

ACE'S WILD III

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What if the main characters of a movie crossed into the real world to hold the actors and filmmakers accountable for their shortcomings?

IN MEDIAS RES:

EXT. ROOFTOP SKYSCRAPER - LITTLE TOKYO (LOS ANGELES) - NIGHT

ACE WILDE runs. In mid-stride, he ejects the clips from two 9mm handguns, pops in two fresh clips.

ACE WILDE
Let's get wild.

He is Jason Bourne, James Bond and Ethan Hunt combined, but stronger, faster, and smarter. He leaps off the side, lands on a window-washer's platform and kicks in the window.

CONTINUOUS

INT. 18TH FLOOR OFFICE COMPLEX.

A cache of Asian hoods is caught off guard as the glass shatters and shoots inside the office. Ace fires two rounds, one with each pistol simultaneously. Two henchmen go down. One in the back pulls a shotgun from under a desk. Fires wildly in Ace's direction. The rest scatter. Ace ducks behind cover.

ACE WILDE
I hate it when they fight back.

Ace pulls a pen-like device from a pocket. From the length of the pen, he pulls out what looks to be cellophane film, which pops to life, revealing a next-gen touch screen. He taps a few codes, accessing the building's security. He locks all doors with a finger tap. Another tap. The LIGHTS go out. A video pops up on the screen. AGENT JESSICA STILLWATER fills the frame. She is impractically dressed, as sexy female super agents tend to be.

AGENT JESSICA STILLWATER (ONSCREEN)
Ace! What the hell is going on?!

ACE WILDE
Not now Stillwater.

STILLWATER
Ikashi has the codes. Get out of there now! He's the primary...

A shotgun blast.

ACE WILDE

Gotta go.

Ace clicks the pen-computer's top. The cellophane screen snaps back inside. Ace stands up. In the pitch black, and deadening silence, he scans the nothing with his 9mm. He fires one shot into the blackness. A body collapses. He grabs his pen again, clicks it open. He holds the cellophane screen in front of his eyes.

ACE WILDE

Thermal.

The screen comes to life with a thermal image. The screen illuminates his face. He scans the area, and finds the cache of goons on the other side of a wall. He looks up at the air vent on the ceiling and tosses in two pill-shaped objects. They roll and then smoke up. The smoke fills the adjacent room. Through the thermal image, Ace sees the bodies collapsing.

Ace's pen flashes. He clicks it again.

STILLWATER

Quit screwing around. I need you to cover the south exit. I'm going for Ikashi.

ACE WILDE

No. You wait for my order. I'm coming down. Stay low, they're spooked.

INT. 16TH FLOOR ELEVATOR BANK.

In the darkness, Ace prys open elevator doors. He can see the car 16 floors down. He whips off his belt, and tosses it around the cable, holding one end. He jumps in, and uses his belt to control his slide. He lands on top of the car. Ace hears a blast of automatic gunfire, followed by a tire squeal.

ACE WILDE

Damn. What'd you do Jessica?

INT. PARKING GARAGE - NIGHT

Ace runs to find AGENT JESSICA STILLWATER leaning on a car. Her skin-tight top has a tear in the shoulder. She's been shot. Ace can see the car she's leaning on is riddled with holes.

ACE WILDE

Stillwater. Why the hell did you...
I mean. I said wait. Wait. I mean
we had him.

STILLWATER

I'll be fine, thanks for asking.

ACE WILDE

We don't have time for this. If
that code goes live, we're all
dead. Your shoulder can wait.

STILLWATER

Ace, I'm... I'm sorry. I thought I
had him.

ACE WILDE

This is why I work alone. What the
hell was IMA thinking. God damn it
Stillwater, he's got the world by
the balls.

STILLWATER

So, what are you going to do?

ACE WILDE

The only thing I can do. Go wild.

A TITLE CARD explodes on the screen blazing ACE'S WILDE III
in classic 1992 Action Movie font.

FADE TO:

INT. ACE WILDE'S PENTHOUSE APARTMENT - NIGHT

Ace's apartment is all black marble and chrome, the pinnacle
of late 80's/early 90's decor. His centerpiece 30" Sony TV is
on in the background, given a spot of prominence in his
living room. An entertainment news magazine is on, "Star
Treatment," with a generic male TV host on screen. In an
untied robe, Ace pours two drinks. He carries them over to a
waiting STILLWATER, who is sitting on an always-perfectly-lit
couch. She has her arm in a sling. Ace sits next to her. An
English bulldog, CALVIN, is asleep on the other end of the
couch.

GENERIC MALE TV HOST (ON TV,
BACKGROUND)

...for at least 12 weeks of
community service. Fans of the
series won't have to worry
though...

ACE WILDE
What a fucking day. What a...day.

STILLWATER
Tell me about it. At least you
didn't get shot.

TV HOST (O.C.)
...the couple has reconciled, at
least for now. And with Awards
Season season around the corner....

ACE WILDE
No. I didn't get shot. When did you
become such a pussy?

STILLWATER
You think everyone is a pussy.

ACE WILDE
I do.

STILLWATER
Well, that's dumb. I guess when
you're super agent Ace Wilde
everyone is a pussy. I'm pretty
sure I could make you cry tough
guy. I just need to squeeze. Or
bite. Or...

Ace motions for her to be quiet.

TV HOST (CONT'D)
...Producers have told us no delay
in the Aces Wilde Three shoot...
Star Treatment's own Anne Mathers
filed this exclusive interview the
man at the center of the media
frenzy, Ace's Wilde star Mark
Freeman.

INT. "STAR TREATMENT" INTERVIEW SET - ANYTIME

MARK FREEMAN sits on a director's chair opposite a perky
entertainment reporter, ANNE MATHERS. Mark looks exactly like
Ace Wilde, only dressed in couture casual wear. A flat screen
TV with the show's logo on animated loop stands between them.

ANNE MATHERS
Mark, you've been part of
Hollywood's elite for the better
part of two decades now.
(MORE)

ANNE MATHERS (cont'd)

Your movies have grossed over 4.5 Billion dollars. You've got fans in every corner of the globe, and your most recent franchise - Aces Wilde - may be the biggest of them all.

MARK FREEMAN (PLAYFULLY)

Allright. Great interview. I love it when you come by Anne! (laughs) Let's keep this up. I love it. Yeah.

ANNE MATHERS

Mark...

MARK FREEMAN

Anne... uh oh. Here come the hard questions. (laughs)

ANNE MATHERS

For decades, you made it a point to keep your personal life personal... But in the last, what, 4 months, you've been everywhere.

MARK FREEMAN

What do you want to know? It's a new day for me. I spent so much time walking around with a dark hat hung way too low on my face with giant sunglasses... Afraid of the paparazzi and kids with cellphone cameras. Sneaking around like a teenager who's broken curfew. (laughs) I looked in the mirror one day and it was like "Wow." You know. Wow. I'm Mark Freeman. I have made millions of people happy and excited and scared and why am I hiding? What am I hiding? Right? Wow. I'm not Tony Diablo. I'm not a CGI goldfish. I'm not Ace Wilde. I'm Mark Freeman. (laughs)

INT. ACE WILDE'S PENTHOUSE APARTMENT - CONTINUOUS

ACE WILDE

You're god damn right you're not Ace Wilde.

INT. "STAR TREATMENT" INTERVIEW SET - CONTINUOUS

ANNE MATHERS

Your recent behavior could best be described as erratic. Paramount reportedly ran into issues insuring you for Aces Wilde Three, and there's that ongoing rumor that they may shutter the production of AW3 all together. And just last week *this* video of you was all over the internet, getting over 12 million hits in just days. Let's take a look.

They look at the monitor, which plays the clip:

INT. HIGH END SHOPPING MALL FOOD COURT - DAY

Cell phone camera footage: Mark Freeman stands on a table in the food court of a high end mall, his youngest daughter FRANCESCA (5) by his side. They're leading an impromptu sing-along of Elvis Presley's *All Shook Up* with anyone in earshot. He does look a bit mad, and the shoppers look at him like he's gone off the deep end, but they sing anyway.

MARK FREEMAN

...like a man on a fuzzy tree // my friends say I'm actin wild as a bug - come on, everyone all together!

ALL

I'm in love - I'm all shook up!

INT. "STAR TREATMENT" INTERVIEW SET - CONTINUOUS

MARK FREEMAN

That's your erratic behavior? Haha! You know what I call that?... Fun. It was fun. I was having FUN with my girls. Eff Ewe Enn. Fun.

ANNE MATHERS

Mark, you've been photographed recently with rocks in your mouth.

MARK FREEMAN

(laughs). The rocks. Everyone wants to know about the rocks.

INT. ACE WILDE'S PENTHOUSE APARTMENT - CONTINUOUS

ACE WILDE
Not the rocks again.

STILLWATER
Give him a break.

ACE WILDE
No. Dude sucks on rocks to purify himself. He's a god damned embarrassment.

STILLWATER
He seems ok to me.

ACE WILDE
He's a fag.

INT. "STAR TREATMENT" INTERVIEW SET - CONTINUOUS

ANNE MATHERS
Well, to those who don't know, it does look...different.

MARK FREEMAN
I think you could look at a communion wafer "the body of our lord" - which you EAT - and call that different. Or breaking a glass at a Jewish wedding. What? Why? You know. (laughs) I'm not ashamed of being a member of the S.O.E., I am spirit of the earth.

Mark removes three brown stones from his pocket.

MARK FREEMAN
I'm made of dirt. You're made of dirt. Anne, don't tell me you've never heard "ashes to ashes, dust to dust..." Right? We go to where we come from, that's all we believe.

ANNE MATHERS
It's also been reported that you and the Earthers are under investigation by the IRS and the consumer protection league. There have been claims of extortion, abuse, racketeering.

Mark places the rocks back in his pocket. His demeanor has switched to serious.

MARK FREEMAN

And charity. They never want to report on the good things we do for the community. I alone have donated over 20 million dollars, which has fed literally thousands of hungry children.

ANNE MATHERS

There are some who are concerned that the rocks are dangerous. That they're poisoning you.

MARK FREEMAN

People are jealous. People are scared. People should mind their own business. Look, until you've seen what I've seen. Really seen it. You know. Seen everything. You can't know. Right? You haven't seen it. I have. I've seen it. All of it. The truth.

Anne just stares at Mark. Blinks. She snaps on a perky expression.

ANNE MATHERS

So you're back in action as Ace Wilde for a third go around, will this be the last?

MARK FREEMAN

I never say never, Anne. (laughs)
The script for Aces...

INT. ACE WILDE'S PENTHOUSE APARTMENT - CONTINUOUS

Click. The TV turns off, cutting Mark off mid-thought.

ACE WILDE

Jesus, what a pussy.

STILLWATER

Let it go, Ace.

ACE WILDE

It's just...why does he have to -

Stillwater straddles Ace, and throws herself into a kiss - shutting Ace up in the process.

INT. MARK FREEMAN'S LIMOUSINE - NIGHT

Mark sits across from a man in his late 20s, LIAM STONE. Liam is handsome, well manicured, and a bit foppish. He wears his designer suit proudly.

LIAM STONE

You did good. Don't beat yourself up. I'm proud of you.

MARK FREEMAN

No. Don't be.

LIAM STONE

I am.

MARK FREEMAN

I hide, they hound me. I open up, they hound me. I'm just a normal guy. Right?

LIAM STONE

Oh stop. Really. Don't bring me down.

MARK FREEMAN

Sorry sweets.

Liam crawls over to give Mark a kiss. Their lips touch.

CUT TO:

INT. ACE WILDE'S PENTHOUSE APARTMENT - CONTINUOUS

Ace pushes Stillwater off of him.

STILLWATER

What?

ACE WILDE

I don't know. Nothing.

STILLWATER

Well then, stop stopping me, and fuck me already.

ACE WILDE

You know, I think I'm just going to take a shower. Maybe get a little rest.

Ace gets up. Stillwater, her shirt open and pants unbuttoned, looks confused and hurt. Ace starts to walk towards the bedroom when the phone rings. Ace picks it up.

ACE WILDE

Hello?

I.M.A. DIRECTOR VANOVER (ON PHONE)

That was a hell of a mess you left
for us to clean up at Yamada Tower.

ACE WILDE

Are you expecting me to apologize,
Van?

I.M.A. DIRECTOR VANOVER

I'm expecting you to get Ikashi,
instead you leave me with 10 dead
John Does.

ACE WILDE

I'll send you a fruit basket.

I.M.A. DIRECTOR VANOVER

You spooked Ikashi. Spooked him
good. He's pushed up his timetable.
Our guy on the inside tells us he's
moving the code at midnight.
Tonight, in Long Beach.

ACE WILDE

I'm on it.

Ace hangs up the phone.

ACE WILDE

Stillwater, you up for a second
round?

EXT. LONG BEACH DOCK - WAREHOUSE 17 - NIGHT

Ace and Stillwater climb up from a Zodiac boat onto the dock, obscured by stacks of cargo containers. Stillwater, looking through night-vision goggles, scans the warehouse. It's crawling with goons. Ikashi exits his black town car in a pristine white suit, looks around in disgust, and enters the building.

STILLWATER

Three covering the north. Two on
the door. Ikashi's got two on his
body. Everyone's UAD Kevlar. Shit.
They knew we were coming.

ACE WILDE
Something's wrong.

STILLWATER
I feel it too. This doesn't add up.
We're being set up.

ACE WILDE
What? No. Something else...
Whatever. Let's do this.

Ace slams a clip into his assault rifle. It CLICKS into place, as opposed to the usual CLANG. Ace looks at his weapon curiously. Stillwater slides her pistol's action back. It sounds like an action movie.

STILLWATER
Let's go.

ACE WILDE
That's my line.

Ace and Stillwater hop onto a container. They silently run by some goons below. They find a service ladder with roof access on the side of the warehouse. The jump from the container to the ladder, and scale it. Creeping along, they find the north side and look over the ledge. Two goons sit below them. They jump off the side of the building, landing just in front of the goons. Stillwater grabs one as the other shoots at her with his silenced assault rifle.

She uses her goon as body armor, then snaps his neck. Ace roundhouse kicks the gun out of the goon's hand. He punches the goon in the face.

GOON
Ow...wait, that's it?

ACE WILDE
WHAT?!?

Ace pulls out his pistol and shoots the goon square in the head. The sound is deafening.

INT. WAREHOUSE 17 - CONTINUOUS

IKASHI and his goons react to the gunshot. Ikashi grabs a briefcase and is rushed by his two primary goons into his car. Before he closes the door, he turns to one of the Goons, his bodyguard SHOUDAI.

IKASHI
Clean this up.

Shoudai nods. He points to the two other goons by the door.

SHOUDAI

Anata no meiyo no tame ni! (*for
your honor*)

The goons nod and head to the north end of the pier.

EXT. NORTH END OF WAREHOUSE 17 - CONTINUOUS

STILLWATER

What the hell, Ace?

ACE WILDE

Did you see that?

STILLWATER

I saw you give Ikashi GPS
coordinates to our 20.

ACE WILDE

Hilarious.

STILLWATER

Isn't this where you say, it's time
to go wild?

ACE WILDE

Yeah. That's weird.

Just then, the two goons from before pop around the corner - attacking. Caught off guard, Stillwater takes a knee to the chest and doubles over. Ace blocks his attacker's blow, and counters. It sends the goon back into the wall. Stunned, but not down, he comes back at Ace - who is now double-teamed. Ace laughs at this.

ACE WILDE

Really guys, just the two of you?
I'm Ace Motherfucking Wi-

One of the goons interrupts Ace with a spin-kick to the face. Ace spins with the blow and as he comes around pulls his pistol again. He fires, but badly misses. The goon hammers Ace's arm, sending the gun flying.

ACE WILDE

You're gonna pay for that.

GOON

What sissy going do?

ACE WILDE

This.

Ace pulls a knife from his vest and heaves it at his attackers. The hilt of the knife smashes into one of the goon's heads and careens into the other goon, stabbing him in the throat. Ace walks over to the not-dead-yet goon, who is holding his head.

