Danger", but to answer your
question yes. You could do the
movie.

HOMER

Woo-Hoo!

The execs pull out a briefcase and some paper work.

EXEC #2

Billy just sign here and here, and
initial here. And congratulations
you are officially Homer Simpson's
agent. Now here is your briefcase
full of money and the keys to your
Porsche. And Homer we got a writer
started on this project yesterday
so I'm happy to say we start
shooting here at the studio
tomorrow.

Handing Billy a case and some keys, Billy goes running out.
Through the window we see Billy jump into a convertible
Porsche. He does a burn out, squealing the tires and races up
to the guard gate blocked by a gate-arm

EXT. STUDIO GATE - CONT

BOB THE GUARD

Hi-ya Billy. Nice car you got
there. Our gate is on the fritz,
but if you just give me one second
I'll get that opened right up for
you.

BILLY

(new big-shot attitude)
You think I have time to wait for
your stupid gate? I could have your
fired for this! Do you have any
idea who I am?

Billy revs up the Porsche and blows thru the exit gate shattering it to pieces.

BOB THE GUARD
 (Billy long gone, sadly speaking to nobody)
 You're Billy.

Just then Rainier Wolfcastle in his Hummer blows thru the entrance gate also destroying it.

A repair truck is parked near the broken gates. With the word's Joe's Lift Gate Repair on the side, JOE an old depression era type handyman watches in disgust.

JOE
 This is the third one in two days. People in this town have no respect for lift gates anymore. Well I guess this means I can finally buy that speedboat I've always wanted.

INT. EXEC BOARD ROOM - CONT

Back in the Board room Homer is walking out as Rainier Wolfcastle runs in panting.

RAINIER
 Why was I not told about this meeting?

EXEC #3
 Rainier I'm sorry but we've already cast the film and there's no part left for you.

RAINIER
 I am still in contract for another film. You owe me, I should be the Star!

The execs confer between themselves.

EXEC #3
 Well if we give him a supporting role we won't have to waste money on another starring role for him later.

EXEC #1
 Aright Rainier, well find you a role.

RAINIER
How about I play Carl?

EXEC #2
We already promised SAMUEL L.
JACKSON the role.

RAINIER
All right what about Lenny? Give me
something decent? I beg of you.

EXEC #2
Fine, we'll just have to tell Jim
Carrey to kick rocks. Rainier,
you've got the role!

RAINIER
Oh thank you, you won't be
disappointed.

EXEC #3
We start to shoot tomorrow Rainier,
so be here at the studio first
thing in the morning.

Rainier begins to walk out of the board room, on his way out
he looks back at the execs and says.

RAINIER
All right then;
(delivered as catchphrase)
I'll be back
(beat) tomorrow.

INT. SOUND STAGE - POWER PLANT - MORNING

The movie set is a mock-up of the nuclear plant. The director
and crew get set for the first shot. Rainier Wolfcastle and
Samuel L. Jackson are chatting at the craft services table.
Homer sits on a canvas chair with his name on it nervously
reading over his script. Actor STEVE BUSCEMI walks over and
sits next to Homer.

STEVE BUSCEMI

How's it going Homer? I don't think
we've been properly introduced? I'm
Steve Buscemi.

HOMER
Nice to meet you Steve, do you work
on this movie?

STEVE BUSCEMI

Yeah Homer, I'm an actor. I play your only friend and sidekick Zutroy.

HOMER

You must be pretty new cuz I've never heard of you.

STEVE BUSCEMI

Trust me Homer; I've been in a few things.

Just then the studio door opens and smoke billows out as a cloaked figure dramatically enters TO REVEAL: THE EMPEROR (Star Wars) "THE EMPEROR OR VADER THEME PLAYS"

HOMER

Oh no! It couldn't be. (whispering to Steve) Do you have a Lightsaber?

STEVE BUSCEMI

Don't worry Homer, that's just the actor IAN MCDIARMID, he just likes to make a dramatic entrances. He'll be playing Mr. Burns.

The Director comes over to check on his actors.

DIRECTOR

(British accent) So Homer, are you all set to start shooting? Do you have any questions for me before we begin?

HOMER

Well I was reading this script and my character comes off as a real loser. My family is killed off, I only have one friend and I really don't understand this thing about my fear of telephone wires.

DIRECTOR

Yes Homer that is called a story arc. We build up the emotional emphasis and put in character flaws so at the end of the film when you save the day, the audience gets a big pay-off. Just like the big action scene where you strangle the second in command henchman with a telephone wire and simultaneously overcome your biggest fear.

