

**"The G! True Tinseltown Tale:
Dude, Where's My Car?"**

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Final Revised Shooting Script
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We see a GRAPHIC: "G! True Tinseltown Tale" logo on black background, modeled after "E! True Hollywood Story".

We see brief, actual FOOTAGE from the film "Dude, Where's My Car?" ("DWMC?") showing the scene where REAL ASHTON KUTCHER AS "JESSE" asks REAL SEANN WILLIAM SCOTT AS "CHESTER":

REAL ASHTON KUTCHER AS "JESSE"
Dude, where's my car?

Over the NARRATOR'S voice, the footage freezes and we pull back. As Narrator continues, we then see STILL SHOTS from "DWMC?" featuring its two stars Real Ashton Kutcher As "Jesse" and Real Seann William Scott As "Chester". As Narrator continues, the shots change to STILLs of world leaders meeting, such as at the Camp David Accords, then protests at Washington Mall, brief FOOTAGE of a large group of Muslims at prayer, then we pull back from a STILL of the earth and finally we pull back from a STILL of the galaxy.

NARRATOR (V.O.)
Who would've guessed a simple line of dialogue would become the rallying cry for a nation searching for answers in uncertain times, and would provide the world with a glimpse into the hearts and minds of young people everywhere as they grappled with what it meant to not know where their cars were - in the new millennium?

BLACKOUT:

As Narrator speaks, we see FOOTAGE of the 2000 Yugoslavian uprising against Slobodon Milosevic intercut with MOVING SHOTS of various angles showing the VHS video cover of "DWMC?".

NARRATOR (V.O.)
"Dude, Where's My Car?" was a watershed event in world history. As the cast wrapped up principle photography, the people of Yugoslavia rose up against the tyranny of Slobodon Milosevic. Actor, Seann William Scott.

CUT TO:

INT. SEANN WILLIAM SCOTT'S HOME -- CONTINUOUS DAY

SEANN WILLIAM SCOTT, portrayed as a middle-aged large black woman, sits very informally on her couch, sitting on her bare feet in a very relaxed manner. Though relaxed, Seann is professional, earnest, well-spoken and articulate as she speaks to an interviewer who sits off camera.

CHYRON SUPER: SEANN WILLIAM SCOTT "CHESTER"

SEANN
I don't know if "Dude, Where's My Car?" was itself responsible for freeing the Balkan minorities from authoritarian rule, but I think what

it made us do - all of us involved in making the movie - is realize that we were at least on the right track, that what we were doing was something special.

As Narrator speaks, we see more STILL SHOTS from the film "DWMC?", featuring Real Ashton Kutcher As "Jesse" and Real Seann William Scott As "Chester".

NARRATOR (V.O.)

From the making of the movie to its impact on the world and its geopolitical climate, we'll take you behind the scenes to look at the drama behind the comedy. We'll learn that the movie was a journey, and that making it was as dramatic as the movie's effect on the history of film. In the next seven hours, we'll take you on that journey. A journey into the temporal world of loss and into the allegory of life itself.

As Narrator continues, we see the footage from "DWMC?" in SLOW-MOTION.

NARRATOR (V.O.) (CONT'D.)

Where hilarious hijinks ensued on screen, and deadly hijinks ensued off screen.

As Narrator continues, we pull back from a STILL SHOT of action from "DWMC?"

NARRATOR (V.O.) (CONT'D.)

This is the tale of "Dude, Where's My Car?" The G! True Tinseltown Tale.

BLACKOUT:

OPENING SEQUENCE: MUSIC OF E! TRUE HOLLYWOOD STORY plays, beginning with muffled sounds of reporters.

We see a black background with BLURRY IMAGES of newscasters, in the style of "E! True Hollywood Story". Also in the style of "E! True Hollywood Story", CHYRON then FADES IN in middle of screen and then FADES OUT, in this order: "Dream". "Ambition". "Rank". "Fashion Sense". "Felching". "Recognition". "Howard Stern". "Anorexia". The chyron then FLASHES the same words over and over, too fast for the human eye, again in the style of "E! True Hollywood Story".

BLACKOUT:

We see "G! True Tinseltown Tale" LOGO, modeled after "E! True Hollywood Story" logo, getting LARGER on the screen.

CUT TO:

As Narrator begins, we see a SHOT of "DWMC?" in SLOW-MOTION.

NARRATOR (V.O.)

In December, 2000, Ashton Kutcher turned the world on its head with his plaintive cry, "Dude, where's my car?"

As Narrator continues, we see STILL of REAL ASHTON KUTCHER AS "KELSO" on the set of "That 70's Show".

NARRATOR (V.O.) (CONT'D.)