ACE WILDE

Sissy?

Ace grabs the goon's head and twists it with a gratifying crack. He runs over to the front of the warehouse.

EXT. WAREHOUSE 17 - SOUTH SIDE - CONTINUOUS

Shoudai is waiting for him on a motorcycle.

SHOUDAI

You will lose, Mr. Wilde. You have been sold out. Mr. Ikashi has plans for you. You will be disgraced, humiliated, and then disemboweled.

ACE WILDE

Well that's a relief. Tell Ikashi I have plans for his ass. To meet my boot. When I kick it.

SHOUDAI

Wow. Really?

Shoudai takes off on his bike. Stillwater comes running up to Ace. Off in the distance, we see police lights approaching.

STILLWATER

ACE! What happened?!

ACE WILDE

This goes deeper than Ikashi.

STILLWATER

I mean - what happened back there?

ACE WILDE

What? Oh. I guess I missed.

Stillwater's phone vibrates. She answers.

STILLWATER

Stillwater.

I.M.A. DIRECTOR VANOVER (ON PHONE)
What the hell is going on
Stillwater?! I've got local PD
fifteen feet up my ass - shit I can
taste them in the back of my
goddamned throat - four more John
Does, no Ikashi - you got shit.
SHIT Stillwater. This should have
been a goddamned piss in the woods
for you and Ace.

STILLWATER
I know. Director Vanover. I... I...

I.M.A. DIRECTOR VANOVER (ON PHONE)
You. You. What? This better be
good.

STILLWATER
I guess we all have bad days.

I.M.A. DIRECTOR VANOVER (ON PHONE)
Yeah - except when Ace has a bad
day, people die, and now we don't
know who has the code.

ACE WILDE
Tell him to go fuck himself.

STILLWATER
Ace says hello.

I.M.A. DIRECTOR VANOVER (ON PHONE)
Tell that sonnofabitch to go fuck
himself.

STILLWATER (TO ACE)
Van says hello.

I.M.A. DIRECTOR VANOVER
IA is gonna have to review this
latest fuck up. Until then you and
Ace are on ice.

STILLWATER
But Ikashi -

I.M.A. DIRECTOR VANOVER
Isn't your problem anymore. You
think the bureau would trust the
fate of the goddamned world to just
you two?! If I were you, I'd figure
out what the hell is wrong with
Ace.

As the police arrive, Stillwater flips her phone closed.

INT. ACE WILDE'S PENTHOUSE APARTMENT - NIGHT

Ace and Stillwater are in bed. She is clicking through her iPhone. He's reading a Men's Health magazine. He lets out a big noticeable sigh.

STILLWATER

Ok. What's wrong?

ACE WILDE

What's wrong? Ikashi's still out there. The code...and we're in here cut off like... Like...

STILLWATER

No. Ace. C'mon.

ACE WILDE

What? That's it.

STILLWATER

Really?

ACE WILDE

REALLY. It's just so...uh...

STILLWATER

Ace, I was there. Just talk to me.

ACE WILDE

What? Like that I kicked that guy in the face, and he laughed at me.

STILLWATER

I saw that.

ACE WILDE

He LAUGHED at me.

STILLWATER

You had a bad day, that's all. Happens to everyone.

ACE WILDE

No. I'm ACE WILDE. I go WILD. I don't go mild... Fucking Mark Freeman.

STILLWATER

Just let it go Ace.

ACE WILDE

Dude called me a sissy. Me. A sissy! No one even says that anymore.

STILLWATER

What can you do about it, Ace? That's the way it was written. What are you going to do, hunt down the writer? Intimidate him. (IN MOCK MACHO VOICE) "Make me kick ass better!!"

ACE WILDE

No, it's not that. It's not just the bad writing. I can deal with that. I have for my entire life. I mean Jesus, my NAME is Ace Wilde. Fucking 3rd graders could have written this shit. That's not the problem. For once, the writer isn't the problem.

STILLWATER

Ok.

ACE WILDE

It's Mark Freeman.

STILLWATER

Here we go again.

ACE WILDE

Yeah. Here we go again. Mark is an embarrassment. Did you see him with his goddamned Elvis singalong? I mean - what was that? How are people supposed to take me seriously as superspy Ace Wilde if all they see is Mark McBroadway Twinkletoes fruitflying all over the place?

STILLWATER

I don't think-

ACE WILDE

No. He needs to shut the fuck up.

INT. TRENDY HOLISTIC HOLLYWOOD SPA - DAY

MARK FREEMAN sits in a mudbath with hot rocks on his closed eyelids. He begins to violently choke on something.

An ATTENDANT runs up and slaps Mark on the back, forcing a polished rock to eject from Mark's mouth.

ATTENDANT

Are you alright? Do you need me to call anyone? I can get Liam for you.

MARK FREEMAN

No. I'm ok. I'm ok. Thank you. Thank you. Ha ha! Woo! That was...that was wild. Man. Woo. Makes you appreciate being alive! Ha ha!

Attendant gives Mark a curious look, but considering the level of celebrity, he smiles at Mark.

ATTENDANT

It certainly does sir.

Mark replaces the rocks on his eyes. The attendant walks back towards his station, passing by a seemingly unaware other patron neck deep in mud. The attendant kneels by this patron's head, and pulls back an innocuous towel positioned suspiciously next to the bath revealing a camera.

ATTENDANT

How about I just go ahead and take this from you, sir? No cameras allowed.

PAPARAZZO 1

Of course, who has a camera?

PAPARAZZO shakes Attendant's hand, slipping him a few hundred dollars.

ATTENDANT

Very good sir.

INT. FIRING RANGE - DAY

Stillwater and her best civilian friend MARNI ALBIAN are at a firing range, which is nothing out of the ordinary for Super Agent Jessica Stillwater. Marni is a paper pusher, and average at every level. Marni joins her mostly to check out the guys who like playing with big guns. Her bigger function though is to make Stillwater look sexier and feel smarter by juxtaposition. Stillwater empties a full clip from her bureau issue sidearm into the paper target 50 yards down the lane.

STILLWATER

I mean, how hard is it to give a character dimension? Give a woman a firearm and 10 years of tactical training and paying my dues at Quantico like the big boys, and then put her in a skimpy outfit with heels - HEELS! Again...

MARNI ALBIAN

Yeah yeah yeah. At least he writes a killer wardrobe for you and you get to bone Ace on the regular. I'd say you're not doing too bad sister.

MARNI lights a cigarette.

STILLWATER

That's just it. No one seems to see, even you, how degrading this is. Every powerful female character in the Action or Thriller sub-genres is the same cookie cutter tart. Even if we're written as pure equals - which we're not - I'm still always sublimated in some aspect. These ridiculous clothes, the disproportionate body, the ever-forgiving heart-of-gold routine. Women in action movies are beholden to their male action leads. I mean, have you seen Ace lately? No matter what kind of dick he is, I can't help but want to be with him.

MARNI ALBIAN

Fine. Ok. Great. So what?

STILLWATER

It's the goddamned writers. They're all men. Dickless men who live out their ridiculous fantasies in shitty screenplay after shitty screenplay. And who suffers for it? I do.

MARNI ALBIAN

Ha. Really?! This is suffering?
They write you as the sexiest ass-
kicking bitch on God's green Earth -
While I'm stuck as your average-at-
best bookworm best friend who's
primary reason for EXISTENCE is
giving you someone to talk to - you
know primary exposition. Forgive me
if I don't cry for you.

STILLWATER

I don't want your sympathy Marni. I
want to fix this.

MARNI ALBIAN

Well, you're Super Agent Jessica
Stillwater. You've got a cache of
weapons in your apartment, and
(MOCKING) 10 years of tactical
training. Plus you've got some
time now, right? Go find him. Hunt
him down. Hold him to the fire. Get
what you want.

STILLWATER

What?

MARNI ALBIAN

Good god he writes you dumb
sometimes. The writer. The
"dickless man who's living out his
ridiculous fantasies in this
screenplay." You're an agent after
all - go do what you're trained
for. Go get your re-write.

STILLWATER

No. I can't do that.

MARNI ALBIAN

Why not? What's the worst thing
that can happen?

They stare at each other for a long moment.

STILLWATER

You're right. You're absolutely
right. Why should I sit by idle
while someone writes my life for me
the way they want. I'm Jessica
Stillwater, super agent, right?

MARNI ALBIAN

Exactly.

INT. SUPERMARKET - DAY

ACE is waiting in line at the checkout when he peers over at the row of tabloids. Mark Freeman graces the cover of a handful of them. He grabs one with a photo of Mark in mid-choke on the cover. The cover reads "Mark Freeman Near Death Experience Exclusive!"

ACE WILDE (UNDER HIS BREATH)

Jeeesus.

Ace puts the magazine back, and realizes there are eyes on him. He pulls his hat down a little lower. The cashier indifferently scans Ace's groceries; eggs, protein powder, steaks, Tiger Power Boost energy drinks.

CASHIER

Does this stuff work?

ACE WILDE

What?

CASHIER (READING)

Tiger Power. Blueberry Dream flavor. You like it?

ACE WILDE

I don't know. I...

CASHIER

Club Card, sir?

ACE WILDE

Uh. I don't. Just. Here.

Ace hands the cashier a hundred dollar bill. Takes his change and groceries, and begins to walk out. On the way out, he bumps into a tall Asian man. Ace gives this guy a dirty look, who gives Ace a dirty look in return. Recognition sinks in, it's SHOUDAI, Ikashi's right-hand man.

ACE WILDE

What are you doing here?

SHOUDAI

Everyone's got to eat, bro.
Shouldn't you be home sucking on some rocks?

Ace swings at Shoudai, landing a vicious punch to accentuate each word he says:

ACE WILDE

That's. Mark. Freeman. I'm. Ace.
Wilde.

Shoudai dodges the last punch and sweep kicks Ace in the gut. He doubles over. The fight escalates, with Ace and Shoudai evenly matched. They wreck the store in true over-the-top 80s Action Movie style; whole aisles are knocked over. Shoudai stands in the one remaining in-tact aisle in the store. Ace tosses a bottle of olive oil like a grenade over a dividing row of goods. It lands in front of Shoudai, missing him by a few feet. Shoudai laughs maniacally through his bloodied lips. He looks in the direction in which it was tossed.

SHOUDAI

You missed, Ace. Maybe you should
just give up.

ACE WILDE

Ok. I give up.

Ace vaults over the other dividing wall, catching Shoudai by surprise. In his shock, Shoudai slips on the olive oil. Ace, holding a tall glass "virgin mary" prayer candle, lands on Shoudai. He smashes the glass candle into Shoudai's skull.

ACE WILDE

Clean up on aisle 3.

INT. NOAH LEÓN'S HOUSE - NIGHT

We pull off words on a computer screen "Clean up on aisle 3," revealing the phosphor lit face of writer NOAH LEON. His eyes are sunken, and he looks beat. He stares at the screen without blinking.

NOAH LEÓN (V.O.)

What is this shit? Clean up on
aisle three. Clean up on aisle
three? What would Jason Bourne say
here? He wouldn't. He would just
break an arm and run. C'mon, talk
to me Goose. Talk to me. No. I tell
you what to say. Good, I'll tell
you what to say, then you tell me
what you said. Deal? Deal... No?
Nothing. Am I really stuck? No.
Forget that. Just...give them what
they want. Stop over-thinking it.

(MORE)

NOAH LEÓN (V.O.) (cont'd)

First they wanted over the top tech gadget magic and superman-like heroics, now they want it authentic. Give them authentic. How do you make superman real? They don't know what they want. They're asking for something they don't know will be bad. Noah, they have the checkbook, just give them what they want. I can't. I want to - I really do, but I can't. Ace Wilde isn't real, he isn't authentic, he's a shell. Too smart, too fast, too strong to be real, but that's why he's fun. Fuck. Me. Ok, just pull yourself together start at the top. Pull all the future tech bullshit and give Ace a real world problem. Well, he's already basically out of a job, right? He's been deactivated, he's off Ikashi file. Right. That's a good start. No more toys. Ace goes rogue agent. And then... then he... Uh...

INT. BOBBY NEWCASTLE'S BEDROOM - CONTINUOUS

Two fifteen year-olds, BOBBY NEWCASTLE, and his friend JAY PENN, are in Bobby's bedroom, which is on the second floor of the house next door to the Noah's. Bobby stares out of his window, his camera phone trained on his neighbor's house, where he can see Noah in his office. Jay is sitting on the bed, playing with his phone - never looking up from it.

JAY PENN

This is boring.

BOBBY NEWCASTLE

Dude, trust me. TRUUUUST ME. It'll be worth the wait, I'm telling you this freak always has an amazing variety of chicks over. It's never the same girl, I think he pays them just to walk around his house naked.

JAY PENN

Yeah? And you know that because?
Whatever - Look - I'm sure it's
great, but Bobby, there are two
problems with this - aside from the
fact that I'm pretty sure it's
illegal - Problem one - that device
in your hand can access something
called the internet. You want to
see titties on it, it's easier than
NOT seeing titties on it. Second,
if you want to take a picture of
hookers next door - great, send it
to me, I'll post it on Twitter or
whatever - but why do I need to be
here to watch you stalk him and his
whores? That's why you're taking
the picture, right? To show people,
so they don't need so sit here and
wait...

BOBBY NEWCASTLE

Shhh.

JAY PENN

What, you think they can hear me
TELLING YOU TO NOT TAKE PICTURES OF
THEM?

BOBBY NEWCASTLE

Fine. Forget it. I'll get that
picture when you're not
around...and I won't show you.

Bobby throws his phone on his bed.

JAY PENN

Good. I don't give a shit.

INT. LAUREN GELLER'S OFFICE - DAY

LAUREN GELLER's office is currently in a state of disarray.
Scripts and DVDs stack up in piles. The walls are covered
with impeccably framed posters for some of her bigger hits,
include Ace's Wilde and Ace's Wilde II. She is currently
Senior Vice President of Production for Paramount Pictures.
She walks over to close her office door.

LAUREN GELLER

No calls. I need to get through
this re-write meeting. Thanks love.

She closes the door and then moves back into the office and sits in a leather arm chair across from Ace's Wilde III director HOLLAND WEITZ and writer NOAH LEÓN, who sit in a too-deep couch. Noah slouches as his feet dangle 6 inches off the floor. Holland is a frumpy man in his early 50s, who fancies himself as an Artist, though his credits suggest otherwise.

LAUREN GELLER

Rewrite. Right. New pages. Let's talk, tell me something. Anything. Wait. No. Let me remind you of something. A-Dub-Three is what we call a tentpole. Do you know what a tentpole is?

NOAH LEÓN

It's a -

LAUREN GELLER

Rhetorical question. OK, and your star, Mark Freeman has seemingly lost his mind, on national tv no less. He's been-

HOLLAND WEITZ

Wait. Wait wait wait. What Mark does off set, it's, it's-

LAUREN GELLER

It affects the movie, so it affects my bottom line, so it affects you.

HOLLAND WEITZ

With all due respect, Mark's publicity is a "you" problem.

LAUREN GELLER

Fine. Of course. Fine. You're absolutely right. The studio will continue to work with his people - so let's talk about what you CAN do for me to fix the movie you're directing. The rewrite. So we wanted an overhauled third act, right? Focus response was shit.

HOLLAND WEITZ

I wouldn't say shit.

LAUREN GELLER

No?

Lauren grabs a stack of papers from the coffee table, flips through a few of them, and finds what she was looking for.

LAUREN GELLER (READING)
I would call this movie a pile of
shit, but I don't have that much
against piles of shit.

NOAH LEÓN
It's so easy to write negative
reviews. They're fun.

LAUREN GELLER (READING)
Man, what happened to Mark Freeman -
Ace Wilde used to be - and I'm
quoting here - fucking awesome.
Here's another one. Ace Wilde Three
is an abortion to the senses.

NOAH LEÓN
I don't even know what that means.

