

**A TRIBUTE TO SATURDAY NIGHT LIVE,
DIE HARD AND BRUCE WILLIS**



**It's
Christmas
Eve.**

**Terrorists have
taken control of
Saturday Night Live.**

There's just one problem.

Bruce Willis is the host.

DIE LAUGHING

www.ericmoyer.com

DIE LAUGHING

Written by
Eric Moyer

A Tribute to Saturday Night Live, Christmas Movies,
Die Hard, Bruce Willis and (spoiler).

A NOTE ABOUT THIS SCRIPT

I came up with the idea for Die Laughing about ten years ago.

In late 2021, I finally started writing it and finished on March 7, 2022, shortly before the devastating news about Bruce Willis' health.

While I never met him in real life, I was so immersed in this script that in some ways it felt like I knew him, making me feel the news on a more personal level. My heart goes out to Bruce and his family during this time.

Last year, I told my eleven year old daughter that when she gets older, the first R rated movie I will allow her to see is Die Hard. I can't wait for that day to come.

As the title page says, DIE LAUGHING is not only a tribute to Bruce, but a celebration of his amazing career in film and television.

Bruce - Thank you for all of the cinematic memories you've given us.

Sincerely,

Eric Moyer

INT. 30 ROCK - SNL MAIN STAGE - NIGHT

Church bells ring as a single strand of tinsel blows through the studio and lands on the dark stage.

A spotlight turns on, revealing CHEVY CHASE as CLARK GRISWOLD in CHRISTMAS VACATION.

CHEVY CHASE/CLARK GRISWOLD
Drum roll, please.

He is surrounded by BEVERLY D'ANGELO as ELLEN GRISWOLD and JOHNNY GALECKI and JULIETTE LEWIS as RUSTY and AUDREY.

They make a drum roll sound with their tongues as ANTHONY MICHAEL HALL and DANA BARRON, the original RUSTY and AUDREY, bump Johnny and Juliette out of the way.

Chevy/Clark holds up a plug and extension cord.

CHEVY CHASE/CLARK GRISWOLD (CONT'D)
Joy to the world...

He plugs it in and BUZZZZZZZZZZ! The studio lights up with thousands of Christmas bulbs.

Everyone steps to the side as LORNE MICHAELS walks onto the stage wearing a Santa suit and hat. Lots of applause, but something's off. He's just not feeling the holiday.

LORNE MICHAELS
Tonight is the final episode of
Saturday Night Live.

Still clapping, but some boos slip in.

LORNE MICHAELS (CONT'D)
This was a tough decision, but as
we all know, nothing lasts forever.

CHEVY CHASE stumbles to Lorne. He's followed by BILL MURRAY, DAN AYKROYD, GARRETT MORRIS, JANE CURTIN and LARAINNE NEWMAN.

LORNE MICHAELS (CONT'D)
We started in 1975 and we had a
pretty good run of amazing cast
members, some of whom are no longer
with us, some who are.

He's joined by TINA FEY, AMY POEHLER, and WILL FERRELL. Then CHRIS ROCK, JASON SUDEIKIS, BILL HADER and TRACY MORGAN.

This is everything the audience could have wanted as former cast members continue to join Lorne. EDDIE MURPHY, KRISTEN WIIG, JIMMY FALLON and so many more.

LORNE MICHAELS (CONT'D)
It's Christmas Eve. We hope to make
you laugh and cry. Might be an all-
nighter. It's over when it's over.

Finally, he's joined by the current cast. Is that a tear forming in Lorne's eye? No, can't be.

LORNE MICHAELS (CONT'D)
So please, on the count of three,
say it with us together, one last
time. One...Two...

Lorne and the rest of the cast members get as close as they can, like they're posing for a family photo.

EVERYONE
Live from New York, it's Saturday
Night!

The classic SNL theme song kicks in.

EXT. 30 ROCK - NIGHT

We hear Christmas carolers performing HARK THE HERALD ANGELS SING. There's at least a foot of snow on the ground.

A bright yellow box truck is parked in front. Looks like a giant taxi with a dozen yellow school buses behind it. An army of MASKED MEN jump out.

The masks are paper bags with the eyes cut out, just like the Unknown Comic. They storm the building in a single file line, each with an automatic rifle.

INT. 30 ROCK - LOBBY - NIGHT

The masked men approach the SECURITY GUARDS, who motion for them to pass.

SECURITY GUARD
You guys are late.

All of the UNKNOWN COMICS burst into laughter in unison as they pass. Really strange.

INT. BACKSTAGE - NIGHT

As the jazz music continues, the announcer reads the names of cast members. A TV on the wall shows a live feed.

As the opening credits play, a MAN stands up from a chair as a HAIR STYLIST fixes him up.

He's wearing black pants and a tattered white muscle shirt. No shoes. Just bare feet. A prop gun taped to his back.

This is BRUCE WILLIS, sporting a wig that makes him look exactly like his former Die Hard self. Bystanders clap as he makes his way down the hallway.

INT. MAIN STAGE - NIGHT

The crowd cheers as the music swells and the studio camera swings past the SNL clock. The ON-AIR light flashes.

ANNOUNCER

Ladies and Gentlemen, Bruce Willis!