That memorable catch phrase from TV's lovable Kelso of "That 70's Show" proved to be a much-needed life preserver thrown to a world drowning in a sea of discontent. Assistant choreographer, Jennifer Hamilton.

CUT TO:

INT. JENNIFER HAMILTON'S DANCE STUDIO -- CONTINUOUS DAY

Spunky and flighty assistant choreographer JENNIFER HAMILTON is leaning on a ballet barre, apparently speaking to an interviewer just off-camera.

Jennifer is WEARING an 80'S STYLE T-SHIRT with a loop at the base to pull an end of the shirt through, with the words "THIS IS MY THING" emblazoned on the front.

CHYRON SUPER: JENNIFER HAMILTON ASSISTANT CHOREOGRAPHER

JENNIFER

Well, when the movie came out, everyone was still talking about the election in Florida, and "Friends" kind of got off to a slow start that season, so I think people were just looking for something they could get high to.

CUT TO:

As Narrator begins, SLOW-MOTION SHOT from "DWMC?", showing Real Ashton Kutcher As "Jesse" and Real Seann William Scott As "Chester" cavorting.

NARRATOR (V.O.)

But the story behind the story has as much "high" drama as the film itself had comedy.

As Narrator continues, we see a GLAMOUR SHOT of PHILIP STARK, portrayed as a cute white kid in his teens, DRESSED as a PIMP.

NARRATOR (V.O.) (CONT'D.)

The fairy tale that became "Dude, Where's My Car?" was based on the real life experiences of its writer, Philip Stark.

As Narrator continues, we see an OLD PHOTO of Philip Stark as young boy with cars.

NARRATOR (V.O.) (CONT'D.)

Stark was born in 1985 and was raised by his parents Herschel and Binky Stark in Houston, Texas.

As Narrator continues, we see a SHOT of auto dealership, followed by SHOT of Cleveland Park High School.

NARRATOR (V.O.) (CONT'D.)

Herschel Stark ran an automobile dealership in the River Oaks Park neighborhood of Houston, while Binky took day classes at nearby Cleveland Park High School. Assistant choreographer, Jennifer Hamilton.

CUT TO:

INT. JENNIFER HAMILTON'S DANCE STUDIO -- CONTINUOUS DAY

Jennifer is holding up a MAP of Houston, Texas.

JENNIFER

River Oaks Park is right about here. And Cleveland Park is not too far away, about here. Basically about a ten minute drive.

CUT TO:

As Narrator speaks, we see SILENT BLACK-AND-WHITE re-enactment FOOTAGE showing POV of a small person getting into the back seat of a car and urinating. We see the URINE STREAM.

SUPER: "RE-ENACTMENT"

NARRATOR (V.O.)

As a boy, young Philip Stark would while away the days urinating in the back seat of the cars in his father's dealership.

As Narrator continues, the footage shifts to BLACK-AND-WHITE SHOTS of HERSCHEL'S fists clenching and YOUNG PHILIP'S feet shuffling, then SHOTS of Herschel pushing down on Young Philip's shoulder, then SHOTS of Young Philip's face as he quietly thinks.

NARRATOR (V.O.) (CONT'D.)

To keep his son occupied and out of trouble, Herschel Stark would often ask Philip to sit down and shut up. Philip used this time wisely, and began mentally cataloguing all of the cars on the lot he liked the best.

As Narrator continues, we see SILENT BLACK-AND-WHITE re-enactment FOOTAGE showing a '98 CHEVY NOVA, which appears in a SHAKY POV, then FOOTAGE of MONEY changing hands, then FOOTAGE of the Chevy Nova driving away, then FOOTAGE of Young Philip, DRESSED NORMALLY, screaming "no!" and falling to his knees with his hands on his head.

SUPER: "RE-ENACTMENT"

NARRATOR (V.O.) (CONT'D.)

His new hobby turned heart-breaking, however, when one day his favorite car - a '98 Chevy Nova with power steering - was sold. Writer, Philip Stark.

CUT TO:

INT. PHILIP STARK'S BEDROOM -- CONTINUOUS DAY

We see Philip Stark, DRESSED as a PIMP, sitting on his bed, leaning against his PILLOWS adorned with race car PILLOW CASES. POSTERS of cars with women in bikinis are pasted on the walls around him.

Philip is apparently being interviewed, though the interviewer is off-camera. His being dressed as a pimp apparently has had no effect on Philip's parlance, although he seems very pensive and frowny.

PHILIP

That was tough. That was really tough. It took me a long time to learn how to laugh again. And it was during those dark days right after the Nova was sold that I wrote "Dude, Where's My Car?" I was just very mad at the world.