LAUREN GELLER
Look, I like you guys, but there is
too much riding on this. If we lose
money on this picture, so help me
god...

HOLLAND WEITZ
You're not going to lose money on
this, Lauren. The international
alone will cover.

LAUREN GELLER
You're right, Holland. How dumb of
me to try to push you to deliver a
movie people wanted to see because
you think it's good enough for
people who don't understand how bad
it is.

NOAH LEÓN
Guys, can we just talk about the
new pages?... Let's just get this
over with - what did you think?

LAUREN GELLER
Point blank, they're awful Noah.
What was the number one thing we've
been after - authenticity.
Authenticity. The audience is tired
of Ace running around like
superman. And now, Noah, you've got
him running around like superman
with a concussion. He's getting
dumber. Wrong direction.

NOAH LEÓN

Ok. More real, more smart. I don't disagree.

HOLLAND WEITZ

Wait. No. You can't ask for an Ace Wilde movie and not get Ace Wilde. Ace is Jason Bourne, James Bond, Ethan Hunt and Jack Ryan with a touch of Rambo. Ace is a character. He's not real by definition. He is superman.

LAUREN GELLER

Well, then you've got a pretty big problem on your hands.

NOAH LEÓN

Yeah, we do.

HOLLAND WEITZ

You're asking for the impossible. He's not going to feel real, he's not real.

Lauren gets up and walks to the door, indicating the meeting is over.

LAUREN GELLER

Then make him real. I don't want to hear it. Deliver an authentic resolution to the Ace Wilde story, or we'll find someone who can. Oooh, maybe we'll get the guys who did Quantum of Solace. Did you guys see that? Hmm. Ok, good meeting guys. Really great stuff. I think we're on to something here. Next steps, lets see some new pages say Friday. Ok? Great.

NOAH LEÓN

Sure, but don't you thi-

HOLLAND WEITZ

Just - don't.

Noah and Holland leave.

INT. BOB'S BIG BOY - DAY

The diner is bustling; customers are eating their greasy fries and burgers, talking, gossiping, etc...

One is reading a People Magazine with the cover story featuring Ace's Wilde star and femme fatale STEPHANIE STEVENS. Holland Weitz is attacking a second plate of pancakes. Noah has a salad in front of him that has, clearly, not been touched.

HOLLAND WEITZ

...and then BOOM, right? So Ace and Stillwater have to race across the city, but it's rush hour...and...

NOAH LEÓN

They sit on the 134 for an hour?

HOLLAND WEITZ

Eat. Seriously, you're making me feel self-conscious.

NOAH LEÓN

Not hungry.

Holland slams a fist down on the table. He secretly loves the attention it garners.

HOLLAND WEITZ

God damn it.

NOAH LEÓN

Sorry?

HOLLAND WEITZ

You'd think I'd be used to this by now, you know, the studio shifting gears mid-production - but every time it hurts, every time, you know. I'm not some mercenary work-for-hire point-the-camera at the actors and collect a check guy, you know. I thought this was our best Aces Wilde movie yet. It had everything, you know. Action, drama, character development, a great twist, laughs. Ninjas.

Across the restaurant floor, a familiar female face is watching them clandestinely. She listens to Noah and Holland's conversation on a IFB earwig; the microphone sits on a dot on Noah's plate.

NOAH LEÓN

There aren't any ninjas, Holland.

HOLLAND WEITZ

You know what the REAL problem is?
It's that women are in charge of
the studios now. It used to be,
just you know - Stallone,
Schwarzenegger, men and guns and
tits - and the movies were so good
then. And then affirmative action
or whatever, and now action movies
suck dick and they want Adrien
Brody in Predator and King Kong and
what have you. I mean Adrien Brody.

NOAH LEÓN

What the hell are you talking
about? Look, let's not dwell on the
studio or the 80s or whatever. That
won't help, and frankly, I just
need to get back home lock my door
and write this new act.

HOLLAND WEITZ

It's the women, Noah. Trust me.

NOAH LEÓN

Fine, yes, terrific. I don't
disagree, Holland - but that's
really not the issue.

HOLLAND WEITZ

Sorry, you're right.

Holland catches a hint that someone's looking their way.

NOAH LEÓN

So, lets look at this from the
beginning, right? Act 1, everyone's
fine with; we introduce Ikashi, the
big reveal that Stillwater survived
the explosion at the end of A-Dub-
Two, she gets back together with
Ace, yadda yadda yadda, fate of the
world, etc... That all wor-

Holland cuts Noah off, focusing on the woman across the
restaurant.

HOLLAND WEITZ

Didn't Stephanie Stevens tell us
she was going to Montana while
production was dark?

NOAH LEÓN

Yeah.

HOLLAND WEITZ

Then why is she at Bob's Big Boy in
Burbank? Turn around.

Noah spins his head to look at the woman who is now trying to
act casual. Feeling their gaze, the woman abruptly gets up
and heads to the back of the restaurant.

NOAH LEÓN

Weird. Maybe she's spying on us.

HOLLAND WEITZ

You think?

NOAH LEÓN

No! Of course not.

HOLLAND WEITZ

C'mon, follow me.

Holland stands up, Noah follows. They head to the back of the
restaurant, trying really hard to look casual (and failing).
They reach the ladies room. Holland knocks. There is no
response.

NOAH LEÓN

Holland - this is ridiculous, she's
the star of your movie - give her
space - she's probably shitting for
Christ's sake.

Holland opens the door an inch.

HOLLAND WEITZ

And I'm her director, it's cool.
We're close.

NOAH LEÓN

You're not THIS close.

HOLLAND WEITZ

Steph! Sweetheart! Surprise. What
are you doing in town? Why didn't
you call me, love? We just met with
the studio, they love what they're
seeing!

The room is silent. A greasy woman brushes Holland to get
into the restroom.

GREASY WOMAN

Excuse me.

HOLLAND WEITZ

Oh, sorry.

GREASY WOMAN

This IS the ladies room, guy.

HOLLAND WEITZ

Oh, I wonder - might you go in there and check to see if our friend is ok? Her name is Stephanie.

GREASY WOMAN

Uh... Ok.

The woman walks in, closing the door behind her.

HOLLAND WEITZ

I'm tight with her manager, I can't believe I didn't know she was back in town.

NOAH LEÓN

Maybe you're not as "tight" as you think.

The door opens. The Greasy Woman sticks her head out.

GREASY WOMAN

Sorry hun, there's no one in here.

NOAH LEÓN

We saw her walk in.

GREASY WOMAN

Ok, well, she ain't here. So if you don't mind...

She closes the door. Noah and Holland look at each other funny.

NOAH LEÓN

You know, I'm just gonna go. My head is killing me. I'm seeing things... I just gotta go, get my head around this.

HOLLAND WEITZ

Yeah. Ok. Hey, I'm counting on you, Noah. We all are. You can do this.

NOAH LEÓN

Gee thanks.

EXT. BOB'S BIG BOY ROOFTOP - CONTINUOUS

STILLWATER pops out of a vent in the roof. She watches as Holland and Noah leave to the parking lot. She leaps off the roof with a casual flip and lands next to her motorcycle. She hops on and takes off with a roar. She pulls out her pen-computer and clicks the leading button. A dot on Noah's car blinks red once.

INT. NOAH LEÓN'S HOUSE - NIGHT

Noah Leon sits at his computer. Again. He's staring at a mostly blank screen, which only reads "EXT. WAREHOUSE 17 - NIGHT." The cursor blinks mockingly at Noah.

NOAH LEÓN
Exterior. Warehouse 17. Night.
And...then what happens.

In her skin-tight agent gear, Stillwater sneaks into the office. She grabs Noah's neck and pushes his head down, getting her face right in his.

STILLWATER
You and I are going to have a
little chat.

Stillwater jabs a syringe into Noah's neck. His eyes roll back.

NOAH LEÓN
Stephan...wha..doin...

Noah's body falls limp.

EXT. NOAH LEÓN'S HOUSE - CONTINUOUS

Stillwater drags Noah outside, and forces him into the trunk of his car. She slams the trunk shut. She pulls out her pen computer and clicks the top. A blue light emits from it. She runs to the front door of the house and paints the door, lock, and footprints with the light, causing wisps of steam to rise. She runs back to the car, gets in the driver's side and takes off.

INT. BOBBY NEWCASTLE'S BEDROOM - CONTINUOUS

Bobby stares out his window, catching the last glimmer of Noah's red tail lights fade in the distance. He's holding his smartphone, pointed across the street.

BOBBY NEWCASTLE
Mooooom!!!

MRS. NEWCASTLE (O.C.)
Whaaat!

BOBBY NEWCASTLE
Uh. I think you should come up
here.

MRS. NEWCASTLE (O.C.)
No. I'm folding your sister's
laundry.

BOBBY NEWCASTLE
Umm. It's just that, uh... I think
Stephanie Stevens just kidnapped
Mr. Leon.

MRS. NEWCASTLE (O.C.)
Just put it in the sink, I'll scrub
it later.

BOBBY NEWCASTLE
MOM! Can you come here please!

MRS. NEWCASTLE (O.C.)
Bobby just deal with it.

BOBBY NEWCASTLE
MOM! GET THE F - JUST GET UP HERE!

MRS. NEWCASTLE enters the room. She looks fried.

MRS. NEWCASTLE
I swear to all that is holy Robert
James Newcastle, this better be
important.

BOBBY NEWCASTLE
Look at this.

Bobby hands his mother his phone.

INT. MARK FREEMAN'S MALIBU HOUSE - NIGHT

Mark Freeman is having dinner with his boyfriend, Liam Stone,
his wife MARIA FREEMAN, and their three adopted kids, SWEET
BERRY (8), STEPHEN (7), and FRANCESCA (5). The mood is light,
and everyone is in good spirits.

SWEET BERRY FREEMAN

...and then she said it was time to go, but we didn't. And then she started getting really cross with us and said she was going to call mom.

MARK FREEMAN

So what'd you do then Sweet Berry?!

MARIA FREEMAN

She did this.

Maria flips Mark the finger. Everyone at the table bursts out laughing.

MARIA FREEMAN

I had to pick her up and talk to her principal. And I'd be mad, but she promised not to do it again, right little miss?

SWEET BERRY FREEMAN

Uh huh. So what'd you do today daddy?

MARK FREEMAN

Me? Well, it wasn't nearly as exciting as that, and luckily no little monkeys flipped me the bird -

FRANCESCA FREEMAN

She's not as monkey!

MARK FREEMAN

That's right - you're the monkey!

STEPHEN FREEMAN

NO! I'm the monkey.

LIAM STONE

You're both monkeys.

MARIA FREEMAN

That's true.

Mark leads his kids in a round monkey impressions.

MARIA FREEMAN

Ok, cut it out, we're eating. Francesca, I want you to eat ALL of your chicken, ok sweets?

FRANCESCA FREEMAN

Ok mama.

MARK FREEMAN

Wow. Wow, you know. I love you guys. All of you. You're just so. Life. I mean. THANK YOU.

LIAM STONE

Mark?

MARK FREEMAN

No. I just, I need to say it more. I appreciate you all so much. The five of you are my world and you make me incredibly deeply passionately happy.

LIAM STONE

We love you too Mark.

Liam gives Mark a kiss. The kids giggle.

MARIA FREEMAN

Mark, I have to tell you, they're getting crazier. The paparazzi. One was camped out at Sweet Berry's school.

MARK FREEMAN (TO SWEET BERRY)

Oh, I'm so sorry sweetheart.

LIAM STONE

Dogs. They're damn dirty dogs.

MARK FREEMAN

I think it's funny. I think it's funny. I mean, why should they care, you know? Why does it matter what I do, or who I'm with, or what my family is like? I make movies. You know, enjoy the movies, or don't. Why can't that relationship begin and end at the theater? I'm not the guy you worship on screen, I'm just the man behind the mask - be obsessed with him, not me.

LIAM STONE

Well said, hun.

MARK FREEMAN

And another thing, they only report on where I am or who I'm with or what I'm doing - but they never ask me WHY. (MOCKING) Mark Freeman was at Les Deux with an mystery man.

MARIA FREEMAN

Mark.

MARK FREEMAN

I'm just saying, I'm happy. I've never been happier or healthier, and who gives a shit that our family is a little different. Sorry - who gives a poop that our family is a little different. Everyone here is loved and respected. I bet they wish they had a family like ours, right!

LIAM STONE

Here here!

INT. ACE WILDE'S PENTHOUSE APARTMENT - NIGHT

Ace is drinking, and has been for the better part of two hours. He's alone, save for his bulldog Calvin, who is his attentive listener tonight.

ACE WILDE

...well. You're no help at all, you know that you goddamned sausage? What. I'm sorry, that's not fair, that's not fair, you're a good boy. You know. You're good. It's that freak Freeman who needs to be taught a thing or two. Maaaaan, I used to kick so much asssss, you know Calvin. People fuckin' looked up to me, and the women got so wet, sooo wet, just like boom, you know. Ha ha! It was like Studio 54 in my pants, all the time. And Stillwater, I mean, Stillwater was - is - but now - no, you know? Hey...hey, do you, do you remember, do you remember when I punched through that...thing, and it went into Demenyanko's fuckin'... head? I could still do that, you know. You know I've never even broken a bone. Not even a little one. What?

(MORE)

ACE WILDE (cont'd)
You don't believe me, dog? You're
looking at me like I can't do
anything. I can. I could do it. I
could break this table in half.

Ace puts his drink on the marble coffee table, and then rears
his fist up. In one smooth motion, he slams his hand down
into the table. The table cracks and splits, his drink falls
to the floor and smashes.

ACE WILDE
See?! ... OWWW!!!!!! FUUUUUUCCCCCK!!!

Ace looks down at his hand, which is bloodied. The pain
sobers Ace up in a heartbeat.

ACE WILDE
That's it. This is all his
fault...and he's gonna pay.

EXT. PARKING GARAGE - NIGHT

Noah Leon's car pulls into a spot in an apartment complex
parking structure. Marni Albian is leaning on the structure's
wall, smoking a cigarette nervously. Agent Stillwater gets
out of the driver's side of the car. She pops the trunk.

STILLWATER
Is the hallway clear?

MARNI ALBIAN
How about "thanks Marni for letting
me use your apartment to..."

STILLWATER
Not now Marni.

MARNI ALBIAN
The hallway is clear, 10-4, roger
roger. Sir yes sir.

STILLWATER
Great. Just get the door for me,
ok.

Stillwater pulls Noah's body from the trunk and drags him
into the structure.

INT. MARNI ALBIAN'S APARTMENT - CONTINUOUS

Marni opens the door and Stillwater enters, dragging Noah's
limp body.

The apartment is a typical North Hollywood middle class apartment; about 1200 square feet filled with cheap furniture and fake plants. Ashtrays are scattered, as are candles which are mostly burned down to their stubs. Stillwater throws Noah onto the couch. She pulls out an insulin syringe and jams it into Noah's thigh. He snaps to consciousness immediately.

STILLWATER

Wakey wakey.

NOAH LEÓN

What the?

STILLWATER

Shut up. You and I are going to talk, but first you're going to listen.

The camera pans to find a television. The local news is on.

INT. "CHANNEL 7 BREAKING NEWS" NEWSROOM - DAY

NEWS ANCHOR MAX ROGERS is at a news desk. Over his left shoulder we see a graphic with pictures of Noah Leon and Stephanie Stevens. Under the photos, a headline reads "Hollywood Hoax?"

NEWS ANCHOR MAX ROGERS

...and in a bizarre story, ripped from the pages of an old LA Noir movie, LAPD has confirmed that they are indeed investigating the apparent kidnapping of Hollywood screenwriter Noah Leon. At first believed just to be an internet hoax, authorities are now telling us the case is very real. The video, first reported on by the gossip site TMZ, appears to show noted actress Stephanie Stevens throwing Mr. Leon into the trunk of a sedan.