The doors swing open and Bruce prances out onto the stage. He has to wait to let the crowd noise die down.

BRUCE WILLIS

Thank you. Thank you.

The crowd won't let up. He waits a little longer, then finally talks over them.

BRUCE WILLIS (CONT'D)

It's great to be hosting this very special, final episode of Saturday Night Live on Christmas Eve.

Chevy Chase and the rest of the Griswold family join Bruce on stage. They are followed by:

PETER BILLINGSLEY as RALPHIE from A CHRISTMAS STORY. He holds a BB gun.

BILL MURRAY and BOBCAT GOLDTHWAIT dressed as their characters from SCROOGED. The GRIM REAPER lurks nearby.

WILL FERRELL as BUDDY THE ELF with a bottle of maple syrup.

MACAULAY CULKIN as KEVIN MCCALLISTER from HOME ALONE, with JOE PESCI and DANIEL STERN as the WET BANDITS.

MACAULAY CULKIN/KEVIN
Hi Bruce! I have to ask, is Die
Hard a Christmas movie?

BRUCE WILLIS
Only if Home Alone is.

The crowd can't handle this. Macaulay gives a thumbs up, then
smacks his hands on his cheeks and runs off.

BRUCE WILLIS (CONT'D)
All joking aside, Christmas Eve is
a time for family, and I'm so
thankful my daughter Rumer is here
with me tonight.

The crowd cheers as the spotlight moves to RUMER WILLIS. Nose
ring, shoulder tattoo, and Converse Chuck sneakers. She waves
to her dad.

BRUCE WILLIS (CONT'D)
She was already in New York this
week, starring in the Broadway play
of A Christmas Carol, which was
canceled tonight because of the
snowstorm, right?

RUMER WILLIS
It was, but we're back tomorrow.

With a huge smile, WILL FERRELL/BUDDY raises his hand.

WILL FERRELL/BUDDY THE ELF
Hi Rumer. What's it like having
Bruce Willis as your dad?

Rumer laughs. So does Bruce.

RUMER WILLIS
Hi Buddy. I actually get that
question a lot and was even
thinking about it on the way over,
because I got a ride on a
snowmobile, and I know the first
thing my dad would say is...

Rumer points both fingers at Bruce as he shakes his head in
agreement and sighs.

BRUCE WILLIS
Did you wear a helmet?

The crowd laughs as Rumer claps.

RUMER WILLIS

And THAT is what it's like. He's
just...my dad.

Dramatic music plays as TWO GUYS in ski masks hold toy guns
to Rumer. It's just ADAM SANDLER and DAVID SPADE.

DAVID SPADE

Say it, Bruce.

BRUCE WILLIS

Say what?

ADAM SANDLER

Don't play stupid, McClane.
It's only, like, one of the most
popular lines from a movie. Ever.

DAVID SPADE

I'll give you a hint. The first
word starts with a Y.

Bruce plays along. Rumer holds back laughter.

BRUCE WILLIS

Yeah, I know the line, but I can't
curse on live TV.

DAVID SPADE

Who cares? It's the last show!

ADAM SANDLER

JUST SAY IT!

DAVID SPADE

We're holding your daughter hostage
until you do.

BRUCE WILLIS

How bout we settle this up in
Lorne's office?

Bruce takes a few steps toward them as they whisk Rumer away.
She lets out a few fake shrieks.

Bruce notices that the CUE CARD HOLDER is now wearing a paper
bag on his head. Bruce stares at the card.

BRUCE WILLIS (CONT'D)

What? I'm not saying that.

Bruce looks around the audience. He senses something is
wrong, but stays focused.

BRUCE WILLIS (CONT'D)
We have a great show for you!
Taylor Swift is here!

Suddenly, a fight breaks out in the audience between two SANTAS. It's just TIM ALLEN as SCOTT CALVIN from THE SANTA CLAUSE and BILLY BOB THORNTON as BAD SANTA.

They are swarmed by a bunch of mechanical Gremlins led by JIM CARREY dressed as THE GRINCH.

BRUCE WILLIS (CONT'D)
Stick around. We'll be right back!

Bruce claps and waves as we go to commercial.

INT. HALLWAY - NIGHT

Adam and David lead Rumer down the hallway toward the sound of popcorn popping.

RUMER WILLIS
That was awesome, guys.

ADAM SANDLER
Your dad looked like he really
wanted to kick our asses.

RUMER WILLIS
Imagine what it's like when I bring
a boyfriend home.

DAVID SPADE
Yeah, I'd be like, "B-Bye."

They turn a corner and enter an office.

INT. LORNE'S OFFICE - NIGHT

Framed tickets from the original shows. Pictures of John Belushi. A bottle of champagne. Flower bouquets.

A sign on the wall reads: THE CAPTAIN'S RULES ARE LAW. A coffee mug on the desk reads: WORLD'S FUNNIEST BOSS.

There's also a bowl of carrots, a coconut and two books: THE GREAT GATSBY and TOM SAWYER.

Adam and David plop themselves down on chairs as Rumer wanders and admires everything.

DAVID SPADE
Don't touch anything. Lorne's still
upset about his missing little
metal truck.

The popcorn machine turns off and David grabs a handful. Adam
sees a cell phone on Lorne's desk. He picks it up.