CUT TO:

EXT. CENTURY 21 REAL ESTATE OFFICE -- DAY

As Narrator speaks, we see CHARLEMAGNE BORENSTEIN walking down the street towards camera in BUSINESS SUIT with briefcase, then turning into an office house with "CENTURY 21 REAL ESTATE" SIGN.

NARRATOR (V.O.)

20th Century Fox Executive Charlemagne Borenstein was the first one in Hollywood to read the script. After a tense struggle with parent company chairman Rupert Murdoch, Borenstein bought the script from Stark for a record 98 million dollars.

We hear SOUND of a deep, continuous snort.

CUT TO:

INT. CHARLEMAGNE'S OFFICE - DAY

The SOUND of the snort continues, unbroken.

Charlemagne is hunched over her desk, snorting a line of cocaine off the desk in front of her using a tightly-rolled DOLLAR BILL. The cocaine is just off camera.

After the toot, she leans back in her chair, eyes red.

CHYRON SUPER: CHARLEMAGNE BORENSTEIN 20TH CENTURY FOX EXECUTIVE

CHARLEMAGNE

"Dude My Car" is a fantasy/adventure film about two wacky adventurers who enjoy adventure and fantasy together.

As Charlemagne continues, we see a PAGE FROM SCRIPT which contains nothing but the lines "Dude, where's my car?" and "Where's your car, dude?" from Jesse and Chester, respectively. The camera PANS DOWN slowly on the page.

CHARLEMAGNE (V.O.) (CONT'D.)

As a movie executive, I'm going to want to see a lot of things ensuing in a script. That you have adventure, fantasy and hilarity ensuing simultaneously throughout the script made this movie a no-brainer to greenlight.

The interview shot of Charlemagne in her office returns.

CHARLEMAGNE (CONT'D.)

I have a trendy constant need for rehab. I need blockbusters to support that. And blockbusters only happen with young screenwriters who know how to make things ensue in a movie.

As Narrator speaks, we see black and white action SHOTS of Jennifer, followed by SHOT of her showing moves to DANCE EXTRAS, followed by SHOT of her HEAD SHOT, and finally a SHOT of Dan Aykroyd as a Blues Brother in "The Blues Brothers" movie.

NARRATOR (V.O.)

The producers first move was to recruit 18-year-old Jennifer Hamilton, a talented assistant choreographer trained by the great song and dance man Dan Aykroyd.

CUT TO:

INT. CHARLEMAGNE'S OFFICE -- CONTINUOUS DAY

CHARLEMAGNE

We knew from day one that it was going to be the assistant choreography that was going to make or break this picture.

As Narrator speaks, we see EXTERIOR SHOT of "SHUTTERS SANTA MONICA" HOTEL.

NARRATOR (V.O.)

Hamilton was put up at the Grand Ballroom at Shuttters Hotel in Santa Monica for four months to assist in working on the dance moves for "Dude, Where's My Car?" In the meantime, the producers got down to the business of casting the film.

As Narrator continues, we see a SHOT of SHERA FRIENDLY'S HEADSHOT, followed by a STILL from the actual film. The still shows, in the upper portion, a barely-visible blurry extra in the background, circled.

NARRATOR (V.O.) (CONT'D.)
The first actress cast was Shera Friendly, who played Girl #14 in the pivotal blind kids' camp scene.

CUT TO:

INT. SCREEN TEST ROOM -- DAY

Shera stands in the bare screen test room, her eyes open and her arms and hands extended in front of her face, fluidly moving her arms as if she were a cross between a mime and a tai chi master.

CHARLEMAGNE (V.O.)
We knew Shera had the look to play Girl #14.

JUMP CUT TO:

INT. SCREEN TEST ROOM -- ONE MINUTE LATER

Shera puts on sunglasses and continues her fluid tai chi/mime movements.

CHARLEMAGNE (V.O.)
But when she put on the sunglasses, you could see, you know, everyone in the room, their jaws just dropped.

CUT TO:

INT. CHARLEMAGNE'S OFFICE -- CONTINUOUS DAY

Charlemagne is cooking HEROIN on a SPOON with a LIGHTER. Her right sleeve is pushed up and her right bicep is tied tightly with a NECKTIE.

CHARLEMAGNE
She looked blind.

CUT TO:

As Narrator speaks, we see a HEAD SHOT of Shera, followed by a SHOT of a PAGE FROM SCRIPT which contains nothing but the lines "Dude, where's my car?" and "Where's your car, dude?" from Jesse and Chester, respectively. The camera CENTERS slowly on one of Jesse's lines.

NARRATOR (V.O.)
With the important business of casting Girl #14 behind them, the producers then went on the hunt for Jesse, the dimwitted yet lovable party animal who doesn't know where his car is.