CAMERA PHONE FOOTAGE. Grainy and shaky footage of Stillwater dragging Noah into the trunk of his car and using what appears to be a pen-light laser-pointer (the pen "computer" from the opening scene).

NEWS ANCHOR MAX ROGERS

At the moment, LAPD is accepting any and all leads. If you know anything, call the LAPD anonymous tip line... Amazing stuff.

(MORE)

NEWS ANCHOR MAX ROGERS (cont'd)

Stranger than fiction, sometimes.
Be sure to stay with us here on
Channel 7 as the story develops.
Now, let's check in with Stormy
Campbell with the Accu-Dopplar 8000
forecast.

EXT. FIELD BY STEPHANIE STEVEN'S MONTANA VILLA - DAY

STEPHANIE STEVENS is doing yoga in a field in the middle of
nowhere Montana. A phone rings. Stephanie ignores it. It
rings again. Stephanie glowers at it. It rings again. She
gets out of her yoga pose and walks to the cell phone sitting
next to a tree. She picks it up. The connection is bad and
filled with static.

STEPHANIE STEVENS (ON PHONE)

This is Stephanie.

CARRIE BLACK

Jesus Christ Stephanie, I've been
trying to get you for 6 hours.

STEPHANIE STEVENS

Calm down Carrie, you know my
reception's shit here. That's
actually why I come up here.

CARRIE BLACK

Calm down!? My client kidnaps the
goddamned writer of her movie, and
she wants ME to calm down!

STEPHANIE STEVENS

I'm sorry Carrie, what did you say?
It sounded like you said I
kidnapped a waiter.

CARRIE BLACK

Oh shit.

STEPHANIE STEVENS

Carrie - what's going on?

CARRIE BLACK

Steph, go to TMZ or Perez right
now. Call me back.

Stephanie hangs up and dashes to her villa.

INT. STEPHANIE STEVEN'S MONTANA VILLA - CONTINUOUS

Stephanie bolts through the door and logs onto her computer. Her boyfriend, out of work actor LUCAS BEAM, who had been on a couch reading Dashwood's *Luigi Pirandello: The Theater of Paradox* jumps up, startled. Stephanie ignores him.

LUCAS BEAM
Steph, what's up?

STEPHANIE STEVENS
Not now.

LUCAS BEAM
But-

STEPHANIE STEVENS
Just no. Ok?!

LUCAS BEAM
Ooookay.

Stephanie scans TMZ, Perez Hilton, Celebslam, Defamer, and ultimately CNN. Lucas stares on, behind her. The headlines are scream her name and the banners have her picture plastered on them. She watches the video and sees herself, dressed as Stillwater, clearly throwing Noah Leon into the trunk of a car.

STEPHANIE STEVENS
What the...? Did you know about this?

LUCAS BEAM
Wha? No. No way, I'd have said something.

STEPHANIE STEVENS
How did this happen?

LUCAS BEAM
You're asking me?

STEPHANIE STEVENS
Useless.

Stephanie picks up her phone and calls her agent, Carrie Black.

CARRIE BLACK (ON PHONE)
You see it?

STEPHANIE STEVENS

What is this? It's a joke, right?
I'm not even in LA. Carrie, what's
going on?

CARRIE BLACK

What's going on? It looks like you
got into costume and then threw
Noah Leon into the trunk of your
car.

STEPHANIE STEVENS

I didn't do anything!

CARRIE BLACK

Of course you didn't, love.

STEPHANIE STEVENS

Don't take that tone. I'm telling
you, i didn't do anything.

CARRIE BLACK

You want my advice? You say you
didn't do anything, right? So
cooperate with the law and let it
settle itself. If you're innocent,
everything will be fine.

STEPHANIE STEVENS

You're advice is to turn myself in.

LUCAS BEAM (TO HIMSELF)

Probably makes the most sense.

STEPHANIE STEVENS

And trust the justice department?
Do you know how many innocent
people are incarcerated right now.

CARRIE BLACK

How many days did Paris do...and
she was guilty.

STEPHANIE STEVENS

No way. I've seen this play out,
once the police think they've got
their guy, they stop chasing leads.

CARRIE BLACK

Steph, right now in the court of public opinion you're guilty, they've seen the video - your hand is clearly in the cookie jar - The William Morris Endeavor Agency can't do anything to stop that. Your face is on that tape, in character no less. But if you truly believe you didn't do anything, then talking to the police is the only way you're going to clear your name.

Stephanie takes a moment to ponder this. The logic is sound. Stephanie hears the clicks of the phone tap and recognizes the sound.

STEPHANIE STEVENS

They're tapping your line Carrie... I bet my house is crawling with agents right now.

CARRIE BLACK

And you know this because?

STEPHANIE STEVENS

I've done my goddamned research, Carrie. I've been playing an operative my whole career. I know what they're going to do.

CARRIE BLACK

Steph, this isn't a movie. Just turn yourself in. It's the best thing you can do.

STEPHANIE STEVENS

No way. I didn't do this...maybe I did. I don't know. I don't know where Noah is though, and that's where I'm going to start. He's the key. I've got to find him to clear my name...and I'm going to do this myself. If anyone asks you haven't talked to me, ok?

Stephanie clicks the phone off.

CARRIE BLACK

Steph don't be a... Oy.

Lucas shoots Stephanie a "you're out of your mind" look.

EXT. STEPHANIE STEVENS' HOLLYWOOD HILLS HOUSE - NIGHT

Stephanie Stevens' house is buzzing with activity - both police and media. Two detectives, FOX and MILLS, stand off to one side, letting the worker drones do their business. A junior OFFICER walks over to give a report.

JUNIOR OFFICER

Nothing. There's no one here. We turned it inside out. There's no sign of Stephanie or Noah. Sorry sir.

The junior officer walks away.

MILLS

Something about this isn't right, Fox.

FOX

Nothing's right with this one, Mills.

MILLS

We're looking at this wrong. Forget the What. We need to focus on the Why. Why would an A-list hollywood actress, with a clean record, save a DUI, just give up her career for this?

FOX

Unless she really thought she'd get away with it...

MILLS

No. That's not it.

FOX

It's a hoax. It's a goddamned hoax. This is all for some reality show documentary experiment bullshit. It's the evolution of Borat.

MILLS

Perhaps...that's an option, but that doesn't sit right.

FOX

You don't think they'd do that?

MILLS

I don't think they'd involve the police. Private security, maybe.

FOX

Unless they think they can outsmart us. No finger prints, no forced entry, it reads like they were in on this... And using that ridiculous laser-pointer doohickey from the movie, smells like promotion.

MILLS

You're thinking horse, because it has hooves and it sounds like horse - but maybe just this once, it's a zebra.

FOX

I don't follow.

MILLS

We're trained to put the pieces of the puzzle together in the most logical fashion, to paint a picture of what happened, right?

FOX

Yeah.

MILLS

Well, what if - just stay with me for a second - what if it is real, but dressed up as a hoax? What if the prop is the ultimate MacGuffin?

FOX

So everyone, even us, gets on board with the obvious "oh Hollywood marketers, what craziness will you think of next." But the reality is Noah is really in danger, and Stephanie Stevens really has him kidnapped somewhere.

MILLS

Exactly. Now, no studio would be stupid enough to defraud the government, its just bad for business - but I'm sure they're happy everyone is talking about their movie.

FOX

You think she did this on her own.

MILLS

I do. We just need to figure out why.

FOX

Vanity. Her name is plastered on every tabloid, heard on every news show, talk show, worked into comedy routines and is entrenched as part of the pop culture lexicon. The better question is why is this the first time it's ever happened?

MILLS

...but she was already famous. She's a movie star, remember.

FOX

In their eyes, you can never be too thin, too rich, or too famous.

MILLS

That's not it Fox. There's something else here. Revenge? Lust? I don't know - but that's the key to this whole mess.

FOX

So why bother dressing it up? Costumes and props and all.

MILLS

I don't know. Maybe to give her a way back. She gets someone to go Gillooly for her. A patsy to admit to the conspiracy. The studio isn't mad, they've just gotten a billion media impressions for free. She goes on TV and cries victim for Barbara Walters. The public loves a redemption story.

FOX

Christ.

MILLS

I have an idea, come on. We're going to go find Stephanie Stevens, and I think I know who can help us.

***to recap - Ace Wilde is hunting down his actor, Mark Freeman. Stillwater and Marni Albani have kidnapped the writer Noah Léon. Stephanie Stevens is hunting down Stillwater.*

*Detectives Mills and Fox are hunting Stephanie Stevens. Mark Freeman, who unwittingly started all of this, is in his house, content.***

EXT. 101 FREEWAY - NIGHT

Ace Wilde drives his yellow Ferrari 458 West on the 101 Freeway. Robert Tepper's "No Easy Way Out" blasts on the radio. He is going well over 100mph. His car begins to shimmy and sputter. He pulls it over. The engine stops. The low-fuel indicator light is bright on the instrument panel, but clearly Ace hasn't noticed.

ACE WILDE
What the hell?

Ace turns the key to try to restart it. Nothing. He tries again. Nothing. He gets out, runs his hands through his hair, and then kicks the car. He stubs a toe.

ACE WILDE
Goddamn it motherfeeecuungaaah!
Damn it that hurts!

INT. MARNI ALBIAN'S APARTMENT - NIGHT

Ace's Wilde Three writer Noah Leon is tied to a chair. His captor is a woman who is the spitting image of actress Stephanie Stevens, but is indeed Agent Jessica Stillwater, a character in the movie Noah is writing. Noah's familiar laptop computer lay on the table in front of them.

STILLWATER
So, are we clear?

NOAH LEÓN
No. Not by a long shot. Maybe if you untie me, we can talk about this like human beings.

STILLWATER
Back to that again. We're going in circles.

MARNI
She ALREADY told you, she'll untie you when she feels you're going to be a lamb and do what she wants, okay? And right now, I really really really really want this done with - so now I'm begging you - just listen to her.

NOAH LEÓN

Wait. Just wait. You're an actress, not a felon. This is insane. Stephanie, I can't rewrite the movie like this. First off, it sets a horrible precedent. Writers being held against their will to bend to the demands of actors, I mean maybe if you were Mark Freeman or the studio sure - but I mean, I'm sorry... you can see it's a slippery slope.

STILLWATER

Precedents were made to be broken, Noah. I need you do this. We can do it the easy way, or I can break your fingers.

NOAH LEÓN

Oh my god - what the hell happened to you Stephanie...

STILLWATER

Maybe I'm just really into this character Noah. Don't. Fuck. With. Me.

NOAH LEÓN

Sweetheart, listen to me, you need help, ok. Just untie me, and I can help you get whatever you need.

STILLWATER

First off, no. And you are in no position to negotiate.

NOAH LEÓN

Look, I have to assume the police or FBI or someone will looking for us once the studio notices the writer and one of the stars of it's movie have vanished... you won't get away with this!

STILLWATER

"You won't get away with this?" Jesus, I thought I talked in cliches... Oh yeah. That makes sense.

NOAH LEÓN

Stephanie, let me go, and I won't press charges.

STILLWATER

You won't press charges anyway. You and I, we, we're going to tell the public we're on a writer's retreat. Just two friends and co-workers working hard to give the public what they demand. And what do they demand, Noah?

NOAH LEÓN

That you let me go?

STILLWATER

Oh, it's a comedy now? Sorry, no. What the world needs is a strong female character who doesn't live and die for some testosterone-fueled gun jockey, a female agent who can kick ass and take names, but wears sensible clothes while doing it and maybe even has her hair pulled back...because I don't know, maybe having hair fly in your face as you're trying to snipe Ikashi or Boutarian isn't really a good idea when lives are at stake.

NOAH LEÓN

What...what are you talking about Steph?

STILLWATER

In your hands, I'm tits and a gun. I'm an object for Ace to talk to...You write me so fucking two dimensionally and I'm tired of it...and you and I are going to change that.

NOAH LEÓN

You mean I write Stillwater so two dimensionally.

Stillwater gives Noah a look that says "figure it out, dipshit, everyone else has."

NOAH LEÓN

Ok. Ok. Tell you what, we'll figure this out. Let me call my agent. Ok? He can spread the word that I'm fine and working on the rewrites or whatever and needed some space. Then we can get started, ok?

STILLWATER

Don't patronize me.

MARNI

Yeah, don't patronize her.

STILLWATER

Marni, please. I'm working.

MARNI

Sorry.

STILLWATER

Now...Noah. We're going to get to work. We've got a movie to re-write.

INT. HOLLAND WEITZ'S HOUSE - NIGHT

Detectives Mills and Fox are in Holland Weitz's house in the Hollywood Hills.

HOLLAND WEITZ

So what you're telling me is the police have nothing, other than the tape.

FOX

And two missing bodies.

MILLS

There's really no question as to the who - Stephanie Stevens - plain as day, kidnapped your friend and writer Noah Leon. What we don't know, is why.

FOX

We're hoping you might have some insight.

HOLLAND WEITZ

I'm really sorry gentlemen, I don't know why she'd do this. She's not even supposed to be in town. She has a ranch in Montana. Noah and I saw her yesterday in Burbank though. I already told the police this.

FOX

Montana Marshalls have already searched her compound, no trace of her.

MILLS

Holland, has Stephanie been acting strangely on set lately?

HOLLAND WEITZ

No more than usual.

MILLS

Can you think of any reason why she'd have something against Noah Leon?

HOLLAND WEITZ

Well, I'm sure she's not too happy about waiting and waiting and waiting for the reshoot script to be ready, but that's really just a scheduling thing for her, you know. And that's not exactly Noah's doing.

FOX

The studio forcing the rewrite?

HOLLAND WEITZ

Yeah, pretty typical. They're all about focus groups you know, and the film wasn't testing right to the right demo or whatever. So yeah, Stephanie and Mark have to stay in production shape ready to roll when we are. It's like a forced vacation.

MILLS

Sounds nice. I could use one of those.

FOX

So, if she didn't have anything against Noah directly, do you have any idea why she'd want to get to him?

HOLLAND WEITZ

You're kidding, right?

Mills stares Holland down.

HOLLAND WEITZ (CONT'D)

Well, she knows he's re-writing the movie.

FOX

Can't be that simple.

HOLLAND WEITZ

Actors are narcissists, big shock. I bet she wanted to get a bigger role in the final act. Do some digging, you'll see every actor in town has done something to try to get more screentime. They try to get in bed, literally, sometimes, with the writer or director - but if they're smart, they go right to the studio heads. You'd be surprised how persuasive a blowjob can be. Maybe not.

FOX

Sure, but kidnapping?

HOLLAND WEITZ

I've never seen anything like it. Blackmail, sure. Kidnapping, never. Genius, really.

MILLS

Yeah?

HOLLAND WEITZ

You know, all things being equal, this was probably a blessing.

MILLS

A blessing.

HOLLAND WEITZ

This is a win-win, really. Turn on any TV, and there we are - plus we needed time for the re-write.

MILLS

And I'm sure the production was insured, wasn't it.

HOLLAND WEITZ

Of course.

MILLS (CHANGING SUBJECTS)

What about Noah?

HOLLAND WEITZ

What about him?

FOX

What's he like?

HOLLAND WEITZ

You know, good guy. Neurotic. A weakness for hookers. Um... A bit delusional you know, he forgets this isn't film, it's movies.

FOX

You think he could be in on this?

HOLLAND WEITZ

No way.

MILLS

Why not?

HOLLAND WEITZ

Frankly, I don't think he'd ever think to do it. It's too clever. Right? I mean, if the studio shutters production all together, we get paid to do nothing. He reappears in a few months or whatever, and he gets some fame, turns that into a movie, etc... It's too clever. I don't think he's capable of such a convoluted plot..

Detective Mills hands Holland a card.

MILLS

Thank you for your time, Mr. Weitz. Give us a call if Noah or Stephanie tries to contact you.

EXT. HOLLAND WEITZ'S HOUSE - CONTINUOUS

Detectives Mills and Fox walk to their black sedan.

FOX

What are you thinking?

MILLS

Doesn't add up, does it?