HOMER

My would I be afraid of a telephone cord?

DIRECTOR

Homer have you actually read the script?

HOMER

I skimmed it. But I trust your judgement after all you are the (pause) film making guy.

DIRECTOR

The Director Homer. Alright let's get started. Everybody on their marks, let's get ready to shoot this bloody think.

The cast and crew shuffle about and the director yells ACTION. Homer enters the cafeteria set, and begins to say his lines.

HOMER CHARACTER

(sounding very wooden and awkward) Just another day here at the Nuclear Power Plant I think I will start my day off with some coffee and a donut.

Homers character walks over to the snack table but no donuts remain. Rainier as Lenny and Samuel L. Jackson as Carl are sitting at lunch tables.

HOMER CHARACTER (CONT'D)

Just my luck, not one donut left.

LENNY CHARACTER

Oh no! Here comes that loser Homer Simpson, that guys is a walking disaster.

CARL CHARACTER

Yeah, hold on to your butts.

LENNY CHARACTER

Did you know his whole family was killed during a hostage negotiation gone wrong? I heard that he tripped on the telephone cord at exactly the wrong moment and the kidnapper thinking the negotiator had hung up on him went ballistic.

CARL CHARACTER

Man, what an absolute loser.

Homers character walks away sad, and is met by the Zutroy Character.

ZUTROY CHARACTER

Hey, Homer I saved you a donut.
It's one of your favorites, Pink
frosting with sprinkles.

HOMER CHARACTER

Wow, you truly are my only friend
in the world.

Ian Mcdiarmid as Mr. Burns enters catching Homer and Zutroy standing and chatting.

BURNS CHARACTER

You there, what exactly do you
think that you're doing? Do you
think you can just chat about with
your little work chum on company
time? Get back to work immediately.

HOMER CHARACTER

Yes my Master.

DIRECTOR

Cut! The line is "yes sir" Now
Homer remember this is Mr. Burns
you are talking to not Darth bloody
Sidious.
(to crew)
all right everybody take five and
then well set back up for another
take.

Everybody shuffles about, most heading to craft services and others going for smokes.

Rainier walks over near Homer.

RAINIER

(so everyone can hear)
That homer Simpson really is a
loser.

HOMER

Wow, what a pro, still practicing
lines when everyone else is on
break.

RAINIER

Oh I don't need to practice my lines. My delivery is flawless and my timing is impeccable. I am telling you that you are terrible Homer and that you have no business in show business.

Homer flips thru his script then realizes that Rainier is no longer in character.

HOMER

Why would you say such hurtful things?

RAINIER

Because you are no actor, I should be the star. I would be a much better Homer Simpson than you are Homer Simpson.

Rainier walks away to his trailer. While Homer mopes away.

INT. SIMPSON HOUSE LIVING ROOM - LATER

Bart and Lisa watch Itchy & Scratchy on TV.

ON SCREEN: The Itchy and Scratchy show is starting.

Title: Verminator Coup: Grudgement Slay

The open to a post-apocalyptic future filled with cyborgs soldiers and streets filled with skulls and the bodies of the dead. We pan over to the secret entrance of a bunker.

INT. RESISTANCE BUNKER - THE FUTURE

A scientist Scratchy puts the finishing touches on a cyborg assassin codenamed the Verminator. While some high ranking Generals and other resistance leader's watch. He then shows the cyborg a picture of Itchy.

SCRATCHY

(to cyborg)
Kill!

The cyborg then crouches down and teleports to the past. Scratchy is congratulated as the leaders shake his hand.

INT. SHOPPING MALL - PRESENT

Itchy is playing an arcade game when suddenly the arcade's screen is blown apart. Itchy turns to see the Verminator with a shotgun walking towards him reloading his gun.

Itchy flees through the mall while being fired at. Itchy runs into a gun store and grabs an Uzi and begins firing rounds at the cyborg, causing only enough damage to reveal part of his metallic cyborg skull beneath his skin.

Itchy flees to a bookstore and finds and speed reads a book entitled "Reprogramming Cyborg Assassins for dummies". He then gets the cyborg to chase him into a part of the mall under construction and uses a crane with a magnet to trap the cyborg. He then opens up an access panel on the cyborgs head and begins to change his settings.