As Narrator continues, we see a STILL SHOT from television program "That 70's Show" featuring REAL ASHTON KUTCHER AS "KELSO".

NARRATOR (V.O.) (CONT'D.)

They immediately set their sights on Ashton Kutcher, who plays Kelso on TV's "That 70's Show", a show that writer Philip Stark also works on.

CUT TO:

INT. PHILIP STARK'S BEDROOM -- CONTINUOUS DAY

PHILIP

Ashton was my first choice to play Jesse. Out of all the performers I've written for, Ashton's probably the one with the most acting experience. He's just an amazing, amazing craftsman with his art.

As Philip continues, we see a STILL of ASHTON KUTCHER, portrayed as a large white guy in his late 20's, in an action pose as he shows strong determination in dance rehearsal on a stage.

PHILIP (V.O.) (CONT'D.)

We probably could've gotten away with casting someone without as much dance background, but you just get a much more fully-realized "Jesse" with the kind of talent that Ashton brings.

As Narrator speaks, we see STILLs of Ashton as a kid through the years, followed by a SHOT of the British Parliament, then followed by a SHOT of John Malkovich, Gary Sinise and others at the Royal Academy.

NARRATOR (V.O.)

Born on Ash Wednesday, Ashton grew up in London, and studied movement at the Royal Academy with such luminaries as John Malkovich and Gary Sinise. Actor and activist, Ashton Kutcher.

CUT TO:

INT. ASHTON'S HOME -- CONTINUOUS DAY

Ashton sits on his recliner, as he speaks to an interviewer off camera.

CHYRON: ASHTON KUTCHER "JESSE"

ASHTON

After studying Stanislavsky for 14 years - to that point - one of the things that I tried to do as an actor and as an activist is to look within myself for my moment as the character. So, you know, for example on the TV show, if I'm in the 70's, OK, and I'm a kid, living at home with my folks, I'm going to want to listen to, say, McFadden and Whitehead or Kool and the Gang - you see what I'm saying? So, when I was approached about reading

for "Dude, Where's My Car", question mark, I put a great deal of time into trying to figure out how I was going to get into Jesse's head. What I ended up doing, which was so great on my part, was I drove down to the Beverly Center - where they have this enormous parking structure - and I parked my car, but I purposely didn't remember where I parked it, right? So then I went shopping for 2 maybe 3 hours and when I got back, I completely forgot where my car was, OK?

(very pleased with himself)

And I went up and down the lot, looking for it, I must've been on every floor of that damn thing, and I remember saying to myself, "where's my car?" "Where's my car?" "Where's my car?" Right? And then that became "Dude, where's my car?" "Dude, Where's My Car?" "Dude, Where's My Car?"

CUT TO:

INT. SCREEN TEST ROOM -- DAY

Ashton shuffles a bit, clearly agitated.

NARRATOR (V.O.)

Ashton desperately wanted the part. And he pulled out all the stops to get it.

CHYRON: ASHTON KUTCHER SCREEN TEST

ASHTON

(an emotional tsunami)

Where's my fucking car? Where's my fucking car? I'll fucking kill you! I'll fucking kill you! You motherfuckers, where's my fucking car? God damnit! Motherfuckers!

(breaking down, collapsing to the ground)

Fucking kill you! Where's my car? No!
(sobs heavily)

No. No.

Ashton's face is now on the dirty ground. He lifts his head to reveal dirt now stuck to his face and mouth.

ASHTON (CONT'D.)

(Sobbing)

No.

NARRATOR (V.O.)

The producers were blown away by Ashton's talent and passionate monologue.

CUT TO:

INT. CHARLEMAGNE'S OFFICE -- CONTINUOUS DAY

Camera ANGLE on Charlemagne is close-up and slanted. Charlemagne is taking a deep toke of smoke off of a large WATER BONG. She holds the smoke in her lungs for a few moments and exhales at length.

Camera ANGLE on Charlemagne returns to normal interview mode. Marijuana SMOKE continues to drift in and out of frame.

CHARLEMAGNE

You could tell it really came from the heart with Ashton. At the screen test, a lot of us actually started looking around for his car. He was that believable.

As Narrator speaks, we see a SHOT of PAGE FROM SCRIPT which contains nothing but the lines "Dude, where's my car?" and "Where's your car, dude?" from Jesse and Chester, respectively. The camera CENTERS on one of Chester's lines.

NARRATOR (V.O.)

The producers had their Jesse. They then went out to get Jesse's friend in frivolity, Chester.

As Narrator continues, we see a STILL from a Holiday Inn commercial, featuring actor Ross Brockley.

NARRATOR (V.O.) (CONT'D.)