FOX

You don't think an actress can go off the deep end - do the only thing she can think of to get what she wants?

MILLS

That's exactly what I think...but I don't trust our friendly Mr. Weitz either. Come on, lets move.

EXT. 101 FREEWAY OFF-RAMP - NIGHT

Ace Wilde, tired, in pain, and a little drunk makes his way to the bottom of the Coldwater Canyon off ramp from the 101 freeway. His hand is still bloodied from bashing his table. Ace mutters to himself. A white BMW pulls up. The window rolls down, and an arm clutching a dollar pops out.

KIND MOTORIST

Here.

ACE WILDE

Huh?

Confused, Ace grabs the bill. The car's window rolls up, and pulls away. Ace ambles up the road a bit and finds a gas station/repair shop.

EXT. GAS STATION - CONTINUOUS

Ace catches his reflection in the glass of one of the gas station's windows.

ACE WILDE

I look like shit.

The dishevelled attendant, TRAVIS BARNES, stares at Ace with a hint of recognition in his eyes. Ace catches this look and jumps on the opportunity. He bursts inside the station.

ACE WILDE

This is a matter of NATIONAL SECURITY. I need a car!

TRAVIS BARNES

Uh...Dude, are you ok?

ACE WILDE

I'm Ace Wilde, "dude," it doesn't fucking matter if I'm ok, what matters is that I get Ikashi, and I can't get Ikashi until I get Mark Freeman. Now, give me a car!

Travis laughs at Ace.

TRAVIS BARNES

Look dude, I don't know what you're on, but I'm in a good mood, so I'm not going to call the cops. But I need you to go, ok?

ACE WILDE

WHAT? Didn't you hear me, I'm Ace Wilde. I'm asking you for help. No. I'm demanding your help!

TRAVIS BARNES

First off, bro, Ace Wilde is lame, he's just a rip off, or amalgam if you will, of every other generic action hero. His character shifts from dumb jock to super smart hacker scene to scene, he's so poorly written, he's... Well he's just poorly written. So if you're going to play fantasy games, why not aim a little higher. Wait, why am I talking to you? Just go.

ACE WILDE

I don't need this. If you don't want to help, fuck you.

Ace walks away, muttering to himself:

ACE WILDE

What am I doing? I'm Ace Motherfucking Wilde...

Travis watches him leave, and as he turns to go back into the store, he finds Ace already waiting for him (he is a trained federal agent after all). Ace throws an arm around Travis's neck, and forces him to pass out.

ACE WILDE

Ace's Wild, bitch.

Ace runs in the store, finds a cabinet of keys, pulls the one with the logo he recognizes (Mercedes), and runs out.

INT. KATSUYA, HOLLYWOOD - NIGHT

CARRIE BLACK, LIAM STONE, and HOLLAND WEITZ sit together at a prominent table at Hollywood hotspot Katsuya. Their conversation is intense, but they all do a good job of forcing smiles as people walk by.

CARRIE BLACK

Why the hell are we at Katsuya?

LIAM STONE

It's important, Carrie, that everyone in town believe everything is copacetic. Perception is reality.

HOLLAND WEITZ

And the reality is your client, Carrie, is sabotaging my movie.

CARRIE BLACK

My client didn't do anything.

HOLLAND WEITZ

Please. If that's not Steph on that tape...

CARRIE BLACK

You don't know the whole story, ok Holland. Really, just back off. Maybe she's off somewhere right now with Noah saving your piece of shit movie. It's not like Mark is helping.

HOLLAND WEITZ

Well spun and misdirected. Yes, she's HELPING the movie by committing a felony, and yes, the actress all over CNN throwing a man into the trunk of a car isn't the issue, the OTHER actor is.

CARRIE BLACK

Yeah. Actually.

HOLLAND WEITZ

No.

CARRIE BLACK

Are you telling me that Mark choking on rocks at gay bathhouses is GOOD publicity for an action star?

HOLLAND WEITZ

Another good misdirect. Kudos.

LIAM STONE

Mark isn't doing anything illegal.
He's happy, he makes time for his
fans, he loves his family, he's
enjoying the life of being the
world's most bankable actor.

HOLLAND WEITZ

And he sucks on rocks.

LIAM STONE

And that affects the movie how,
exactly?

HOLLAND WEITZ

Perception is reality, right Liam?

LIAM STONE

So if the world sees ACTOR Mark
Freeman as a rock-sucking queen, he
can't play as a straight action
hero?

CARRIE BLACK

Yes.

LIAM STONE

That's retarded.

HOLLAND WEITZ

Hey, you can't say retarded.

LIAM STONE

What?

HOLLAND WEITZ

Seriously.

A group of three young studio executives walks by the table.
Liam forces a smile and "heeey" wave.

LIAM STONE

Mark is the 3 Billion Dollar man,
and if he chooses to do...whatever
or whomever he wants, who cares?

HOLLAND WEITZ

Action stars need to be tough,
manly.

LIAM STONE

Trust me, he's all man.

HOLLAND WEITZ

Look, two years ago, when he kept his private life private, he was a still mystery - guys wanted to be him, girls wanted to fuck him. Now, the world sees him as... Well, let's just say, he's alienating his core.

LIAM STONE

Oh my god, why are you ganging up on Mark! Did we just all forget that Stephanie Stevens just went off the fucking deep end - is a fugitive - on the lam - she kidnapped your friend!

CARRIE BLACK

Allegedly. Allegedly kidnapped.

HOLLAND WEITZ

I know you've talked to her.

CARRIE BLACK

She says she didn't do anything, or at least she doesn't think she did anything.

HOLLAND WEITZ

She doesn't think she did it?

CARRIE BLACK

That's what she said.

LIAM STONE

What?

HOLLAND WEITZ

Did she say why she did it?

CARRIE BLACK

Are you listening? She said she didn't think she did it, so she certainly didn't expound on the whys of her possible potential maybe criminal activity.

HOLLAND WEITZ

Why doesn't she just turn herself in then?

(MORE)

HOLLAND WEITZ (cont'd)

If she did it, then she'll get
leniency for cooperation - and if
she didn't well, they'll be able to
clear her name, right?

CARRIE BLACK

Stephanie, whom I love, and you
know I love her, is a bit...well,
you know Holland, she's Method. She
thinks she's learned enough
training for her role that she can
solve the mystery on her own.

LIAM STONE

Idiot.

CARRIE BLACK

Yup.

LIAM STONE

Mmmm. Wow. This crispy tuna is to
die for.

CARRIE BLACK

I know, right?

LIAM STONE

I'm going for it, I'm taking the
last one, don't even try to stop
me.

INT. MARNI ALBIAN'S APARTMENT - DAY

Noah sits at a table in Marni's apartment. His spirit is
broken. Stillwater stands behind him, she's still lecturing.

STILLWATER

...So the problem to me is obvious.
You write women the way you do -
fierce, sexy, but malleable to a
man's will - because that's your
fantasy. You want a subservient
dominatrix. Madonna and freak.

NOAH LEÓN

I'm happy, thanks.

STILLWATER

Bullshit.

NOAH LEÓN

I'm not going to argue with you,
Stephanie.

STILLWATER
You ever been married Noah?

NOAH LEÓN
No. Why?

STILLWATER
Because of course you haven't been married. Your ideal woman doesn't exist, strong smart empowered women will never be your little toy. I bet you love to pay for sex.

NOAH LEÓN
What?!

STILLWATER
There it is. Who are the only women that are completely subservient to your will, yet can completely take control on that short leash you give them? Prostitutes. Sure, they'll act like a dominatrix, but you know you're in charge the whole time.

NOAH LEÓN
So I like hookers and that's the problem with my screenplays?

STILLWATER
You work out your personal demons in your scripts - even dumb action flicks. You want Stillwater. You've written your dream girl. Smart, sexy, subservient. Admit it.

NOAH LEÓN
I won't. It's not true.

STILLWATER
Admit it. You want me. C'mon.

Stillwater straddles Noah and licks his mouth.

STILLWATER
I'll make you a deal. I'll give you what you've always wanted.

She grabs his crotch.

STILLWATER (CONT'D)
I'll work out all your demons. And you give me my new third act.

NOAH LEÓN

Uh.

Stillwater rubs the bulge in his pants. She bites on his earlobe, whispering into it.

STILLWATER

Think about it Noah. It'll be great. You could flip the script. Wouldn't that be hot? For the first time in movie history, the sexy sidekick can save the world from the bad guys. I'd kick some ass, take some names, maybe Ace dies in the process, maybe he doesn't... But in the end, everyone wants to follow my adventures.

NOAH LEÓN

You...you want a spin-off? That's what this is about?

STILLWATER

Shh...shhh... don't spoil this...

She wraps her mouth around his.

INT. MERCEDES CONVERTIBLE - NIGHT

Ace and the unconscious Travis are screaming down Coldwater Canyon in the Hollywood Hills in a Mercedes convertible Ace stole from the gas station.

Ace slaps Travis. Hard.

ACE WILDE

Hey!

Ace slaps him again. Travis stirs. It takes a moment, but he gains an awareness of their speed and location.

TRAVIS BARNES

What the...

ACE WILDE

You know alot about movies, don't you?

TRAVIS BARNES

What?

ACE WILDE

Movies. You know them.

TRAVIS BARNES
I guess. Yeah.

ACE WILDE
Good. I need your help.

TRAVIS BARNES
Look dude, I don't know who you
think you are but you can't just
steal a car, kidnap a du- Movies?

ACE WILDE
I'm Ace Wilde, you know me. I'm a
federal agent, or I was one - I'm
on a forced vacation.

TRAVIS BARNES
Ace Wilde is a character in a
movie.

ACE WILDE
I know. I'm him. That character.
Ace Motherfucking Wilde.

TRAVIS BARNES
Whoah.

ACE WILDE
Tell me about it.

TRAVIS BARNES
Ok. So clearly I need to wake up
right now. Wake up Travis.

Ace slaps Travis again.

ACE WILDE
You're not asleep.

TRAVIS BARNES
Fuck me. This is...this is wild.
This is... pretty fucking awesome.

ACE WILDE
No, it's not. It's miserable. I
need you to help me, and you're
going to, because

TRAVIS BARNES (IMPERSONATING
SCHWARZENEGGER)
...you're going to say please.
Running Man. Fuckin' awesome line.

Ace rolls his eyes.

ACE WILDE
You know me, right? What happens
when I pull my trigger?

TRAVIS BARNES
Uh... bullets fly?

ACE WILDE
I've never missed a target, ever,
not once. You know what else I've
never done before?

TRAVIS BARNES
Taken a shit?

ACE WILDE
I've never had to get gas for my
ride.

TRAVIS BARNES
So?

ACE WILDE
Look, this stays with us, but a few
nights ago we were on Ikashi, and
one of his goons just took a kick
to the head. Just took it.

TRAVIS BARNES
Oh no!! Ha ha ha.

ACE WILDE
Shut up. That. Doesn't. Happen. To.
Me.

TRAVIS BARNES
Big deal dude. The Empire couldn't
hit the broad side of a barn on
Tatooine.

ACE WILDE
What? Really? That's fantasy
bullshit. This is real.

TRAVIS BARNES
No. This is Last Action Hero.

ACE WILDE
No. It's not.

TRAVIS BARNES
Ok. Whatever. So...?

ACE WILDE

So, here's the thing. In the last few weeks, I've been noticing... changes. I'm missing targets, I'm getting laughed at, I've become a fucking joke, I'm getting hurt left and right... And...

TRAVIS BARNES

And...?

ACE WILDE

Look, let's just say I used to want to fuck anything with a pulse. Now... Well... The will is there, but...

TRAVIS BARNES

What. The Fuck. You need a Viagra and some oysters, you'll get your mojo back. I've heard it happens to lots of guys.

Ace slams on the breaks and throws a fist onto Travis' chest.

ACE WILDE

I will fucking end you. Do you hear me!

TRAVIS BARNES

Chill out bro. Chill out. I'll help you, I was just makin' a joke. It's cool.

ACE WILDE

I'm not a fag, if that's what you're implying.

TRAVIS BARNES

We don't use that word, Ace. It's not cool.

ACE WILDE

What?

TRAVIS BARNES

Nothing. Look, I'll help you. What's the plan?

ACE WILDE

My plan was to "Go Wilde" on Mark Freeman. Now, that I don't have my powers... I don't know.

TRAVIS BARNES
Your beef is with Mark Freeman?

ACE WILDE
Yeah.

TRAVIS BARNES
But...

ACE WILDE
But?

TRAVIS BARNES
But Mark didn't do this. He's
fucking puppet, a tool. He does
what he's told to do. You missed
your shot because you missed.

ACE WILDE
No. No. You're wrong.

TRAVIS BARNES
I don't get it.

ACE WILDE
I'll spell it out for you.
Character is about belief. You
believe Ace Wilde will always save
the day, that he'll get the bad
guys and kick ass in a major way...
But when you project that rock
sucking freak onto me, people's
faith is shaken. I miss shots, I'm
no longer made of steel, I'm no
longer a fuck machine... Because
you see me, and you see him
prancing on a talk show at the same
time. It works both ways, you see
this queeny actor and believe he
can kick ass, because I kick ass...
But he's so much stronger than me
now.

TRAVIS BARNES
So people see you and they see him,
when it used to be they'd see him
and see you.

ACE WILDE
Yeah.

TRAVIS BARNES

And you think you can't be the
world's most kickass super agent if
the actor playing you is a sissy.

ACE WILDE

Correctamundo.

TRAVIS BARNES

I think I know where we can find
where Mark lives. Make a right at
Sunset.

INT. MESQUITE ARIZONA MOTEL 6 - DAY

Stephanie Stevens and her boyfriend Lucas are in a hotel room
in the Mesquite, Arizona. Stephanie is at her computer,
watching a video playback of herself sleeping.

STEPHANIE STEVENS

I'm just sleeping. The whole night.

LUCAS BEAM

That's good, right?

STEPHANIE STEVENS

I think it means I'm not
schizophrenic.

LUCAS BEAM

You're crazy, babe.

STEPHANIE STEVENS

I know... I know... I just I was
almost hoping to see me sleepwalk
out of the room, you know?

LUCAS BEAM

Why would you want proof you were
nuts?

STEPHANIE STEVENS

I wouldn't. I wouldn't. I just. I
want an answer. As crazy as my
Fight Club theory was, at least it
made sense.

LUCAS BEAM

That made sense?

STEPHANIE STEVENS

Yeah. Maybe not. I just want an
answer, you know.

LUCAS BEAM

I told you the answer yesterday.
Stillwater did it.

STEPHANIE STEVENS

Sweetheart, that's cute, that's
really cute, but no. No.
Stillwater's a character, she's not
real.

LUCAS BEAM

What is real?

STEPHANIE STEVENS

Real is the opposite of whatever
fantasy you're thinking of...
What's next ET really phones home?

LUCAS BEAM

So you'd sooner buy that you have a
split personality, and that your
second persona kidnapped your
friend?

STEPHANIE STEVENS

Yeah. Stuff like that's been
proven.

Lucas holds up a print out from the kidnapping video.

LUCAS BEAM

Babe, please look at these one more
time. If it's not you, it's got to
be Stillwater.

STEPHANIE STEVENS

Ok, I'll play along. Why would
Stillwater go after Noah?

LUCAS BEAM

The same reasons you would. She
wants the writing to be fresher.
She wants a bigger part. She wants
to stop being second fiddle.

STEPHANIE STEVENS

There is no SHE though. There's me.
She's a character I play.

LUCAS BEAM

Do you believe in God?

STEPHANIE STEVENS

What?

LUCAS BEAM
Do you believe in God?

STEPHANIE STEVENS
Yes.

LUCAS BEAM
Is God real?

STEPHANIE STEVENS
Are you suggesting Stillwater is
God?

LUCAS BEAM
No. That would be insane.

STEPHANIE STEVENS
So where are you going with this?