ADAM SANDLER
Holy shit. Lorne never leaves his
phone unattended.

Adam holds it up like Thor's hammer.

ADAM SANDLER (CONT'D)
I AM A GOD!

DAVID SPADE
Let me see that.

David snatches the phone from Adam and inspects it.

DAVID SPADE (CONT'D)
Ummm, guys? There's no passcode.
It's unlocked.

ADAM SANDLER
(in a high-pitched Billy
Madison voice)
We have Lorne's phone.

DAVID SPADE
And he has Facebook.

Adam rubs his hands together. Smiles at David as Rumer rolls
her eyes. She isn't impressed.

RUMER WILLIS
So you guys are actually like this
in real life?

They ignore her.

ADAM SANDLER
What should we post?

DAVID SPADE
I know.

David writes with Adam reading over his shoulder.

DAVID SPADE (CONT'D)
I, Lorne Michaels, hereby give
Saturday Night Live to David Spade
and Adam Sandler.

ADAM SANDLER
He would never give the show to us.
At least make it believable.

David edits the post and shows it to Adam.

ADAM SANDLER (CONT'D)
Now that name makes sense.

DAVID SPADE
Maybe this will convince him?

David hovers his finger over the post button, like he's about
to launch a bomb.

ADAM SANDLER
Lorne's gonna be so pissed.

DAVID SPADE
How's he going to know who did it?

They both look at Rumer. She zips her lips. David hesitates,
so Adam reaches across and does it himself. It's posted!

ADAM SANDLER
Ooooh. You're in so much trouble!

Bruce enters the office. David quickly puts the phone back
where it was as they scramble back to their chairs.

RUMER WILLIS
Hi Dad.

BRUCE WILLIS
Hey Ru.

DAVID SPADE
Bruce! Great monologue, buddy.

BRUCE WILLIS
Where's Lorne and the camera crew?
We're supposed to be filming the
second part of the sketch.

Adam and David are clueless. Bruce turns to Rumer as she
inspects his incredible hair and make-up job.

BRUCE WILLIS (CONT'D)
Something's wrong.

RUMER WILLIS
What?

BRUCE WILLIS
Nothing.

Rumer reaches into her pocket and hands Bruce a small, rectangular Christmas present.

BRUCE WILLIS (CONT'D)
What's this? I thought we agreed to do presents tomorrow.

RUMER WILLIS
Just open it.

Bruce inspects it. Shakes it.

BRUCE WILLIS
A candy bar?

RUMER WILLIS
Bzzzt. Wrong guess.

That catches Bruce off guard.

BRUCE WILLIS
Did you just say one of my Die Hard lines?

RUMER WILLIS
Maybe.

Bruce laughs. He caves and unwraps the gift. It's a harmonica. He smiles ear to ear.

BRUCE WILLIS
Ru-

RUMER WILLIS
When you said you forgot to bring yours, I had to.

BRUCE WILLIS
Thank you so much.

Bruce hugs her.

ADAM SANDLER
Awwwww.

They forgot that Adam and David were in the room. David gags a little, then points to the live monitor on the wall.

DAVID SPADE
Hey Bruce, there's the cameras.
Aren't you in this sketch?

It's WILL FORTE as MACGRUBER and KRISTEN WIIG as VICKI ST.
ELMO. Bruce watches as David turns up the volume.

BRUCE WILLIS
I'm in the last MacGruber sketch.

ON THE MONITOR

MacGruber and Vicki are in a confined area labeled NAKATOMI
CONTROL ROOM. Vicki tries to open the door but it's locked.
There's a ticking bomb on the counter.

VICKI
Ten seconds, MacGruber!

MacGruber sports a striped "John Phillips" suit. He turns
around and glares at Vicki.

MACGRUBER
(British accent)
I told you. My name...is Hans
MacGruber.

Tick. Tick. Tick.

VICKI
Five seconds, MacGruber!

MACGRUBER
(British accent)
It's Hans MacGruber. What idiot put
you in charge?

VICKI
You did, MacGruber!

MacGruber takes a deep breath.

MACGRUBER
(British accent)
I am going to count to three. There
will not be a...

KABOOM! The Control Room blows up and the title card comes
up: HANS MACGRUBER.

Lorne's cell phone lights up with a Beethoven's Ode to Joy
ringtone. As Adam reaches, Bruce nudges him away. The screen
reads: ANSWER ME.

BRUCE WILLIS

I got it.

He picks up the phone.

BRUCE WILLIS (CONT'D)

(in phone)

Yeah.

CREEPY VOICE

What's your favorite Christmas
movie?

Sounds eerily like Ghostface from Scream. Bruce doesn't have the patience for this and hangs up. It instantly rings again and Bruce picks it back up.

BRUCE WILLIS

Listen, pal...

Bruce is cut off by the angry creepy voice.

CREEPY VOICE

No, you listen to me!

The voice clears his throat and now he just sounds like a raspy lounge singer that smokes too many cigarettes.

RASPY VOICE

See the envelope on Lorne's desk?

Bruce sees it. Picks it up.

RASPY VOICE (CONT'D)

Mike Myers and Dana Carvey are in
the Green Room. Give them the
envelope and send them to wardrobe.