EXT/INT. RESISTANCE BASE - FUTURE

A giant wooden crate arrives addressed to Scratchy at the door of the complex, and is brought in. As Scratchy attempts to pry open the crate, the front panel suddenly falls open landing on Scratchy. From inside the crate the cyborg steps out with glowing red eyes and holding machine guns. Still pinned down under the weight of the cyborg Scratchy watches helplessly as the cyborg guns down all the Generals and other resistance members in cold blood.

The cyborg then grabs Scratchy up off the ground and teleports the two of them back into the past.

EXT. PREHESTORIC FORREST - THE PAST

Scratchy panics as he realizes the cyborg has transported him into the prehistoric den of a pack of T-Rex's and begins to run, causing the dinosaurs to give chase. The cyborg remains still and so is left alone to watch. We cut to a POV shot through the eyes of the cyborg that shows a running Scratchy with a flashing "REC" at the corner, and the screams of Scratchy and the roars of the T-rex's.

CUT TO: The cyborg walking into the forest and begins to dig a hole, leaving Scratchy's fate unknown.

EXT. ITCHY'S BACKYARD -PRESENT

Suddenly from under the ground the cyborg's hand punches up through the dirt and grass. He unearths himself, shakes the millions of years of dirt off and knocks at Itchy's door.

When Itchy answers, the cyborg pulls out a DVD disc from out of his own head and presents it to Itchy.

INT. ITCHY'S HOUSE - DAY'S LATER

A now fat Itchy is sitting on his couch howling with laughter. He has been watching the DVD recording of Scratchy being chased, mauled and then ripped apart by the pack of T-rex's. He can't get enough of it, meanwhile the cyborg is now being used as his servant wearing a little serving uniform with tray bringing him popcorn and sodas.

Back in the living room the Bart and Lisa Laugh hysterically as homer enters still moping and dejected.

LISA

Ah, what's wrong dad?

BART

Yeah, bad day in Movie Star Land
Homer?

HOMER

Oh, it's just that Rainier
Wolfcastle. He's such a big shot
and who am I? He just thinks I'm a
nobody with no credentials or
talent or nothing.

BART

Well he's got you there.

HOMER

Well I'll show him that I can be an
Action Hero. Oh, I'll show him
alright, I'll show him right to his
handsome chiseled face, because
(looking off into the oblivion and
intense)

I'm ready for my close up Doctor
Phil!

LISA

No dad it's Mr. DeMille

HOMER

Oh, thanks sweetie.
(again intense)

I'm ready for my close up Dr.
DeMille!

Lisa just rolls her eyes and sighs.

Ext. MOVIE SET OUTSIDE POWER PLANT - Day

The Director and crew stand waiting to shoot a scene that involves blowing up separate structure on the power plant set. Homer is the only one on the actual set for the shot.

DIRECTOR

Now Homer in this scene your character has just trapped some of the bad guys in the structure behind you and is about to blow them up. Now all you have to do is calmly walk away as the building explodes, but remember the hero never looks back. So let's roll it. On my mark and (beat) action!

Homer begins to calmly walk as the building explodes into a massive explosion. As he walks you can tell he so wants to look but instead tries to remain stoic.

DIRECTOR (CONT'D)

(over megaphone) Remember Homer don't look back, action heroes are too cool to ever bother to look back at the messes they've made.

The scene finishes.

DIRECTOR (CONT'D)

And Cut!

HOMER

How was that?

DIRECTOR

That was great Homer

Homer turns around to reveal: the whole back half of his body is nude, bare assed with bits of seared clothing and ash.

DIRECTOR (CONT'D)

(to crew)
Wardrobe!

EXT. CRAFT SERVICES TABLE - LATER THAT DAY

A Beautiful Female Extra is eyeing Homer as he sits waiting for the next scene. Rainier Wolfcastle happens to be with in ear shot.

EXTRA

Hey Homer, can I have your autograph?

HOMER

You want my autograph? OK but Rainier Wolfcastle is the guy you should be asking for an autograph from. I mean his movies are so cool, like my favorite part in "I shoot your face" where he shoots that guy and it hits him right in the face.

Rainier over hearing this walks over to Homer.

RAINIER

Homer, I heard what you said. I too love that scene where I shoot the guys face. Did you know that the director originally wanted me to shoot him in the groin, but I insisted that I shoot him in the face? You know you have to maintain your artistic integrity.

HOMER

Wow! That is so cool. You know I also like all your other films like "Honey, I Shrank the Economy" and "Honey, I Blew up the Deficit".