LUCAS BEAM
God is real, but God is also a
creation of Man. Why couldn't the
same be true of a character in a
book or movie or comic or painting?

STEPHANIE STEVENS
Because that doesn't make any
sense.

LUCAS BEAM
Things become real when people
believe.

STEPHANIE STEVENS
No one believes in Agent Jessica
Stillwater.

LUCAS BEAM
Someone does. Maybe she does
herself. Maybe while you're making
the movie, she's there just waiting
behind the curtain to come out...
but what's going on behind that
curtain while you're waiting for
her? You know?

STEPHANIE STEVENS
Your logic is all over the place.

LUCAS BEAM
Faith, babe.

STEPHANIE STEVENS

Fine. If I were Sweetwater, where would I be?

LUCAS BEAM

No. You ARE Sweetwater. Where did you go?

STEPHANIE STEVENS

Lucas, you're messing with my brain.

LUCAS BEAM

Just think like her, and you'll find h-

STEPHANIE STEVENS

Idiot! I'm such a flipping idiot!

Stephanie starts digging through a bag.

LUCAS BEAM

What?

Stephanie pulls out a stack of papers bound together with three brass brads.

STEPHANIE STEVENS

The script. I just need to follow the script.

She flips through it frantically.

STEPHANIE STEVENS (CONT'D)

Damn. Of fucking course. She's at Marni's apartment.

LUCAS BEAM

Great. Let's go!

STEPHANIE STEVENS

You don't understand, we haven't shot Marni's apartment yet. It doesn't exist.

LUCAS BEAM

It's got to exist.

STEPHANIE STEVENS

Nope. We froze production before we got to it.

LUCAS BEAM

But SOMEONE had to have an idea.
Producer, director...?

STEPHANIE STEVENS

That's it. We go to Holland. He's
got to have the locations mapped
out.

INT. PARAMOUNT PICTURES CONFERENCE ROOM - DAY

Detectives Mills and Fox are talking with studio executive
Laruen Geller.

MILLS

I'm sorry to take time out of your
day, Ms. Geller. Running this place
must be a bit crazy, we just have a
few questions and we'll be on our
way.

FOX

You've seen the video, are you sure
- certain - absolutely sure it was
Ms. Stevens on the tape?

LAUREN GELLER

Yes. A hundred percent. Unless she
has an identical twin sister she's
never mentioned.

FOX

She doesn't have a sister. Hmm...

LAUREN GELLER

You don't have anything, do you?
She's got one of the most
recognized faces in hollywood - how
can you not have anything? LAPD.

MILLS

I know you're upset, but

LAUREN GELLER

You're damn right I'm upset. Aside
from the fact that my friends Noah
and Stephanie are missing, AW3 is a
huge priority for the studio, and
right now I don't have my writer or
one of my stars.

MILLS

I understand. Look, we need to go over everything again and again until we find that one thing that jumps out. So, apologies, sincere apologies, for making you go through it again and again, but we're on your side here ok?

LAUREN GELLER

Sorry. You're right. I know, you're just doing your job.

FOX

What can you tell us about Stephanie Stevens?

LAUREN GELLER

She's a sweet kid, kind of hippie-dippie at times, but her heart has always been in the work. Honestly, she seemed like a down to earth and genuinely sweet person. Not the sharpest crayon in the box, but you know, could hold her own in conversation.

FOX

You sound incredulous.

LAUREN GELLER

Well, I guess I'm surprised to find, now that she's gone, that I actually kind of liked her. I'll tell you though, if I didn't see her on that video clear-as-day - there's no way I would believe she'd be capable of this. Maybe if she was on drugs, but I don't think she's into that.

MILLS

When was the last time you talked to her?

LAUREN GELLER

Few weeks ago, right before we put the production on hold.

MILLS

What did you talk about?

LAUREN GELLER

That specific conversation, I don't know. Stuff. Most of our conversations turn back to one of two things - veganism and feminism.

FOX

You say you don't believe she'd have been capable of it.

LAUREN GELLER

I wouldn't have believed it, but I do now. She clearly did it.

MILLS

Why do you think she did it?

LAUREN GELLER

I don't... I really don't know. You do the math and it's clear the only answer is she wants Noah to write in her favor, but she should know better. I mean, she's GOT to know better, right?

MILLS

What was her relationship with Noah like?

LAUREN GELLER

As far as I knew, there wasn't any. No more than any writer has with the cast. Minimal, casual, uh... You know, they never saw each other outside of work or maybe the occasional party. I'd have been with them though, so... Yeah.

MILLS

You're sure about that.

LAUREN GELLER

Absolutely.

FOX

Why do you think she'd know better than to look for Noah to give her a re-write?

LAUREN GELLER

She knows he doesn't have that kind of power on a studio tentpole.

(MORE)

LAUREN GELLER (cont'd)

You don't drop \$150 million on a movie and just leave the writing and rewriting unsupervised. It's all calculated. Look, Stephanie may not be "smart," but she's also not dumb. She wouldn't bite the hand that feeds her, as it were.

FOX

But she did.

MILLS

In your opinion Lauren, is it possible she got lost in her role as a federal agent, just took it too far? She was dressed as her character Agent Stillwater...

LAUREN GELLER

You mean, do I think she lost her fucking mind? Yes. I mean... No. I know for a fact she never took the role all that seriously. Like I said, it was just a means to pay for the roles she did care about. Unless she's been setting me up for the past few years. I'd sooner believe she's schizophrenic or DID.

MILLS

Dissociative Identity Disorder.

LAUREN GELLER

Detectives, I don't know why she did it, and I don't really give a shit. I do know that Stephanie Stevens, as Agent Stillwater, kidnapped my writer, and you're not a step closer to finding either one of them.

MILLS

One last questions Ms. Geller, and we'll be out of your hair.

LAUREN GELLER

What?

MILLS

Do you have a copy of the Aces Wilde Three script we could have?

INT. BIG D'S BOXING GYM - DAY

Mark Freeman is inside a boxing ring sparring with a TRAINER. They spar, exchanging missed jabs. Eventually, Mark lands a haymaker, knocking the trainer down to the mat. Mark extends a hand to help him up.

TRAINER
Nice shot Mr. Freeman.

MARK FREEMAN
Thanks. I feel good.

TRAINER
Hey, I don't mean to get personal,
but I read Ace's Wilde was on
hiatus.

MARK FREEMAN
Just a temporary hold, nothing to
sweat about. You'll still get to
see Ace in 3D next summer.

TRAINER
Oh.

MARK FREEMAN
Tell you what, if you can knock me
down, I'll get you into the
premiere.

TRAINER
That's ok Mr. Freeman.

MARK FREEMAN
Mark.

TRAINER
You up for round two?

MARK FREEMAN
You mean are YOU ready for round
two? Ha ha! Woo.

TRAINER
Your agent's gonna be pissed when I
break your face.

MARK FREEMAN
That's what I like to hear. Bring
it on!

Trainer goes for a knockout uppercut immediately, Mark dodges and throws a flurry of punches to the trainer's kidneys. He reels. A spectator, SERG, applauds sarcastically.

SERG

Nice punch RockEater! C'mon Joker's Wild, is that the best you've got.

TRAINER

Yo! Get the fuck outta my gym you piece of shit!

Mark laughs.

MARK FREEMAN

It's ok, he's just some dickless pussy who's going to teach me a lesson. Ain't that right Serg?

TRAINER

You know this asshole?

MARK FREEMAN

Yeah it's cool, we're old friends.

The trainer steps out of the ring, letting in Serg. Serg "thug hugs" Mark.

SERG

It's good to see you dipshit.

MARK FREEMAN

I love it when you surprise me Serg.

Serg puts on his gear.

SERG

You ready to get your brains knocked around?

MARK FREEMAN

You ready to get your ass beat by a bisexual sissy boy who eats dirt?

SERG

No. Good thing that ain't happening, right?

MARK FREEMAN

Right.

Mark and Serg spar. It's an intense battle. After a few hard hits in both directions, Serg holds his hands up for a break.

In the corner of the gym, someone's capturing the action on camera phone.

SERG
Just give me a second.

MARK FREEMAN
The student outduels the teacher.
Classic. Ha ha!

SERG
Oh, are you the master now? I
taught you everything you know.
When they see Ace throw a rabbit
punch, they're seeing my technique.

MARK FREEMAN
What? Didn't I thank you enough
when I won the People's Choice
Award? And I thought I was soft.

SERG
You're calling me soft now?

MARK FREEMAN
You know I love you, man. Ready for
round 2?

They spar again, this time, Mark lands a devastating blow to Serg, knocking him unconscious.

INT. MERCEDES CONVERTIBLE - CONTINUOUS

Ace gets a sudden chill and guns the throttle, Rocketing the Mercedes up West on Sunset. Trevor clenches his eyes.

ACE WILDE
You feel that!?

TRAVIS BARNES
I don't wanna die. I don't wanna
die. I don't wanna die.

ACE WILDE
Look at this.

Ace holds his formerly broken hand up and flexes all of his fingers.

TRAVIS BARNES
That's weird.

ACE WILDE
I don't know what happened. But I
like it. Let's get wild.

Ace zips past some cars ahead and out of sight.

INT. MARNI ALBIAN'S APARTMENT - CONTINUOUS

Stillwater watches as Noah dials Holland's number.

INT. HOLLAND WEITZ'S HOUSE - CONTINUOUS

Holland's phone rings. He answers it.

HOLLAND WEITZ
Hello?

INTERCUT with Noah on the phone at Marni's apartment.

NOAH LEÓN
Holland!

HOLLAND WEITZ
Noah! Where are you!

NOAH LEÓN
Where am I? I'm in Arizona. Sedona.
I'm back to writing.

HOLLAND WEITZ
You're in Sedona?

NOAH LEÓN
Yeah.

HOLLAND WEITZ
And Stephanie? Is she there?

NOAH LEÓN
Yeah. She's...she's here.

Stillwater waves sarcastically at the phone in Noah's hand.

HOLLAND WEITZ
Did she hurt you?

NOAH LEÓN
What? No. God no. Why?

HOLLAND WEITZ

Why!? She kidnapped you. She threw you in the trunk of your car after drugging your wife.

NOAH LEÓN

Oh no. This is all a misunderstanding. She didn't KIDNAP me, she's an actress for crying out loud, and a friend. You know that. Jesus. Kidnapped? Ha.

HOLLAND WEITZ

Noah? Is this a joke? Some kind of code? The police are really on the case -

NOAH LEÓN

The police?

HOLLAND WEITZ

What do you think, Noah? Stephanie's going to prison for this, she's a fugitive at this point.

NOAH LEÓN

No no no, she was just role-playing. This is all a big misunderstanding, I'm writing for Christ sake. The truth is, I'd never have seen the light if she hadn't done it like that.

HOLLAND WEITZ

What?

NOAH LEÓN

She knew I needed to feel what being a victim was like so I can write with an authenticity my work has always lacked.

HOLLAND WEITZ

Authenticity? For fuck's sake Noah, this isn't a game. You think the cops are going to just chalk this up as a writing exercise?

NOAH LEÓN

I know. I've got alot of explaining to do, but it was worth it.

HOLLAND WEITZ
Is this, what is that, Stockholm
Syndrome?

NOAH LEÓN
No you idiot. Stephanie's helped me
fix the script. We were so close,
but missed it entirely. I have it
now. That's why I'm calling. We can
tie the Ace's Wilde story up in a
tidy little bow. We have our
ending.

INT. HOLLAND WEITZ'S HOUSE - CONTINUOUS

The door bursts open. Stephanie Stevens walks in with
authority, Lucas Beam follows. Holland is frozen.

STEPHANIE STEVENS
Where is she? Where's Stillwater?

HOLLAND WEITZ
(ON PHONE)
Hold on.

NOAH LEÓN
(ON PHONE)
What's going on Holland?

Stephanie snags the phone from Holland and snaps it closed.

INT. MARNI ALBIAN'S APARTMENT - CONTINUOUS

Noah looks at his dead receiver.

NOAH LEÓN
Holland? Holland!

STILLWATER
What happened?

NOAH LEÓN
He's gone.

STILLWATER
It's fine, lets get back to work.

INT. HOLLAND WEITZ'S HOUSE - CONTINUOUS

Stephanie Stevens is staring down Holland in his own house.
Lucas is behind her, trying to be supportive.

Lucas scans the various books and things strewn about. Holland sees Stephanie is blocking the door. His eyes dart around, looking for an exit. He sees none.

STEPHANIE STEVENS
Where is Stillwater?

HOLLAND WEITZ
What?

STEPHANIE STEVENS
Stillwater!

HOLLAND WEITZ
Stillwater? Uh, I...don't...know.
Uh, sweetheart - you're Stillwater.

STEPHANIE STEVENS
No, I'm not. I'm Stephanie Stevens.
On occasion I play a character
named Stillwater. Right now, that
bitch is sullyng my good name, and
I don't much care for that.

LUCAS BEAM
Yeah.

HOLLAND WEITZ
Well, I don't know where
"Stillwater" is, but maybe we can
look for her together?

STEPHANIE STEVENS
How dumb do I look? I know I'm
wanted by every federal agency. Do
you have any clue how risky it was
coming to see you?

HOLLAND WEITZ
No.

LUCAS BEAM
It was fairly risky. You're a
person of interest in this case, so
we're pretty sure there's someone
watching you.

STEPHANIE STEVENS
Hun, let me handle this.

LUCAS BEAM
Sorry.

STEPHANIE STEVENS
He's right though, and I'm not
leaving here until you tell me what
I need to know.

HOLLAND WEITZ
I'm being as honest with you as I
know how to be.

STEPHANIE STEVENS
And...

HOLLAND WEITZ
And as far as I know, you're
Stillwater, and I'm guessing you're
schizophrenic... or have
dissociative identity disorder...

STEPHANIE STEVENS
Yeah, I thought that too, but turns
out I'm not crazy. I didn't kidnap
anyone.

HOLLAND WEITZ
But Stillwater isn't real. She's a
character.

STEPHANIE STEVENS
She's real to her.

HOLLAND WEITZ
Stephanie, please, we can help you.

STEPHANIE STEVENS
Fuck you, ok. I quit. There. Now,
I'm no longer a liability on your
shitty movie. You don't have to
worry about me anymore. I'm not
your concern.

HOLLAND WEITZ
No, don't...don't do that. We
can...figure something out.

LUCAS BEAM
She's done, Holland.

STEPHANIE STEVENS
I'm done. Now, please, help me.
Where is Marni's apartment?

HOLLAND WEITZ
What? I...

STEPHANIE STEVENS

Do I have to spell it out? The practical location. We were meant to shoot there next week, so I know a location has been scouted and booked. Where is it?

HOLLAND WEITZ

Uh... I don't, I mean...

STEPHANIE STEVENS

Your "friend" is being held hostage by an insane character, and you're too chickenshit to help me out.

Lucas hands her a binder labeled "AW3 LOCATIONS."

LUCAS BEAM

Here you go, buttercup.

She takes it and smiles. They head for the door.

HOLLAND WEITZ

Don't take that. Please. This is insane. Stillwater's just a-

STEPHANIE STEVENS

Character. I know...

Lucas and Stephanie walk out the door, slamming it behind them.

HOLLAND WEITZ

Shit.

INT. STEPHANIE'S PRIUS - LATER

Stephanie and Lucas get into her Prius and pull out into traffic. They are on their way to find Stillwater, using the address they pulled from the Ace's Wild locations bible.

LUCAS BEAM

This is amazing.

STEPHANIE STEVENS

Yeah?

LUCAS BEAM

Yeah, babe. Think about it. If we're right, like, our minds are going to be just blown. I mean, the metaphysical ramifications are just...wow.

STEPHANIE STEVENS

The real world ramifications are pretty wow.

LUCAS BEAM

Yeah, I'm sorry sweets, I couldn't know what you must be feeling now.

STEPHANIE STEVENS

It is pretty crazy though. What do you think it means?

LUCAS BEAM

I think it means that Hamlet and Yoda are chillin' somewhere with Spicoli, a pizza and a bag of kush.