BRUCE WILLIS

Do it yourself. I'm the host.

RASPY VOICE

Not anymore!

BRUCE WILLIS

Do you have any idea who you're...

RASPY VOICE

(interrupting)

Now!

CLICK. Bruce drops the phone back on Lorne's desk. Now Rumer senses something is wrong too.

RUMER WILLIS

Dad?

BRUCE WILLIS

Lorne told me there would be some
surprises tonight, to play along,
but this is getting weird.

(to Adam and David)

You guys wait here with Ru.

RUMER WILLIS

Really Dad?

Rumer crosses her arms and glares at him. Bruce reconsiders.

BRUCE WILLIS

(to Adam and David)

She'll be fine. Beat it.

Adam and David quickly hurry out.

INT. BACKSTAGE - NIGHT

CELEBRITIES everywhere. Bruce weaves around them and gets a lot of pats on the back and cheers. At the Green Room door, ASHTON KUTCHER jumps in his way. Bruce sighs.

ASHTON KUTCHER

Bruce.

BRUCE WILLIS

Ashton.

Bruce reaches for the door handle.

ASHTON KUTCHER

(laughing)

Where do you think you're going?

BRUCE WILLIS

The Green Room.

Suddenly, Ashton is joined by CAMERON DIAZ, LINDSAY LOHAN, EMMA STONE and TOM ARNOLD.

ASHTON KUTCHER

No, you're not. There's a Five
Timers Club meeting going on.

BRUCE WILLIS

A what club?

ASHTON KUTCHER
Five. Timers. Club. You have to
host the show five times to be
allowed in there.

Tom Arnold steps up. Checks a list on a piece of paper.

TOM ARNOLD
Looks like this is only your third
time hosting, Bruce.

CAMERON DIAZ
Yeah. Out here, this is the four
timers club. You're not even that.

Ashton won't move out of his way, so Bruce grabs his ear.

ASHTON KUTCHER
What are you doing?

Emma Stone breaks it up before it starts.

EMMA STONE
Bruce is the host so I'm pretty
sure he can go anywhere he wants.

Ashton shrugs his shoulders and steps out of the way.

ASHTON KUTCHER
Sorry, Bruce. You understand,
right? Tell the fam I said Hi.

BRUCE WILLIS
Sure. I'll do that.

Bruce pats Ashton on the cheek and opens the door. Lindsay
tries to sneak in behind him. Cameron grabs her by the hair.

CAMERON DIAZ
Where do you think you're going?

Cameron Diaz goes full throttle Charlie's Angels, yanks her
back, and drags her across the floor.

INT. FIVE TIMER'S CLUB - NIGHT

SNL royalty. Everyone wears a velvet jacket emblazoned with a
gold number 5. STEVE MARTIN is the ringleader.

He is surrounded by BILL MURRAY, JOHN GOODMAN, CHEVY CHASE,
JUSTIN TIMBERLAKE and DANNY DEVITO.

MARTIN SHORT serves milk and cookies as ED GRIMLEY: pants halfway up his chest and pointy hair spike.

He also has a Pineapple Upside Down Cake and Mighty Mouse napkins. Danny Devito pays close attention to this.

Bruce walks into the room, but no one notices. That's because they're all entranced by the private sketch that DANA CARVEY and MIKE MYERS are putting on.

Dana Carvey is dressed as ENID STRICT, the CHURCH LADY from CHURCH CHAT: Sunday dress, glasses, and gray-haired wig.

Mike Myers is LINDA RICHMAN from COFFEE TALK: Poofy wig, dangling earrings and big tinted glasses. He fans himself.

LINDA RICHMAN
I'm feeling a little verklempt.

Church Lady's face twitches.

CHURCH LADY
Well, isn't that special?

They nervously wait for a response. Finally, Steve Martin lets out a fake belly laugh. The others join in and chuckle.

BILL MURRAY
(his best Lorne
impression)
Well, you got the laugh, but was it
the right laugh?

BRUCE WILLIS
Dana. Mike. Lorne needs you in
wardrobe.

Everyone turns around, surprised to see Bruce. John Goodman gives Bruce a fist bump.

JOHN GOODMAN
B-Dub in the house.

CHEVY CHASE
Where's Lorne? He's supposed to be
down here with us.

BRUCE WILLIS
Don't worry about it.

STEVE MARTIN
He's probably at a Seventeen Timers
Club meeting...with Alec.

Justin Timberlake holds a box-shaped Christmas present in front of his groin.

JUSTIN TIMBERLAKE
I have a Die Hard joke.

Justin lifts his hands in the air and the box stays put.

JUSTIN TIMBERLAKE (CONT'D)
Die Hard in a box!

Everyone laughs at that. Even Bruce.

BRUCE WILLIS
That was good.

Bruce glances at his Apple Watch. Strange, he wears it on the inside of his wrist.

BRUCE WILLIS (CONT'D)
(to Dana and Mike)
Come on, let's go.

Bruce, Dana and Mike head for the door. Martin Short discreetly grabs Bruce and pulls him close.

MARTIN SHORT
(whispering)
Did Lorne talk to you about the movie yet?

BRUCE WILLIS
What movie?