Sexy Hollywood star Ross Brockley, who played "Mark" in the Holiday Inn commercials, was the producers' top pick to play the lovable scamp. The only problem was, he couldn't dance. Assistant choreographer, Jennifer Hamilton.

CUT TO:

INT. JENNIFER HAMILTON'S DANCE STUDIO -- CONTINUOUS DAY

JENNIFER

We used to say Ross had three left feet, because he had a really big penis. We worked with him on his moves for days, but in the end, he was dancing as if he'd never lost his car before.

(pointing at head)

Something like that you've really got to feel here.

(pointing at heart)

And here.

As Narrator speaks, we see a SHOT of the screen test room, empty.

NARRATOR (V.O.)

Ross Brockley was out. The filmmakers then screen tested over a thousand hopefuls, without luck.

CUT TO:

INT. CHARLEMAGNE'S OFFICE -- CONTINUOUS DAY

CHARLEMAGNE

We started thinking that maybe we were just being too exacting. But we knew that if we went with just anybody to play Chester, we'd be letting ourselves down, and we'd be letting Phil's vision down.

As Narrator speaks, we see SHOTS of REAL SEANN WILLIAM SCOTT AS "STIFFLER" in "American Pie" and REAL SEANN WILLIAM SCOTT AS "E.L." in "Road Trip".

NARRATOR (V.O.)

Next in line was 34-year-old Seann William Scott, who had appeared in both "American Pie" movies as well as the film "Road Trip". Actor, Seann William Scott.

CUT TO:

INT. SEANN WILLIAM SCOTT'S HOME -- CONTINUOUS DAY

CHYRON: SEANN WILLIAM SCOTT "CHESTER"

SEANN

After the success of American Pie, I really thought I had broken through a lot of barriers in the business. Now give credit to the producers and the casting director for American Pie. They had faith in me that I could play an 18-year-old white guy when even I was a little skeptical. But they were right, it came off great and the audience was just so accepting. But after I played essentially the same young white guy in Road Trip and American Pie 2, I started to feel a little typecast. I felt I could play anything, and I tried to go out for parts that called for black men or black women, or just adults, but Hollywood kept on trying to shove me back into this world of skinny white guys in their late teens.

As Seann continues, we see a SHOT of PAGE FROM SCRIPT which contains nothing but the lines "Dude, where's my car?" and "Where's your car, dude?" from Jesse and Chester, respectively. The camera PANS DOWN the page. The page then turns to reveal ANOTHER PAGE of the script which looks exactly like the first.

SEANN (V.O.) (CONT'D.)

So when my agent said I should read for "Dude, Where's My Car?", I told him "no way." But after getting the script, and seeing the nuances in the role, I knew I had to do it.

CUT TO:

INT. ASHTON'S HOME -- CONTINUOUS DAY

ASHTON

I never had any doubts she could play the part. This is a much darker movie than anything Seann had done. But Seann is the kind of actress who doesn't shy away from much. I mean, any doubts anybody had about her I think were erased when she did American Pie. You know, next to that guy who sticks his dick in the thing, she was the best part about that movie.

CUT TO:

INT. SEANN WILLIAM SCOTT'S HOME -- CONTINUOUS DAY

SEANN

I knew as an actor I had to get out of my safe zone. And "Dude, Where's My Car?" was such a leap from any of my other movies. For example, I don't drink cum in this one.

As Narrator speaks, we see "behind-the-scenes" FOOTAGE from the set, recorded with a STEADY-CAM HAND-HELD CAMERA-TYPE LOOK. This is footage of the fake set.

NARRATOR (V.O.)

Director Danny Leiner did his best to keep the cast loose, and encouraged all the actors to improvise.

As Narrator continues, we see "behind-the-scenes" FOOTAGE from the set again, recorded with a STEADY-CAM HAND-HELD CAMERA-TYPE LOOK. This is footage of the fake set. We then see Philip Stark's HEADSHOT.

NARRATOR (V.O.) (CONT'D.)

But improvising the lines created some tension on the set between writer Philip Stark, whose script began as a deeply personal poem of loss and love, and the actors, who so internalized their roles, they felt as if it were their own, and wanted to explore. Stark had woven a seamless tapestry and Ashton and Seann liked nothing more than to tug on the string.

CUT TO:

EXT. "DWMC?" FILM SET -- DAY

Ashton and Seann are seen in a two-shot ANGLE through the camera used to film the movie. The camera is rolling, trying to get a good take.

ASHTON
Dude, where's my car?

SEANN
Where's your car dude?

ASHTON
Dude, where's my car?

SEANN
Where's your car dude?

ASHTON
Dude, where's my ball sac?