STEPHANIE STEVENS

Ok, that is pretty rad.

LUCAS BEAM

I know, right!

They drive past a familiar Mercedes convertible driving the opposite direction on Sunset.

MATCH CUT TO:

INT. MERCEDES CONVERTIBLE - CONTINUOUS

Trevor navigates for Ace, who is still driving the stolen convertible.

TRAVIS BARNES

It's just up over here, make a right.

Ace makes the turn, revealing a STAR MAPS sign and VENDOR.

ACE WILDE

You gotta be fucking kidding me.

TRAVIS BARNES

Trust me. Just let me do the talking. Try to, I don't know, hide your face.

ACE WILDE

What?

Ace pulls the car to the curb, next to the vendor.

EXT. STAR MAPS STAND (OFF BARODA DRIVE) - CONTINUOUS

The STAR MAPS VENDOR walks up to the car, hesitantly. Travis and Ace get out of the car and meet him half way.

STAR MAPS VENDOR

Yes?

TRAVIS BARNES

Say my friend, me and my buddy here are big fans of Mark Freeman. Wondering if you could hook us up with a real address.

ACE WILDE (UNDER HIS BREATH)

Just get a map and go.

TRAVIS BARNES

No dude, the maps are bullshit, but he knows.

STAR MAPS VENDOR

I'm sorry, I don't - I don't know what you're talking about. I got maps to the stars' homes. You want one?

TRAVIS BARNES

That's a real shame, because my friend here, Mr. Grant would really like to know.

Travis tries to hand the vendor a twenty dollar bill.

STAR MAPS VENDOR

That's Mr. Jackson. Make it a Mr. Grant, and maybe I might know something.

ACE WILDE

Oh, so you've been telling people where I live you little prick?!?

STAR MAPS VENDOR

Mark Fr-

ACE WILDE

You've been making money selling my fucking address?!

STAR MAPS VENDOR

What...what do you want? I thought we had a deal. You want me to suck your dick again?

ACE WILDE

Wha...what? No. Fuck no. Jesus.
Fuck. I mean... Uh. Not in front of
my friend here. I just I want to
know if you still know where I
live.

STAR MAPS VENDOR

Wait... You're not Mark Freeman.
You're just some asshole who looks
like Mark Freeman.

ACE WILDE

That's it.

Ace punches the vendor once hard in the nose. Blood flies
everywhere.

SMASH CUT:

EXT. 405 OVERPASS AT SUNSET BLVD - 3 MINUTES LATER

The Star Maps Vendor's eyes blink awake. A fog of fuzziness
is lifted as he realizes the nightmare of cars screaming down
the 405 Freeway a few hundred feet below his head. Ace holds
one of the Vendor's feet and looks down at him.

ACE WILDE

You gonna tell me where I live?

STAR MAPS VENDOR

I'm telling you, I don't know!
Please man! Please get me up!

Travis laughs.

TRAVIS BARNES

Dude, this is Commando!

ACE WILDE

Shut up.

TRAVIS BARNES (TO THE VENDOR)

Dude, I don't think he's in the
mood to laugh, so just tell him
what he needs to know, ok?

STAR MAPS VENDOR

You're fucking crazy man! Just let
me up and I'll tell you.

ACE WILDE
Tell me now, or you're traffic.

STAR MAPS VENDOR
7104 Dume Drive! 7104 Dume Drive.
In Malibu. Jesus! Please let me up!
Please!!!

Ace pulls him up.

ACE WILDE
See, that wasn't too hard, was it?

STAR MAPS VENDOR
You're fucking loco, you know that?

ACE WILDE
Yeah, I am. Go tell your friends
Mark Freeman just kicked your ass.
GO! Now! GO!

TRAVIS BARNES
You better run, dude.

Star Maps Vendor runs down the overpass.

ACE WILDE
Good work.

TRAVIS BARNES
Thanks.

ACE WILDE
You know the bureau could use a guy
like you.

TRAVIS BARNES
Oh yeah, the bureau could use me?

ACE WILDE
Yeah.

TRAVIS BARNES
It's not real, dude.

ACE WILDE
Sure it isn't. Let's roll.

Ace and Travis jump into the car and dart off.

INT. MARNI ALBIAN'S APARTMENT - DAY

Noah is sitting at the table in front of his laptop. Stillwater paces. Marni is smoking a cigarette, watching the two of them. Brow fully furrowed, Noah exhales deeply as he stares at a mostly blank screen.

STILLWATER

Marni, could you be an angel and do a Starbucks run. I think our writer friend could use a little jolt.

MARNI

Seriously?

STILLWATER

Yeah, is that a problem!?

MARNI

(sighs) No. Not a problem at all. Venti skim vanilla latte, right?

STILLWATER

That's be great. Thanks dear.

Marni exits.

STILLWATER

Noah, sweetheart, talk to me. You haven't written anything in hours.

NOAH LEÓN

I'm sorry. I just. I just can't do it, Jessica. I want to. I really do. I can't.

STILLWATER

You can't what?

NOAH LEÓN

Everyone is a cartoon, especially you.

STILLWATER

No.

NOAH LEÓN

Yes. Face it, I'm a hack. That's why I write shitty action movies.

STILLWATER

Stop it. Just stop it. You've got it in you.

(MORE)

STILLWATER (cont'd)

Remember when I saved Ace by
crashing the RAH-66 Comanche
Chopper into Star Island Bridge?

NOAH LEÓN

Sure.

STILLWATER

And then the chief was screaming at
Ace for reckless endangerment, and
I told him, I remember, I told him
"if you don't like how we just
saved the free world, you can just
go ahead and jump off what's left
of this bridge!" Remember that?

NOAH LEÓN

Of course.

STILLWATER

That was good Noah. Really really
good. You have the words inside
you, I know you do. Maybe. Maybe
you just need some inspiration.

NOAH LEÓN

Where is this empathy coming from?
I never wrote you with empathy.

STILLWATER

Maybe you are right now. You just
did.

Stillwater leans in and they kiss.

STILLWATER (CONT'D)

Ok, back to business.

NOAH LEÓN

You had it where Ace is knocked out
by Shoudai. He's got the case.

STILLWATER

Right. So naturally, I need to re-
enter the fray as it were, because
the code is set to go live on a
countdown...so then...maybe I steal
a motorcycle or... No, that doesn't
work... Yeah, this is hard, isn't
it?

NOAH LEÓN

You're telling me.

STILLWATER

Oh babe...

She kisses Noah one more time.

INT. DETECTIVE MILL'S SEDAN - CONTINUOUS

Across the street from Holland's house, Detectives Mills and Fox are watching the windows. Fox has a camera with a long lens. Holland is frantically searching his place.

FOX

...That doesn't make any sense. You really think he'd sabotage his own movie?

MILLS

You got a better idea?

FOX

No. Not really.

MILLS

Everything in me is telling me he's the guy to watch.

FOX

The insurance on the film, that doesn't go to him though.

MILLS

I know.

FOX

The studio would recoup the money.

MILLS

Do you think the studio's behind it?

FOX

I wouldn't put it past them.

MILLS

Nine out of ten directors are pay for play. He gets paid either way.

FOX

You're forgetting the back-end.

MILLS

Yeah, he'd be risking that, but maybe he knows it's garbage.

FOX

So sabotage as career insurance. He cries victim, and moves on. Maybe shows up on Leno with a story to tell. He whines that no one got to see his masterpiece, his bomb never goes off.

MILLS

He hires Stephanie to be his bomb squad?

FOX

No way. Why would she care?

MILLS

Same reason? She must've known the movie was as bad as it apparently is. It's a pretty big deal for a movie in production to freeze like this. How long have you been in LA again, Fox?

FOX

Four years.

MILLS

So you know.

FOX

It doesn't smell right, Mills. I don't like it.

MILLS

Just trust me.

Holland slams his door and heads for his car. He gets in. The top slowly comes down on his canary yellow Porsche 911.

FOX

I still don't see how Stephanie Stevens ties to this.

MILLS

Maybe he hired a lookalike out of central casting. Pretty easy to get a costume and some make-up here.

FOX

Then why use her as a patsy?

MILLS

I don't know, but I think we're
going to find out very soon.
Patience.

Holland casually pulls into traffic. Mills puts his car into gear, and follows a few cars back.

INT. MERCEDES CONVERTIBLE - DAY

Ace and Travis roll up to a gated compound. Ace buzzes at the gate, smiling into the conspicuous camera. A SECURITY GUARD sees "Mark," on a video screen.

SECURITY GUARD

Ha. You forget the code again Mr.
F?

ACE WILDE

You know me.

SECURITY GUARD

Sure do.

The guard buzzes the gate open. Ace pulls the car forward.

EXT. MARK FREEMAN'S MALIBU HOUSE - CONTINUOUS

Ace jumps out of the car. He motions to Travis to stand guard.

ACE WILDE

Stay here. When you hear a gunshot,
I want you infiltrate the south
entrance.

TRAVIS BARNES

Uh. I'll just be here, dude.

ACE WILDE

Travis, this is your moment,
brother. I need you.

Ace extends a hand. Travis hesitates, then clasps Ace's.

TRAVIS BARNES

Brothers! Let's do it.

Ace stealth-walks around the side of the house. He finds a low window and skillfully pulls it out of the frame from the outside. He climbs inside the house.

INT. MARK FREEMAN'S MALIBU HOUSE (GUEST BEDROOM) - CONTINUOUS

Ace takes a few steps, when a MAID turns a corner into him. She's startled.

MAID

Oh! Mr. Freeman. You scared me.

ACE WILDE

Sorry... You.

MAID

I thought you were in the movie room with the others. I can clean here later.

ACE WILDE

No. It's fine. I was. I...uh...just wanted to see something in here. Yup looks good. Good work.

MAID

Thank you sir. Is there...anything wrong, sir?

ACE WILDE

No. No. Everything is great. Um, which room is the movie room again?

MAID

It's down the hall, to the right.

ACE WILDE

Thank you.

Ace takes off down the hall. The maid shakes her head.

INT. MARK FREEMAN'S MALIBU HOUSE (MOVIE ROOM) - CONTINUOUS

Ace peers around a column adjacent to the movie room. In the room, Mark is enjoying a movie with his wife, Maria, his kids, Sweet Berry, Francesca, and Stephen, and his partner Liam. Ace pulls his gun out of his holster.

ACE WILDE (UNDER HIS BREATH)

Let's get wild.

Ace sneaks up behind the person closest to him, Liam. He grabs him from behind with an arm around the neck. He squeezes off one round into the ceiling, silencing the room.

ACE WILDE

Alright! Nobody move, or this guy
is dead!

MARK FREEMAN

Holy shit!

ACE WILDE

Maaark. Mark. We need to talk.

LIAM STONE

Mark! Don't do anything stupid.
Just do what he says.

MARK FREEMAN

Ok. Ok. It's cool. It's cool. Just
put the gun down, and we'll talk,
ok?

ACE WILDE

You don't call the shots, Mark.

MARK FREEMAN

You're beef is with me, right? Let
my wife and kids go.

Travis runs in.

TRAVIS BARNES

Holy shit! That's Mark Freeman!

ACE WILDE

Travis, take the women and children
to the guest room on the south
corridor. This is between Mark and
I.

TRAVIS BARNES

You heard the man, let's move it,
and no one gets hurt.

Travis begins leading Maria, Francesca, Sweet Berry, and
Stephen out of the room.

SWEET BERRY FREEMAN

Don't hurt my dad!

ACE WILDE

I'm not going to hurt him
sweetheart, your daddy and I are
just going to talk.

MARK FREEMAN

Don't worry Sweet B. I'm going to
be just fine.

Travis and the group disappear into the house. Ace still has
Liam by the neck with a gun pointed at Mark.

ACE WILDE

Cute kids, Mark.

MARK FREEMAN

Thanks... Ace?

ACE WILDE

That's right.

LIAM STONE

Ace Wilde?

ACE WILDE

Yeah. You are?

LIAM STONE

I'm his partner.

ACE WILDE

Damn, Mark. What happened to you?

MARK FREEMAN

What do you mean?

ACE WILDE

You used to be so fucking cool.

MARK FREEMAN

That's what this is about?

ACE WILDE

You're killing me. I had to do
something. I'm Ace motherfuckin'
Wilde.

MARK FREEMAN

I'm killing you?

ACE WILDE

Actually, yeah. You're killing me.
I can't do my job; the bad guys,
they see me, they see you. A fruity
rock sucking weirdo.

MARK FREEMAN

I made you.

ACE WILDE

And *when you did*, I was the bureau's top gun. I made James Bond look like a mall cop. I never missed a shot, bad guys would shit themselves if they saw me coming, which they never did. When you were cool, I could do anything.

MARK FREEMAN

I'm not cool anymore?

ACE WILDE

No.

MARK FREEMAN

Ok. You have a gun, but you know what, here's what I think. Fuck you. I'm cooler than I've ever been. You know what's cool? It's not money and models and clubs. It's not red carpets and lights. Being real is cool. Not hiding from who I am is cool. Being happy is cool. I don't give a shit that you've lost your magic powers.

Ace throws Liam down. He gets right up in Mark's face.

ACE WILDE

You don't get it, I can't be the baddest secret agent in the bureau if you're acting like a batshit queen all the time. No one thinks Jason Bourne is a pussy because Matt Damon isn't a pussy.

MARK FREEMAN

I get it. I get that you're a bigoted prick. I hope you do get shot. You think I need you? I don't need you. I don't need Ace Wilde.

ACE WILDE

I'm not leaving until you agree to man up.

MARK FREEMAN

Ace, you just made the dumbest mistake in your storied career.

ACE WILDE

Yeah?

MARK FREEMAN

Yeah. You forget, some of us so-called queens... can fuck you up.

Mark swings at Ace, knocking him out cold in one swing.

MARK FREEMAN (CON'T)

Ace's Wild, bitch. How was that?

LIAM STONE

God I love it when you do that.

EXT. MARNI ALBIAN'S APARTMENT COMPLEX HALLWAY - DAY

Stephanie and Lucas pull up to the complex. They exit the Prius, and walk up some stairs.

STEPHANIE STEVENS

You ready to do this?

LUCAS BEAM

You mean confront a fictional character who's been "trained" to kick ass?

STEPHANIE STEVENS

There's nothing she can do that I can't, remember?

LUCAS BEAM

If you say so.

As they walk down the hall, in the background we see Marni turning the corner from the stairwell. Marni sees two bodies walking toward her doorway. She sneaks up to them, and in one perfect move clobbers the two of them in the head with her oversized purse. As their bodies reel from the concussion, Stillwater and Noah look up.

MARNI

Got em!

INT. MARNI ALBIAN'S APARTMENT - CONTINUOUS

Stillwater jumps off Noah. She strides to Stephanie and Lucas, unconscious on the floor of the hallway.

STILLWATER

Nice shot Marni!

MARNI

Thank you!

NOAH LEÓN
Is that Stephanie Stevens?!

STILLWATER
Get my restraints. Tie the guy up.

Marni runs over to grab riot-control plastic ties. Hands them to Stillwater, who throws a knee into Stephanie's back and forces her limp wrists into the restraints. Marni ties up Lucas. Stillwater drags them inside to the couch and pushes them down on to it. Stillwater slaps Stephanie hard to wake her up.

STILLWATER
Snap out of it!

STEPHANIE STEVENS
Stillwater. I knew it, I knew it...
but why?

STILLWATER
Why? Why what?

Lucas stirs. He's dazed.

LUCAS BEAM
Whoa. Holy shit! We were right!

STEPHANIE STEVENS
Not now.

LUCAS BEAM
Steph, babe, why are you doing
this?

STILLWATER
Her? She's not doing anything.
She's just the actress. You
couldn't do this, right Stephanie?

LUCAS BEAM
But she's you.

STILLWATER
Not anymore. Besides, do you really
think she could orchestrate all
this?

Noah lets out a small laugh.