Steve and Chevy hear this and give Martin the stink eye. He clams up as Mike Myers turns around and waves his hands, still in character.

LINDA RICHMAN
Talk amongst yourselves.

Once they're gone, Steve looks around at everyone.

STEVE MARTIN
Someone get Adam Sandler. I wanna hear him sing Jingle Bells as Opera Man.

The commercial break is over and they return their attention to the live feed on the monitors.

INT. HALLWAY - NIGHT

Bruce holds up the envelope.

BRUCE WILLIS

I'm just supposed to give you this
and send you to wardrobe.

Mike snatches the envelope and runs with Dana. Bruce makes sure they enter wardrobe, then heads the other way.

INT. LORNE'S OFFICE - NIGHT

Bruce swings the glass doors back open revealing six armed Unknown Comics, all wearing paper bags on their heads.

BRUCE WILLIS

What the...

One of them points his gun at Bruce. The others hover over Rumer. She's terrified.

Lorne Michaels sits nervously at his desk. He drifts in and out of consciousness. The Santa outfit is gone. Just a suit with a duck lapel pinned to it.

LORNE MICHAELS

Bruce, just do what they say. It
seems they grew up in homes with
mismatched furniture.

BRUCE WILLIS

What? Is this some kind of sick Die
Hard joke? Is this for real?

An Unknown Comic presses his gun against Rumer. Bruce instantly lunges and punches him in the face. The other Unknown Comics tackle Bruce to the floor.

BRUCE WILLIS (CONT'D)

This isn't funny.

Lorne points to a folder on his desk.

LORNE MICHAELS

It's their show now, with a new
host and new scripts. When this is
all over, we'll just take the tape
outside and burn it. We've done it
before.

Bruce directs his attention entirely to Rumer.

BRUCE WILLIS

Rumer, wherever they take you, I
will find you. I will not let them
hurt you, okay?

LORNE MICHAELS

No. No. No. No. Bruce, they don't
want her. They want me...and you.

An Unknown Comic pistol whips Bruce, knocking him out.

RUMER WILLIS

Dad!

They carry Bruce out of the room and another one lifts up
Lorne and helps him along. Lorne whispers to Rumer.

LORNE MICHAELS

They're taking us to the top floor.
Remember, no police. Not a word of
this to anyone. Understand?

RUMER WILLIS

Yes.

LORNE MICHAELS

Of course you do. Tina's on her way
up. She'll know what to do. She
always does.

Rumer nods in agreement. Once they're gone, she paces and
pulls out her cell phone. Starts to dial. Stops and paces.
Starts a text message. Stops as TINA FEY barges in.

RUMER WILLIS

Tina! Thank god!

Tina extends Rumer a Liz Lemon-y handshake.

TINA FEY

Nice to meet you, Rumer.

RUMER WILLIS

Same.

TINA FEY

Now...lay it on me.

Rumer hands Tina a folder of script pages. As Tina flips
through it, Rumer reads from a list of demands.

RUMER WILLIS

We have to perform the scripts
exactly as written. No changes.

TINA FEY

Easy.

RUMER WILLIS

A wrestling ring on the main stage.

TINA FEY

No problem. We have a crew that can build it.

RUMER WILLIS

A hot air balloon on the roof.

TINA FEY

I'll need time for that one.

RUMER WILLIS

A million dollars in unmarked Monopoly money.

TINA FEY

Oh, come on. This can't be real.

RUMER WILLIS

Dick Ebersol.

TINA FEY

He's already here. Next?

Tina's eyes grow wide.

TINA FEY (CONT'D)

Wait. What? Why would they want him? He hasn't been involved with the show for over thirty years.

Tina takes the demand note to see it with her own eyes. She tosses it onto the table.

TINA FEY (CONT'D)

This is ridiculous. Call the cops.

RUMER WILLIS

No, we can't. Lorne told them he was doing some crazy Die Hard sketches and made them promise not to show, no matter what.

TINA FEY

This can't be real. Lorne would never want to end SNL like this. Did you recognize anyone?

RUMER WILLIS
They're all wearing paper bags on
their heads.

Tina lets that sink in for a moment.

TINA FEY
Who would benefit from this?

RUMER WILLIS
Is there anyone Lorne pissed off
over the years? Anyone he's fired,
not hired, or banned from the show?

Tina gives Rumer a look that says it all. The list is too
long. Could be anyone. Tina reads some script pages.

TINA FEY
What? This is impossible. He's been
dead since 1984.

RUMER WILLIS
Who?

Tina looks at some more pages and suddenly panics.

TINA FEY
We have to get on set. The first
sketch is about to go live.

Tina grabs the folder and they run out of the office.

INT. WARDROBE ROOM - NIGHT

Tina bursts in with Rumer. Mike Myers and Dana Carvey are
there, but we don't get a good look at them. The SCRIPT
SUPERVISOR holds up the new pages.

SCRIPT SUPERVISOR
What is this?

TINA FEY
Last minute script changes.

MIKE MYERS
I don't think so, Tina. We're not
changing my script.

TINA FEY
These are direct orders from Lorne.
We must honor his wishes. Got it?

Tina crosses her arms.

MIKE MYERS
Well, where is he?

TINA FEY
He's tied up at the moment.

Mike holds up a script page and jabs it with his finger.