RAINIER

Actually Homer those were just slanderous headlines during my terms as Governor. But still I appreciate the sentiment.

Rainier pulls out two cigars from his pocket and hands one to Homer.

RAINIER (CONT'D)

Homer, here please enjoy this cigar with me. It is kind of a tradition of mine to always smoke a cigar with my friends and co-stars on set.

HOMER

Thanks Mr. Wolfcastle. But I don't know if I really like the taste of the cigars.

RAINIER

(laughs)
Homer you don't smoke cigars for
the taste, no you smoke them
because they make you look cool.
They are a lot like Hummer's,
because they'll never go out of
style.

RAINIER (CONT'D)

And Homer call me Rainier.

The two sit enjoying their cigars and laughing.

RAINIER (CONT'D)

You know Homer, I've got a feeling
this movies going to be a huge hit.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. MOVIE SET - POWER PLANT - NIGHT

Homer and the cast and crew get ready to shoot Homer's last
scene in the film. Rainier is nowhere on set.

DIRECTOR

Now Homer you just blew up the
helicopter and avenged the death of
Zutroy and your family. So
basically all that's left for you
is this final scene where the other
character's sing your praises and
lift you up on their shoulders. Is
everybody ready?

CREW MEMBER

Ah, we ain't seen Wolfcastle in
about an hour.

DIRECTOR

No big deal, we can just use his
body double. And add footage of him
in later when where doing our pick-
up shots later in the month.

(MORE)

DIRECTOR (CONT'D)

Somebody please go tell Dolph
Lundgren he's actually needed for
something.

Dolph Lundgren doubles for Rainier and they film a shot of
the crowd yelling "hip, hip hooray!" and carrying Homer
around like a hero.

DIRECTOR (CONT'D)

Great work Homer. Pleasure working
with you and see you at the
premiere.

The director walks off to work on other non-Homer shots.

Homer's agent a much hipper lower voiced Billy enters.

BILLY

Hey there he is, there's my big
star. Listen you did some great
work, I'm really proud. They studio
just wants you to do one more thing
a quick interview. Just a little
post wrap Q and A. So be over on
stage 3 in a half hour and then I
will take you home personally.
Sound good sport?

HOMER

Got it, stage 3 in half an hour. I
just want to go say thank you to
Mr. Wolfcastle... I mean Rainier.

Homer goes searching the studio lot for Rainier. Eventually
coming across Rainier's trailer, which seems to be rocking
back and forth.

HOMER (CONT'D)

Oh my, (giggles) what a Lothario. I
better not disturb him. I'm sure
I'll see him later.

INT. STAGE 3 - ENTERTAINMENT NEWS SET - HALF HOUR LATER

A producer preps Homer, shows him where to sit and they begin
the interview with MARIA QUIMBIE

MARIA

We are here with Homer Simpson star
of the upcoming blockbuster
described as "Diehard in a
building".

(MORE)

MARIA (CONT'D)

So Homer what was it like coming from a virtual unknown to the star of a major action movie.

HOMER

Well it was just a matter of getting into the characters head. Once I figured out what made this guy tick the rest was easy.

MARIA

But weren't you just playing yourself?

HOMER

Why yes I was.

MARIA

(realizing he is a moron)
I see.

MARIA (CONT'D)

What was it like working alongside a Major "Star" like Rainier Wolfcastle?

HOMER

Oh, Rainier is like the coolest guy. He's always smoking cigars or saying cool lines, (whispers to her) even just now before this interview he was too busy in his trailer with the misses to shoot the last scene if you know what I mean?
(giggles)

Marie rips out her microphone and storms off stage.

HOMER (CONT'D)

(to producer)
What's wrong with her?

PRODUCER

Maria is Rainier's wife.

HOMER

Wow, that's nice. Still full of such passion!

PRODUCER

No Homer you're not getting it, Maria has been here in the studio all day.

Homer thinks about it for a few seconds.

HOMER

Do'h!

INT. SIMPSONS HOUSE - LIVING ROOM - LATER THAT NIGHT

The family sits and watches ON TV: a broadcast of coverage of Maria storming the trailer to discover Rainier with the beautiful young extra from before.

RAINIER (V.O)

No Maria, it's not what it looks like. She is an actress, we are only rehearsing!

Marge turns the TV off.

HOMER

You don't think this will affect the movie, do you?

Nobody answers him.

HOMER (CONT'D)

Do you? (beat) Marge? (beat) Kids?
(beat) Santa's Little Helper?