STEPHANIE STEVENS
Noah! Why are you going along with
this?

STILLWATER

I inspire him.

STEPHANIE STEVENS

So you're not just insane, you're a
a muse too?

STILLWATER

Oh sweetheart, don't be jealous.
It's such an ugly shade on our
face. You just wish you thought of
this too. It's perfect.

STEPHANIE STEVENS

Perfect? Really? I was able to find
you, and you clearly think I'm an
idiot. (TO NOAH) Jesus, couldn't
you have written her a bit smarter?
I mean, sure she's sexy, but for
god's sake, she's dumb. (TO
STILLWATER) Your picture is all
over the news, the internet,
everywhere.

STILLWATER

No. YOUR picture is. I'm just a
character, remember? It's kinda
hard to arrest an idea.

MARNI

You should be happy girl and shut
your pretty little mouth.
Stillwater did you a huge favor.
Noah here's going to write you a
spin-off.

STILLWATER

Shut up Marni.

LUCAS BEAM

That's what this is about? You want
a franchise to call your own?

STEPHANIE STEVENS

I think I got it... You seduce Noah
to write you an ending to the Ace
Wild story that launches a
Stillwater vehicle?

STILLWATER

Well, to be fair, the seduction was
more a by-product of the plan, but
I think that worked out for both of
us.

Stephanie laughs to herself.

STEPHANIE STEVENS

You think you've got it all figured out?

STILLWATER

Yes. As a matter of fact, I do. I'm so tired of the backseat. You of all people should know what that's like.

STEPHANIE STEVENS

Sure, but you forgot one thing.

STILLWATER

What's that?

STEPHANIE STEVENS

I won't do it.

LUCAS BEAM

Yeah, you can't star in a movie without her.

STILLWATER

That's so cute. You both still haven't figured it out yet.

STEPHANIE STEVENS

Figured what out?

In one smooth-as-silk movement, Stillwater pulls out a pistol with a silencer from a holster on her back, and shoots Stephanie and Lucas with two perfectly deft shots.

STILLWATER

I don't need you.

NOAH LEÓN

Whoah! Whoah!

STILLWATER

Oh calm down.

NOAH LEÓN

No! I won't calm down! Holy fuck. You killed them!

STILLWATER

Yeah. I know. I was there.

NOAH LEÓN

Why did you kill them!

STILLWATER

Um...because I had to. Well, technically, I only had to kill her, but he was here, and well, that made it all sticky, so if you think about it, he kind of killed himself.

NOAH LEÓN

You knew this was going to happen?

STILLWATER

Of course! She had to go.

NOAH LEÓN

Why didn't you tell me?!

STILLWATER

You would have tried to stop me, and I didn't need that. I need you to write. But I'm glad I still have your attention. So you know not to fuck with me... I said WITH, you heard that right?

NOAH LEÓN

Jesus, a sex joke not 30 seconds after a double homicide?! You're crazy!

STILLWATER

Hey, you wrote it.

NOAH LEÓN

No I didn't!

STILLWATER

Didn't you...

A KNOCK at the door. It's Holland.

STILLWATER

Marni, whomever that is...make them go away. Noah, help me move these bodies.

Marni heads to the door.

NOAH LEÓN

No. No. No. I'm not doing this. I'm not helping you.

MARNI (AT DOOR)

Who is it?

HOLLAND WEITZ (AT DOOR)
Uh, delivery for a Ms. Albian.

MARNI (AT DOOR)
Just leave it at the door. Thank you.

STILLWATER
Noah, ask yourself this. Do you really think I can't get to you, from anywhere? Help me, or I'll kill you next. Are we clear?

NOAH LEÓN
If you kill me, you die too.

HOLLAND WEITZ (AT DOOR)
I need a signature, maam.

MARNI (AT DOOR)
Just a second.

STILLWATER
I'm willing to take that risk.
Let's go.

Stillwater grabs the limp body of Lucas and directs Noah to grab Stephanie. They pull them to a window. With incredible ease, she throws Lucas outside, into a dumpster below.

STILLWATER
Let's go.

NOAH LEÓN
I can't. Jesus.

STILLWATER
Pussy.

Stillwater pulls a slim wallet out of Stephanie's jeans, then tosses her limp body over the ledge. The body's head hits the dumpster with a bang. Stillwater leans in close to Noah and kisses him passionately. He melts at her touch.

HOLLAND WEITZ (AT DOOR)
Is everything ok, maam? Maybe I should come in.

STILLWATER
Let him in Marni. It's Holland.
Then disappear.

NOAH LEÓN
How could you know-

Marni opens the door, Holland is standing there.

NOAH LEÓN

-that?

INT. MARNI ALBIAN'S APARTMENT COMPLEX HALLWAY - CONTINUOUS

Detectives Mills and Fox hurry down the hallway, on cue.

INT. MARNI ALBIAN'S APARTMENT - CONTINUOUS

Holland steps inside. Stillwater walks to the kitchen area of the apartment and grabs a lemon.

HOLLAND WEITZ

Stillwater! I knew it! The minute she came to me, I knew it.

Stillwater takes a deep breath, rubs lemon juice in her eyes, and begins an overwrought tearful performance.

STILLWATER

I did it! I did it you goddamned son of a bitch. You piece of shit bastard. I did it.

Detectives Mills and Fox walk into the apartment; front row for the show.

HOLLAND WEITZ

Huh...

STILLWATER (CON'T)

...everything you asked for. I even fucked this slimy asshole hack. I hate you so much. I hate you. Oh god I hate you so bad.

HOLLAND WEITZ

But...

STILLWATER (CONT'D)

Look you got what you wanted! The movie's shut down isn't it! Now give me those pictures! All of them!

HOLLAND WEITZ

Please, Stephanie. I...

STILLWATER

You what? You used me! I'm not your whore anymore! I did what you asked. Everything. My career is fucking ruined! It's ruined! Everyone thinks I'm a goddamned psychopath because of you! I'm a joke. I'm nothing.

HOLLAND WEITZ

Bu-

NOAH LEÓN

Holland!?

STILLWATER (TO THE DETECTIVES)

This man, Holland Weitz - He made me do it. This fuck! I didn't want to but I had no choice. This calculating manipulative piece of dogshit had a fucking paparazzi on the payroll stalking me. He was supposed to give me the goddamned pictures. He said no one would know. Oh god. Oh Jesus. Oh god.

NOAH LEÓN

Everyone stop. Stephanie, of course I'm not going to press charges. I'm not hurt, I know you were acting under coercion. It's ok.

MILLS

Just stop. Hold on. Are you telling me this man coerced you to doing this?

STILLWATER

He fucking blackmailed me! I'm so sorry Noah. I'm so so sorry.

FOX

Are you sure you don't want to press charges, Mr. Leon?

NOAH LEÓN

I just want to go home.

HOLLAND WEITZ

You can't be serious Noah? Do you know who this is?!? This isn't Stephanie Stevens! This is Stillwater!

NOAH LEÓN
From the movie?

HOLLAND WEITZ
I know it sounds nuts, but she's
out of her mind. I didn't set her
up, Noah, you have to believe me.
Stillwater - tell them the truth!

STILLWATER
The truth?

Stillwater pulls out Stephanie's wallet and shows the cops
her Driver's License.

MILLS
Mr. Wietz, Ms. Stevens, why don't
you come with us. We can sort all
of this out at the station.

HOLLAND WEITZ
That's NOT Stephanie Stevens!

FOX
Who is she then?

HOLLAND WEITZ
She's Stillwater. From the movie.

FOX
Sure she is. Look, we can do this
the easy way, or the hard way.

HOLLAND WEITZ
I'm not going anywhere!

STILLWATER
Please, please take him away. I'll
cooperate I'll tell you anything
you want to know. He set this whole
thing up.

MILLS
To kill the movie...

STILLWATER
He hated Ace's Wild, he just wanted
it to end.

FOX
You're willing to testify?

STILLWATER
Of course.

FOX (TO NOAH)
And you don't want to press
charges?

NOAH LEÓN
Yeah. I don't want to.

MILLS
Well then, I'm sure the studio is
going to want to do their own
investigations. And Holland, you'll
be getting a call from FCU. Good
luck.

HOLLAND WEITZ
FCU?

MILLS
Financial crimes, Mr. Weitz. Fraud.
Make a great movie, actually.

Mills turns to leave.

HOLLAND WEITZ
But I didn't DO anything!?

FOX
Then you've got nothing to worry
about, right?

HOLLAND WEITZ
What? No. That's not right. There
is a crime here. She's not real!
She's a character! She kidnapped a
friend! She's setting me up! She's
Stillwater!

FOX
You better calm down, sir.

Holland grabs Mills.

HOLLAND WEITZ
Listen to me! She's insane! She's
Stillwater! Stillwater not
Stephanie! Stillwater! There's two
of them see!?

FOX
5150?

MILLS
5150.

FOX

Holland, we're going to take you
with us to take a little rest ok?

HOLLAND WEITZ

What? No. I'm not crazy! She's not
she, she's her!

Mills grabs Holland's arm. Holland swings around with his
other arm and clocks Mills in the jaw.

MILLS

Bad idea.

FOX

Holland Weitz, you're under arrest
for assaulting an officer of the
law. You have the right to remain
silent.

Fox turns Holland around and cuffs him.

HOLLAND WEITZ

I waive that right! I waive the
right!! Noah! Help me! Tell them
the truth! She's Stillwater!

NOAH LEÓN

Oh Holland.

STILLWATER

If I'm not Stephanie, then where is
she?

She winks at Holland as he's being ushered away.

HOLLAND WEITZ

Stillwater! What would Ace say!?!?
Stillwater!!!

INT. MARK FREEMAN'S MALIBU HOUSE (GUEST BEDROOM) - CONTINUOUS

Travis is watching Maria and the kids when Mark bursts in the
room.

SWEET BERRY FREEMAN

Daddy!

MARK FREEMAN

Hey Sweet B!

TRAVIS BARNES

Whoah! Mark? Where's Ace

MARK FREEMAN

He's sleeping for the moment. It's
Travis, right?

TRAVIS BARNES

Yeah.

MARK FREEMAN

Look, I don't blame you, you and I,
we're cool. But I need you to let
them go...and I could use your help
with Ace.

TRAVIS BARNES

Just give me a moment to process
this... ... ok.

INT. MARK FREEMAN'S MALIBU HOUSE (MOVIE ROOM) - LATER

Travis is holding an ice pack on Ace's head. Mark and Liam
stand by watching. Ace begins to stir.

MARK FREEMAN

Welcome back, Ace.

ACE WILDE

Mark?

MARK FREEMAN

Yeah. You took a hell of a blow to
the head.

ACE WILDE

You hit me.

MARK FREEMAN

Not too bad, eh? How's the head?

ACE WILDE

It hurts.

MARK FREEMAN

Keep the ice pack on it, Travis.

TRAVIS BARNES

You got it, Mr. F.

MARK FREEMAN

So, Ace... What do you think? You
think I'm man enough for you?

ACE WILDE

Yeah. We're cool.

MARK FREEMAN

I thought so.

ACE WILDE

Why...why are you being nice to me?

MARK FREEMAN

I'm a nice guy.

ACE WILDE

But...

MARK FREEMAN

I know. Here's the thing, you don't know any better. You're an asshole, that much is true, but you're part of me, kind of...

TRAVIS BARNES

This is fucking weird, dude.

MARK FREEMAN

It is, isn't it?

ACE WILDE

So what happens now?

MARK FREEMAN

Now? Well, we're going out. You're going rest up.

ACE WILDE

I have to get back to Stillwater, the bureau.

MARK FREEMAN

Do you?

ACE WILDE

Yeah.

MARK FREEMAN

No, you don't.

ACE WILDE

Yes I do. Ikashi's still out there. They're going to need me.

MARK FREEMAN

That's cute. Ace, the movie's done. There is no Ace's Wild Three anymore.

ACE WILDE

What?

MARK FREEMAN

Liam, show him.

Liam hands Ace an iPad set to the CNN website. There's a headline that reads "Hollywood Director Arrested, Multiple Charges Filed."

ACE WILDE

The...director? He orchestrated all this for the insurance?

LIAM STONE

That's what it looks like.

ACE WILDE

I don't understand.

TRAVIS BARNES

So the director was the bad guy of his own movie. Dude.

MARK FREEMAN

Either way, it's done. Ace Wilde is done.

TRAVIS BARNES

So what happens next? I mean, he's like a character without a script, right?

ACE WILDE

Yeah, what happens to me?

MARK FREEMAN

You're welcome to stay here as long as you want, ok?

ACE WILDE

Stay here?

MARK FREEMAN

Don't think about it too much. How about just relaxing for a bit. Hey, I bet you've never seen Ace's Wild. The original. You were awesome in it. Liam, can you get that on for them?

Liam turns on the home theater. The movie on the screen starts up with Ace repelling from a helicopter onto a moving train, landing, and snapping a goon's neck.

The title card "Ace's Wild" splashes on screen. Ace, on screen, says "let's get wild." Ace, in the room watching grins from ear to ear.

ACE WILDE
This is awesome!

Ace and Travis continue to watch the movie. Mark puts an arm around Liam.

MARK FREEMAN (WHISPERING)
Let's sneak out. Let him enjoy
this.

As Mark and Liam leave, Ace and Travis's faces are lit with the explosions from the screen, revealing completely enraptured faces.

EXT. MARNI ALBIAN'S APARTMENT - LATER

Holland sits in the back of the Detective's sedan, practically foaming at the mouth. Mills walks over to Stillwater and Noah.

MILLS
You're not out of the woods yet,
Ms. Stevens... But I imagine you'll
be just fine. I'm going to need to
get a statement though.

STILLWATER
Thank you Detective.

MILLS
I've seen alot of crazy things in
my days, but this is... This is a
new one. A director of a big
hollywood movie using his own cast
like chess pieces in his own film
he's not even shooting.

NOAH LEÓN
Hmm...

MILLS
Makes a good story, though.

NOAH LEÓN
Maybe.

MILLS
If you do write it, my name is
Mills.

Mills winks at Noah. Fox walks over to join them.

FOX

Wow. Holland, huh? I guess when you're right, you're right.

MILLS

I suppose. He never had this thing really thought through.

STILLWATER

No?

MILLS

No. I mean, did he really expect the world to believe his story? An A-list actor kidnapping the writer of his movie?

FOX

I think you're right, Mills. Of all people, he'd know that Noah doesn't have enough power to just change a movie as he singularly sees fit.

STILLWATER

That's what I said to him. I said Noah doesn't have enough power to change the movie. He didn't budge though. He forced me to do it. Holland Weitz is an unstable man, but incredibly manipulative. He had me followed, all of us. He's got dirt on everyone of us. I was so scared. So scared. This whole thing has just been the most awful...I just...just...

NOAH LEÓN

It's over Stephanie.

STILLWATER

Oh god Noah, I really am so sorry. He promised me no one was going to get hurt. He was just using me to get to you.

NOAH LEÓN

I know, it's ok. It's over now.

FOX

Look, just tell the DA what you told me, and I bet this goes away soon.

INT. TV SCREEN - ANYTIME

CNN Headline News is on the screen.

CNN ANCHOR #1

...Wietz faces up to ten years on federal conspiracy and insurance fraud charges. Mr. Weitz maintains that a character from his movie framed him. Last week, the Los Angeles District Attorney dropped all charges against the alleged the actress who plays the character Mr. Weitz alleges is behind the ordeal, Stephanie Stevens. Simply amazing. Life stranger than fiction. We'll be back with more Headline News after this.

END.

CREDITS.

After the lead credit cards roll, the screen goes black.

SMASH CUT:

EXT. SKYSCRAPER - METROPOLIS

An explosion; In super-slow motion, Stillwater careen towards the office in front of the fireball. As she approaches we hear:

TRAILER VO

In a world where no man is safe from terror... One woman has the balls to fight for justice. This summer...STILLWATERS RUN DEEP.

Stillwater fills and clears the frame. Black.

END.