MIKE MYERS
How is this even happening?

DANA CARVEY
Who's playing him? Jim Carrey?

TINA FEY
Maybe it's really him.

MIKE MYERS
No way.

TINA FEY
Way.

A beat, then Tina looks around the room.

TINA FEY (CONT'D)
Has anyone seen Taylor Swift yet?

Silence. Tina doesn't wait for an answer. Leads Rumer out.

INT. 70TH FLOOR - NIGHT

An unfinished floor. Nearly empty. Just pillars and scattered trash. Looks like an old warehouse.

Bruce and Lorne are tied to chairs, with their backs to each other. Bruce looks down at his bare feet. The entire floor is covered with broken glass. He kicks some away.

A nearby wooden table has a sword, a pair of glasses and a McDonald's Big Mac sandwich, still wrapped.

BRUCE WILLIS
Lorne? What the hell is this shit?

Lorne stirs. Tries to stand up but realizes he's tied.

LORNE MICHAELS
I don't know what's happening. This
isn't part of the show.

Lorne coughs as a bunch of armed Unknown Comics approach. They slide a television to the side of them.

BRUCE WILLIS
Hey! You! Asshole with the paper
bag on your head.

One of the Unknown Comics turns and looks at Bruce.

BRUCE WILLIS (CONT'D)
Yeah! You! Who's in charge? I want
to talk to your boss.

The Unknown Comic points to the television then turns away
and gets back to work. The static turns to a live feed of the
show, just coming back from a commercial break.

On the television, we see an illustrated drawing of a man
operating a studio camera, which is labeled CABLE 10.

VOICE FROM TV
You are watching Cable 10, Aurora,
Illinois community access channel.

Lorne and Bruce watch as the Wayne's World logo appears.

INT. WAYNE'S WORLD SET - NIGHT

The familiar wood-paneled basement set reveals the two famous
metalheads on the sofa.

MIKE MYERS as WAYNE CAMPBELL: Extreme mullet topped with a
Wayne's World trucker hat. He holds a guitar.

DANA CARVEY as GARTH ALGAR: Moppy blonde hair with big nerdy
glasses and his trademark Aerosmith t-shirt draped with
plaid. He holds a pair of drumsticks.

A guitar strums some notes as the logo continues.

WAYNE AND GARTH
Wayne's World. Wayne's World. Party
time. Excellent. Woo. Woo. Woo.

The logo disappears.

GARTH
Welcome to Wayne's World and here's
your host, Wayne Campbell.

WAYNE
Party!

Wayne grins as he runs his fingers through his hair, tucking
his mullet around his ear.

WAYNE (CONT'D)
And with me as always is Garth.

GARTH
Party on, Wayne.

WAYNE
Party on, Garth.

Wayne laughs at himself, then gets serious.

WAYNE (CONT'D)
We have a most excellent Christmas
show for you tonight and we're
going to get right to it. Our
special guest is none other than...

GARTH
Elvis...Presley.

On cue, ELVIS PRESLEY walks down the stairs. His jacket has a huge white collar and is covered with shiny silver. He grips his guitar as his left leg bounces around.

ELVIS
One, two, three, four, one, two,
three...

The music kicks in.

ELVIS (CONT'D)
(singing)
Well, here comes Santa Claus. Here
comes Santa Claus. Riding down
Santa Claus lane.

As Elvis sings, he sways his hips to the music, chest hair bulging from his unzipped jacket. All the women in the audience scream. Is that CYBIL SHEPHERD in the front row?

As the song continues, we intercut between reactions:

70TH FLOOR

CRUNCH. CRUNCH. CRUNCH. A pair of big black Santa boots stomp through the glass.

ELVIS (CONT'D)
(singing)
Vixen, Blitzen, all of his
reindeer, pulling on the reins.

SANTA sports dark sunglasses with a wig and beard. He dances toward Bruce and Lorne.

GREEN ROOM

Elvis has the full attention of the Five Timer's Club, especially Danny DeVito, who moves closer to the screen, his eyes bulging. Something clicks.

70TH FLOOR

The sound of Santa's boots get closer.

ELVIS (CONT'D)
(singing)
Hang your stockings and say a
prayer cause Santa Claus comes
tonight.

Santa watches the Wayne's World sketch with Bruce and Lorne.

BACK TO THE MAIN STAGE

Elvis stops playing mid-song. He drops his guitar, causing amp feedback as the SNL band plays the orchestral theme from 2001: A Space Odyssey.

The studio camera zooms in on Elvis, who takes off his jacket and throws it at a screaming fan. Rips off his sideburns and sunglasses. Tosses the wig on Garth's lap.

Everyone is in shock, including Wayne and Garth. Is it? Yes, it's him. The one and only ANDY KAUFMAN.

GARTH
All roads lead to...

WAYNE
Andy Kaufman?

Wayne and Garth drop to their knees on the floor and bow.

WAYNE AND GARTH
We're not worthy! We're not worthy!

Andy turns and looks right into the studio camera.

ANDY KAUFMAN
(in his famous, high
pitched Foreign Man
voice)
Live from New York, it's Saturday
Night!

The audience is mostly silent in disbelief.

70TH FLOOR

As the SNL opening credits roll, again, the announcer reads off the current cast member names.