The family walks away one at a time.

The dog walks away tail between his legs.

CUT TO:

EXT. THEATRE - RED CARPET - NIGHT

The movie premiere is in a couple of hours and Kent Brockman is doing a news piece for the six o'clock news.

KENT BROCKMAN

Were here at the red carpet for the premiere of "Nuclear and Present Danger" and the big question on everybody's mind is will the recent Rainier Wolfcastle infidelity scandal hurt or help the movies box office success?

INT. SIMPSON HOUSE - MASTER BEDROOM - NIGHT

Marge is dressed up and getting her hair ready in the mirror, Homer is wearing dress pants and button up shirt but has yet to put on a tie or a jacket. He sits sulking on the bed.

HOMER

Oh marge, it's been two months and I haven't heard anything from those movie executives and they've got. All they keep talking about on the news is this Rainier Wolfcastle scandal, Should I even be going to this premiere?

MARGE

What about your agent Billy?

HOMER

It's like he dropped off the face of the planet.

QUICK CUT:

EXT. DISCOUNT CELL PHONE STORE - CONT

Billy is twirling a sign that says "BIG CELL SALE" on the corner dressed as a giant cell phone.

CUT TO:

INT. SIMPSON HOUSE - MASTER BEDROOM - CONT

MARGE

Homer, normally I would tell you to trust your instincts and just avoid the whole mess, but darn it Homer I'm all dressed up and I want to go to that premiere.

HOMER

What if see Rainier?

MARGE

It was Mr. Wolfcastle's own fault this happened so if there is a little tension big deal. I'm sure everything will be fine.

EXT. THEATRE - RED CARPET PREMIERE - NIGHT

The Simpsons pull up to a theatre with a line around the block. They make their way thru massive crowds of people.

LISA

I guess it's true what they say
there's no such thing as bad
publicity.

That shuffle past Kent Brockman who is doing a live news cast on the event.

KENT BROCKMAN

We have received confirmation that
Rainier Wolfcastle will not be
attending the premiere due to an
unforeseen trip to the emergency
room.
(speaking to his earpiece) They
need to remove a golf club from his
what?

MARGE

See Homer you have nothing to worry
about.

INT. THEATRE - PREMIERE - CONT

They Simpsons have worse than expected seats for someone who is starring in the film. The film begins. There is a brief title sequence.

Dissolve to:

ON SCREEN: The introduction of Homers Character

LENNY'S CHARACTER

Great here comes that loser Homer
Simpson.

Back on the family in their seats.

HOMER

(whispering to family) There
setting it up so that I can become
the big hero.

Dissolve to:

Still on the family watching.

ZUTROY CHARACTER(V.O)

Oh no! Those terrorists have killed
that loser Homer Simpson.

Homer looks shocked, and the family is looking at him for answers.

LENNY CHARACTER (V.O)

I don't care if he was a loser;
nobody kills a coworker in my power
plant.

HOMER

(to family)
Hey they changed it.

BART

Quiet Homer, this is cool, he's
about to ice that guy.

Homer looks angry, as we hear the sounds of GUN FIRE.

DISSOLVE TO:

ON SCREEN: A terrorist holds Samuel Jackson as Carl hostage at gunpoint in a face off against Rainier as Lenny, whose arms are up in the air to show that he's unarmed, behind his back is a pistol taped to his back.

LENNY CHARACTER

Don't shoot, look I'm unarmed.

As the terrorist cocks his pistol, Lenny quickly grabs the gun off his pack and fires at vials of green toxic material behind the terrorist, spraying the material into his face and releasing a toxic cloud into the room. The gas sets off an ALARM and causes automatic containment doors to begin to come closing down slowly. Three of the terrorists along with Lenny and Carl begin to run for the door.

LENNY CHARACTER (CONT'D)

Come on Carl we've got to get out
of here.

Lenny manages to slide beneath the door before the door slams down but Carl stops to block the terrorist from making it out the door. Lenny (Rainier) and Carl (Sam Jackson) stand looking at each other between a thick sheet of protective glass.

LENNY CHARACTER (CONT'D)

Carl!

CARL CHARACTER

Don't worry about me. Just go get that prick Hans. For the both of us.

They both put their hands up to each other. Almost touching if not for the glass between them

LENNY CHARACTER

You will always be my friend.

CARL CHARACTER

As will you. Just remember the needs of the many outweigh the needs of the few...
(noticing Lenny's not listening)
Man are you even listening to me?