Ashton and Seann break up hysterically. Ashton lets out his gut, which he had been sucking in, and puts on his EYEGLASSES.

ASHTON (CONT'D.)
(laughing)
Can we use that? I think that was my
best take.

CUT TO:

EXT. "DWMC?" FILM SET -- LATER THAT DAY

Same two-shot camera ANGLE on Ashton and Seann. The camera is rolling, trying to get a good take.

ASHTON
Dude, where's my car?

SEANN
Where's your car, bitch?

Ashton and Seann dissolve into hysterics. Beside herself with laughter, Seann buries her head atop Ashton's sizeable belly.

ASHTON
(laughing, pointing
at Seann)
That wasn't me that time. That was
her. That was her.

CUT TO:

EXT. "DWMC?" FILM SET -- LATER THAT DAY

Same two-shot camera ANGLE on Ashton and Seann. The camera is rolling, trying to get a good take.

ASHTON
(already giggling)
Dude, where's my car?

Both Ashton and Seann are giggling.

SEANN

I shoved-
 (laughs)
I shoved it-
 (laughs, can barely
 get the words out)
I shoved it up my pussy!

Both dissolve into hysterics.

As Narrator speaks, we stay with the blooper reel, but without audio. We then shift to Philip Stark's HEADSHOT again.

NARRATOR (V.O.)

But not everybody was happy. Philip Stark, who began writing "Dude, Where's My Car?" as a sonnet to address the pain and loss of losing a car, wasn't pleased with the license the actors were taking with his dialogue. It was during the filming of one of the key "where's my car?" scenes when Stark reached his breaking point.

CUT TO:

EXT. "DWMC?" FILM SET -- LATER THAT DAY

Same two-shot camera ANGLE on Ashton and Seann. The camera is rolling, trying to get a good take. Both Ashton and Seann are now being completely professional, acting the scene well. Shera, wearing SUNGLASSES, is pretending to be blind in the background.

ASHTON

Dude, where's my car?

SEANN

Where's your car dude?

ASHTON

Dude, where's my car?

SEANN

Where's your car dude?

ASHTON

Dude, where's my car?

SEANN

Dude, where's your car?

ASHTON

Dude, where's my car?

SEANN

Dude-

PHILIP (V.O.)

Hey!

Camera ANGLE switches to a side view caught by the steady-cam hand-held "behind-the-scenes" camera. We see Philip, carrying a "DWMC?" SCRIPT, storming onto the set towards Ashton and Seann, who are forced out of character, while CAMERAS are still rolling.

ANGLE ON PHILIP, ASHTON AND SEANN: The steady-cam is close to the action.

PHILIP

What the fuck was that shit? Seann?
It's "where's your car, dude?" not
"Dude, where's your car?" The "dude"
goes at the end.

SEANN

I can't put the "dude" in front.

PHILIP

No, you can't put the "dude" in front.

SEANN

Because.

PHILIP

Because that's not where the "dude"
goes. You want to put the "dude" in
front, go play Jesse. Chester says
"dude" at the end. That's how you know
who's talking.

SEANN

Putting the "dude" in front fucks it
all up.

PHILIP

It fucks it all up, yes, it does. What
if Rocky Balboa said "Adrienne, yo"?
"Adrienne, yo"--

We're still looking through the STEADY-CAM SHOT, as the camera ANGLE goes back and forth frequently between the speakers, who are all talking over each other. Charlemagne walks on to the set and tries to broker peace.

SEANN

--Don't give me that "yo" shit, Phil.
"Yo" is not "dude"--

PHILIP

--Oh my God! Yes it is!--

CHARLEMAGNE

--Phil, Phil, I'll handle this--

PHILIP

--It's like some kind of pig latin for
actors. "Adrienne, yo." "Sam, play it
again." "Refuse, I'm going to make an
offer he can't"--

CHARLEMAGNE

--Seann, we're trying to make Phil's vision here come true. OK? We're vessels--

SEANN

--I'm trying to not make the character so fucking retarded that he can't say anything but the exact same thing over and over again--

SHERA

(sotto)

But that's the whole movie.

SEANN

Shut up, you blind bitch.

PHILIP

--"Father, Luke I am your." Does that sound better to you? "Damn, frankly my dear I don't give a." That's what you're doing!--

SEANN

OK, now you're starting to get on my nerves.

CHARLEMAGNE

--Seann, we can work this out. We just need you to be a team player. Help us help you help make this happen, because we all want this to happen. I know you do, I do--

PHILIP

--"Money, bitch better have my"? "Money, bitch better have my"? Is that your reading? "Money, bitch better have my"? Is that your version?

SEANN

OK, now shut the fuck up right now.