Santa also rips off his clothes, revealing a tacky red and green leisure suit, topped off with a butterfly bow tie.

He leaves his sunglasses on and holds a glass of bourbon. He basks in the moment as the announcer says:

ANNOUNCER

With musical guest, Tony Clifton!

Lorne realizes who is standing in front of him. The moppy hair. The sideburns. This is lounge singer TONY CLIFTON.

Tony lights a cigarette as he does a cha-cha dance. Lorne looks back and forth between Tony and the television.

TONY CLIFTON

I'm back, you sons of bitches. Did you miss me?

Pictures of Tony Clifton and Andy Kaufman flash across the screen as Tony rips the duck lapel from Lorne's suit.

TONY CLIFTON (CONT'D)

Someone's wearing a lot of cologne around here.

Tony sniffs the air.

TONY CLIFTON (CONT'D)

Oh yeah, that's me.

GREEN ROOM

ANNOUNCER

And your host, Andy Kaufman!

Danny's jaw drops as he points to the monitor and looks to the others for an answer.

DANNY DEVITO

How the hell did Lorne keep this a secret?

They're all just as shocked. Danny runs out as the roar of applause overtakes the green room.

INT. MAIN STAGE - NIGHT

The jazz music swells as the crowd cheers in anticipation. Danny DeVito hurries to the side of the stage and waits.

ANNOUNCER

Ladies and Gentlemen, Andy Kaufman!

The doors swing open, but no one comes out. The studio camera zooms in on a gigantic box that is wrapped like a Christmas present.

The front of the box has a hidden door. Andy Kaufman bursts out and prances onto the stage. He stops near a conga drum.

He's even wearing the same outfit he wore when he did the Mighty Mouse act on the show. Same ugly tan blazer.

He tries to calm the crowd down. Takes a bow and waves as Danny DeVito gets closer.

DANNY DEVITO

Andy?

ANDY KAUFMAN

Hi, Danny.

DANNY DEVITO

This can't be possible. You can't be alive! I was at your funeral!

Andy smiles at him then shoos him away with his hand, but Danny steps onto the stage.

DANNY DEVITO (CONT'D)

You're not Andy! And you're not Jim Carrey either!

ANDY KAUFMAN

Danny, it's me. Can you please get off the stage? I'm about to do my monologue. I've been waiting a long time for this.

Danny doesn't move. Just keeps staring and pointing at Andy and then circles him.

ANDY KAUFMAN (CONT'D)

Security!

Two Unknown Comics appear and drag Danny away.

BACKSTAGE

They pull Danny across the floor by his legs, right past Rumer and Tina. He's kicking and screaming.

RUMER WILLIS

So who is this guy?

TINA FEY

Andy Kaufman was a recurring guest about thirty years ago. He wanted to wrestle women on the show. Let's just say it didn't go over well. And then Dick Ebersol set up two phone lines for viewers to call. One number kept Andy on the show, the other voted him off. He was voted off.

RUMER WILLIS

I thought you said he died in 1984?

TINA FEY

Some people thought he faked his own death as the ultimate joke. Looks like he did.

RUMER WILLIS

Well, I'm not sticking around to watch this. I'm going up to the 70th floor to get my dad.

TINA FEY

You totally just sounded like him.

RUMER WILLIS

You coming with?

Tina holds up the folder of script pages.

TINA FEY

Would love to, but I have a show to run. Besides, he wrote me into Weekend Update. And I can't fight.

RUMER WILLIS

Understood.

Tina awkwardly tries to high-five Rumer.

TINA FEY

Kick some ass, kiddo.

Rumer storms off. On a mission.

MAIN STAGE

Andy walks over to the conga drum.

ANDY KAUFMAN

You are all probably wondering how this is possible. Well, I promise you, it's really me. Many years ago, I was voted off of Saturday Night Live, but I believe the vote was rigged and all I want is to be forgiven and make people laugh again. By the end of the night, we'll have another vote, so I hope you'll allow me to stay.

Andy starts a familiar beat on the conga. The SNL band kicks in with keyboard and drums, and just as everyone realizes the song, MICK JAGGER struts onto the stage.

MICK JAGGER

Welcome back, Andy.

Andy simply nods to Mick, not missing a beat on the conga. Mick grabs the microphone and starts singing.

MICK JAGGER (CONT'D)

(singing)

Please allow me to introduce myself. I'm a man of wealth and taste.

It's SYMPATHY FOR THE DEVIL by THE ROLLING STONES.

VOICE OFFSTAGE

(interrupting)

Wait. Wait. Wait.

CHRISTOPHER WALKEN steps onto the stage. Hair slicked back. Leather jacket. Red-tinted glasses.

CHRISTOPHER WALKEN

Fellas, I gotta tell ya. That sounded great, but I coulda used a little more conga.

Andy thinks for a moment, then nods in approval.

CHRISTOPHER WALKEN (CONT'D)

Let's do it again, and Andy, really explore the studio space.

Christopher Walken steps away and Andy starts from the beginning with a much louder and aggressive conga intro.

MICK JAGGER
(singing)
Please allow me to introduce
myself.

The studio camera zooms in on Andy as he keeps playing.