Lenny distracted for a second looking at something behind Carl refocuses and looks back up at Carl.

LENNY CHARACTER

Sorry Carl, It's just that the bad guy behind (pause) his eyes were popping out of his head. Don't bother looking, it's very messy. But yeah I heard you. One for all and all for one, right?

CARL CHARACTER

(sounding like a Samuel L. Jackson cliché)
That's not what I said. You know what I've changed my mind, I want out of here right now. I'm sick and tired of being trapped in this mother fu...

Just then the cloud of gas seeps up and around him cutting him off mid-sentence and obscuring everything but his hand on the glass. His hand slowly slides down the glass and is gone.

LENNY CHARACTER

(yelling at the top of his lungs)
CARL!!!!!!!

DISSOLVE TO: A roof top scene where Hans is taking off in a helicopter hanging out the side door with a case with hundred dollar bills sticking out.

LENNY CHARACTER (CONT'D)
 This one's from me and Carl, (pause)
 oh and that loser Homer Simpson
 too.

HOMER (O.S)
 (from the audience)
 Do'h!

As the helicopter becomes airborne Lenny throws a bomb with all his might and in slow motion it flies thru the air and into the door of the helicopter. Blowing the helicopter to pieces.

DISSOLVE TO: A final scene where all the surviving workers and reporters are surrounding Lenny's Character.

SOMEONE IN CROWD
 (on screen)
 Let hear it for Lenny! Three cheers
 for our hero!

Just then from under a piece of wreckage a burnt to a crisp Hans stands up with a machine gun and is about to fire into the crowd. But before he can Lenny pulls a pistol and shoots a single shot into his head killing him.

LENNY CHARACTER
 (action hero catchphrase)
 Hip, Hip, Hooray Scum bag!

The crowd cheers and the movie ends. And then the Audience watching the film cheers and even gives a standing ovation.

Homer hustles the family out of the theatre before the crowd is done applauding.

EXT. THEATRE - CONT

HOMER
 What happened? That wasn't the
 movie I remember making.

LISA
 Most likely due to the intense
 public fascination with the
 Wolfcastle scandal the studio
 decided to retool the movie.
 Hollywood does this kind of thing
 all the time.

A studio exec is one of the first out the door of the theatre.

HOMER

Congratulations Homer, we've already got word that the movie is a breaking box office records. Although it doesn't have much to do with you, But before I forget we did sign a contract to pay you as the star so here is a check for ten million dollars. Lousy Screen Actors Union!

The studio exec hands Homer the check and walks away.

HOMER (CONT'D)

Woo-Hoo! Were rich!

Just then Mr. Burns walks out and grabs the check.

MR. BURNS

Yoink! I'll be taking that. You did actually blow up about twenty million dollars of my money but since you saved my plant I will only garnish part of your wages from here on out, say
(thinking)
twenty percent. See you at work on Monday.

Mr. Burns walks away with Smithers following.

HOMER

Do'h!!!

MARGE

Oh well. He was right about one thing you did save his plant, which means you're still a hero.

Just then the crowd rushes out of the theatre. They all look as if there rushing towards Homer but they blow past him and begin to chase the real Lenny down the street. Screaming out his name and asking for autographs.

MARGE (CONT'D)

Well I guess everybody thinks Lenny's the hero now. Well you're still a hero to me and the kids.

HOMER

Pfff!! Great I'm a hero to my wife and kids, well laddy-da Marge.

INT/EXT. SIMPSON HOUSE - SHORTLY LATER

As the family arrives home there is a small gift addressed to Homer. As they walk into the house Homer begins to unwrap it.

MARGE

Who's it from?

Homer opens the box lid TO REVEAL: The same kind of Cigars that Rainier had shared with Homer.

HOMER

It doesn't say, but they're Cigars
just like Rainier Wolfcastle
smokes.

LISA

Maybe they're a small token of
thanks for inadvertently getting
Mr. Wolfcastle's career back on
track?

MARGE

Well I'll tell you this much,
you're not going to be smoking
those things any time soon.

HOMER

(whining)
But Marge they make you look cool!
When can I smoke them?

MARGE

Maybe if there's a special occasion
or something. (thinking)
Like if Bart or Lisa ever have
babies.

HOMER

Oh! Marge come on, that could be
months from now.

The family starts laughing at Homer. An eventually Homer joins in, but then after a moment stops.

HOMER (CONT'D)

What's so funny?

The rest of the family continue to laugh.

FADE OUT:

THE END