PHILIP

Do you know how long it took me to write this script? A weekend! A weekend of my life sweating blood onto this script and now I'm eating the nuts from your shit off the pages you wiped your damn ass with.

Philip's diatribe catches Charlemagne's attention as she pauses to give Philip a look. Seann stares unblinkingly, menacingly at Philip.

CHARLEMAGNE

Seann, all of us need to understand Phil's passion. It started as his poem, as a receptacle for his hurt--

SEANN

--Oh, he's already in a world of hurt.

Seann lunges at Philip. Charlemagne fruitlessly tries to break Seann and Philip apart. Seann pushes Charlemagne down to the ground. Philip struggles with Seann. Ashton pulls Seann away from Philip and Jennifer pulls Philip away from Seann. It's chaos.

ASHTON

Seann, c'mon man, it's cool. It's cool--

JENNIFER

--Phil! Phil!

Philip, being held back by Jennifer, is flailing wildly. Shera is trying to push back Seann, as Ashton tries to hold Seann back.

PHILIP

(to Seann)

Bitch! I'll fucking kill you, you fucking bitch!

As Narrator speaks, we continue to see the brawl unfold, but with AUDIO from the set LOWERED. Camera pulls back from scene as Narrator speaks.

NARRATOR (V.O.)

Danny Leiner ordered everyone home early, with production resuming the very next day. It seemed as though the pressure would break the set apart. But the cast knew that they were working on something bigger than themselves, and pressed on.

As Narrator continues, we see SHOT of THEATRE MARQUEE spelling out "DUDE, WHERE'S MY CAR?", followed by a SHOT of DEVELOPMENTALLY DISABLED PEOPLE gathered around a TV watching "DWMC?".

NARRATOR (V.O.) (CONT'D.)

"Dude, Where's My Car?" was finally released on December 15, 2000 and critical acclaim was swift and overwhelming, with several small-town newspapers recommending it. Throughout the country, adolescent homes for the developmentally disabled gave special screenings of "Dude, Where's My Car?", where the film was compared not unfavorably to pornography.

CUT TO:

INT. CHARLEMAGNE'S OFFICE -- CONTINUOUS DAY

CHARLEMAGNE

We were all stunned at the response from the audience. We had no idea we would be as well-loved by as many people from as many walks of life as we were. It was truly overwhelming.

There were "Dude, Where's My Car?" parties. And it's hard when you're by nature a people person, and all of a sudden, you have to start shutting yourself off from everybody. When you can't go to your crack den anymore, when you can't go to prostitute yourself on the Strip for 'ludes. You know, so there's always going to be a trade-off.

As Narrator continues, we see FOOTAGE of audiences standing in line, followed by a SHOT of an empty dance studio.

NARRATOR (V.O.)

Audiences from all over came to capture the magic of not knowing where their cars were. When all was said and done, "Dude, Where's My Car?" raked in over 40% of the 100 million dollars 20th Century Fox spent to make it. But the theatrical release wasn't the end of the "Dude, Where's My Car?" juggernaut. The producers saw a new outlet for their vision and they immediately turned to assistant choreographer Jennifer Hamilton to plug into that outlet and turn on the juice.

CUT TO:

INT. DANCE STUDIO -- EVENING

We see Jennifer rehearsing a dance number with Ashton, Seann and Shera. All are DRESSED in TACKY DANCE REHEARSAL CLOTHING.

The AUDIO of them rehearsing is LOW as Jennifer speaks over the scene.

JENNIFER (V.O.)

The producers came to me about doing a live "Dude, Where's My Car?" music tour. All of the famous dance scenes from the movie would be re-created on stage, and then we would add a few new numbers as well.

CUT TO:

INT. JENNIFER HAMILTON'S DANCE STUDIO -- CONTINUOUS DAY

JENNIFER

It was one of those things where you didn't think of it, but as soon as someone says it, it's like we all were thinking of it at the same time because it's such a no-brainer.

CUT TO:

INT. DANCE STUDIO -- EVENING

We see Jennifer rehearsing a dance number with Ashton, Seann and Shera. All are DRESSED in TACKY DANCE REHEARSAL CLOTHING.

The AUDIO of them rehearsing is OFF as Narrator speaks over the scene.

NARRATOR (V.O.)

The music tour tore through 99-seat non-equity backstages across the country, nearly selling out several of the venues. It was during the music tour that 20th Century Fox came to the producers with more exciting news.

CUT TO:

INT. CHARLEMAGNE'S OFFICE -- CONTINUOUS DAY

Charlemagne is snorting the smoke out of the butt end of a lit CIGARETTE.

CHARLEMAGNE

The film cost 100 million dollars. From the box office, we brought in about 40 million. The music tour brought in another few hundred. Dollars. That left 60 to go.

As Narrator speaks, we see a SHOT of TITLE PAGE FROM SCRIPT for "DWMC?", followed by a SHOT of TITLE PAGE FROM SCRIPT for the sequel.

NARRATOR (V.O.)

And with that, the stage was set for a sequel. The movie that touched so many lives would soon have a new companion in mischief: "Dude, Where's My Car? 2: I'm Not Screwing Around, Where's My Damn Car? Don't F With Me." But not everyone was enthused about the new project.

CUT TO:

INT. SEANN WILLIAM SCOTT'S HOME -- CONTINUOUS DAY

SEANN

I just felt from an integrity standpoint that I couldn't see doing another one. And I was already committed to the music tour through 2006.

As Narrator speaks, we see Ashton Kutcher's HEADSHOT.

NARRATOR (V.O.)

Ashton Kutcher also saw the sequel as a loser.

CUT TO:

INT. ASHTON'S HOME -- CONTINUOUS DAY

ASHTON

"Dude, Where's My Car?" was such a specific time and place. And I think maybe in this sense my classical training sort of intimidated the producers, because they knew I wouldn't go for it.

As Narrator speaks, we see a SHOT of CAST PHOTO from "DWMC?" featuring only Ashton, Seann and Shera. The camera CLOSES IN on Shera. We then see a SHOT of the front page to the trade publication "DAILY VARIETY".

NARRATOR (V.O.)

Kutcher and Scott were out, but for the other actors, the potential payout was too much to ignore. The producers remain mum on any possible replacements for the two lovable lead characters, but Daily Variety reports that the front runners are Natalie Portman and Ricky Martin, with production on "Dude 2" slated for Fall 2003.

We hear a SWEET PIANO MELODY playing as Narrator continues. We see a STILL from "That 70's Show" featuring Real Ashton Kutcher As "Kelso", followed by a STILL taken from the fake film "Money, Bitch Better Have My" featuring a tense Seann in character, holding a GUN.

NARRATOR (V.O.) (CONT'D.)

Life after "Dude, Where's My Car?" has been "sweet" for those who worked on it. Ashton Kutcher continues to play Kelso in the smash hit comedy "That 70's Show". Seann William Scott got cast for the first time as a black woman in the upcoming teen crime drama "Money, Bitch Better Have My", written by "Dude" scribe, Philip Stark, which Scott filmed during breaks in the musical touring schedule.

Original music in the vein of BILL MEDLEY AND JENNIFER WARNES' "(I'VE HAD) THE TIME OF MY LIFE" plays in background.

NARRATOR (V.O.) (CONT'D.)

"Dude, Where's My Car?" affected so many lives, but no lives were affected more than the people who made it.

CUT TO:

INT. SEANN WILLIAM SCOTT'S HOME -- CONTINUOUS DAY

SEANN

One and a half years later, it's still going. People in their very early 20's are now coming up to me and telling me that they watched it in their very late teens and it really helped them get through some hard times.

(teary-eyed)
That's probably what sticks with me
the most.

CUT TO:

As Narrator speaks, we see a STILL of Ashton and Seann in character.

Original MUSIC SWELLS.

NARRATOR (V.O.)

Almost two years since a couple of lovable white teenagers sent the world searching for their cars, "Dude, Where's My Car?" continues to be an experience the cast and crew won't ever forget. It was truly special, and has left the world forever wondering "dude, where's my car?"

BLACKOUT:

We see a split screen. On the right side of the screen, we see fake credits roll for "The G! True Tinseltown Tale". Fake credits include: "Horse Trainer: Sr. Eduoardo", "Automobile Historian: P.T. Cruiser", "Governor (Montana Crew): Judy Martz", "Governor (California Crew): Gray Davis", "Automobile Consultant: Ford Fasttrack", "Automobile Wrangler: Randy Mavis", "Automobiles Provided By: Show Cars", "Waterford Crystal Courtesy Of: Woolworth's Deluxe".

On the other side of the screen, we see Charlemagne giving an interview in her office.

Charlemagne has come out of her drug-induced stupor and is fairly lucid.

CHARLEMAGNE

If we don't make our money back from the sequel, CBS wants to do either a "Dude, Where's My Car?" miniseries, or reality-based game show, or like a reality game show special where random people get carjacked and then have to answer geography questions to find out where their cars are. We're also doing a line of action figures, we have a cereal coming out, a comic book, a Saturday morning cartoon show. We're also doing an adult version of the cartoon for Comedy Central, which will feature on-camera anal sex. A line of soups, the cockring is already designed, it's coming out in the fall--

BLACKOUT:

Real credits roll on black screen.