ANDY KAUFMAN
We have a great show for you. Tony
Clifton is here! So stick around!
We'll be right back!

Mick and Andy continue to jam as they go to commercial.

INT. HALLWAY - NIGHT

Rumer stops at the elevators. Hits the up button. Moments later, the door opens, revealing a HOWDY DOODY doll on a chair. It has a Santa hat and a note on its chest. Rumer hesitates, then steps in.

INT. ELEVATOR - NIGHT

The doors close as Rumer inspects the doll. The note reads: NOW I HAVE A HARMONICA. HO. HO. HO. She crumples it up.

Looks at all the elevator buttons. Hits the one for the top floor: 70. As the elevator rises, she looks down at the Howdy Doody doll. It appears to be staring at her.

After gaining some speed, the elevator abruptly stops. She waits, then pushes the buttons again. Nothing happens. She tries to pry open the doors. They won't budge.

Looks around. The ceiling hatch is slightly ajar. She knocks the doll to the floor and moves the chair under the hatch.

INT. ELEVATOR SHAFT - NIGHT

Rumer climbs out of the ceiling hatch and stands up. It's a long way to the top floor. She carefully grabs onto the built-in ladder on the wall. One step at a time.

Arrives to the next floor. Tries to pry open the doors but can't. Sees a light above coming from an open elevator door. Hurries to it and throws a hand onto the ledge.

As she tries to pull herself up, we hear a motorized vehicle. The wheel of a pink Mattel Barbie Jeep runs over her hand. Rumer screams. The top of her hand is skinned.

INT. 70TH FLOOR - NIGHT

Tony takes the cigarette out of his mouth and holds it for Lorne and Bruce to see. Stares at it. Admires it.

TONY CLIFTON

Do you know what this is? It's an all-day cigarette. I can keep puffing on this and it won't die.

Tony puts the cigarette back in his mouth, takes a long drag and blows smoke rings at Lorne and Bruce. Lorne coughs.

BRUCE WILLIS

Why don't you untie me and we can settle this like men?

TONY CLIFTON

What are you going to do? Throw me off the building?

BRUCE WILLIS

It'll be my pleasure.

Tony holds up a detonator with a blinking red light.

TONY CLIFTON

I don't think you want to know what happens if I push this button.

BRUCE WILLIS

So now you're terrorists?

TONY CLIFTON

Terrorists? We're comedians. Under every paper bag is someone that was rejected for not being funny enough. Me? I'm just a wolf in lizard's clothing.

Tony puts the detonator back in his pocket, grabs the Santa outfit on the floor and climbs down a hole in the floor.

Bruce looks around, tries to come up with a plan.

BRUCE WILLIS

I don't get it. What do they want?

LORNE MICHAELS

You know, the thing about Andy is, he started out as a human being, but now he's a show pony, lost in the wilderness.

BRUCE WILLIS

What???

Bruce tries to comprehend what Lorne said, but gives up.

BRUCE WILLIS (CONT'D)

Why did you have him voted off?

LORNE MICHAELS

Wasn't me. It was Dick Ebersol. He was running things when I stepped away, from 1980 to 1985. Biggest mistake of my life. By a mile.

BRUCE WILLIS

I didn't even know you left. Isn't that when Eddie Murphy joined?

LORNE MICHAELS

I didn't hire Eddie. Dick did.

BRUCE WILLIS

So they did alright?

Lorne shrugs, but gives a slight nod of agreement.

LORNE MICHAELS

I never watched those episodes, but I suppose you could say that.

BRUCE WILLIS

Why end the show now? You can still retire, but why can't it go on?

LORNE MICHAELS

You don't seem to understand. Those five years were awful. I can't do it again. It's my baby.

BRUCE WILLIS

Come on, there's plenty of people that could fill your shoes and honor your legacy.

LORNE MICHAELS

I thought about it, but at the end of the day, you know...

Bruce squirms and tries to break free from the chair.

BRUCE WILLIS

All I'm thinking about is getting out of here, finding my daughter, and kicking that guy's ass.

Lorne tries to slide his hands out of the rope. No luck.

INT. ELEVATOR SHAFT - NIGHT

The Barbie Jeep tires continue to rip up Rumer's hand. With her other hand, she reaches under the Jeep's grill and pulls it toward her. She still can't see who's driving it.

The wheel sprays blood and dirt all over her. She's starting to look like a McClane.

Rumer musters all of her strength and yanks the Jeep over her, sending it down the shaft. As it falls, she sees TOONCES THE DRIVING CAT behind the steering wheel.

RUMER WILLIS

Oh my god! No!

Toonces meows and jumps to safety on the wall ladder as the Barbie Jeep crashes below. Rumer is relieved.

INT. 29TH FLOOR - NIGHT

Rumer climbs out of the elevator shaft on the 29th floor. Takes a moment to rest, but hears mechanical feet approaching. She quickly stands up.

And then she sees them. Hundreds of tiny mechanical wind-up dogs headed her way.

Rumer stands her ground as they speed up. At the last second, she runs down the hallway and turns a corner. They're fast, not far behind.

One of the robotic dogs jumps onto her leg. That trips her up and she falls to the ground. Another bruise and cut. The rest of the dogs attack her entire body.

Rumer flops around like a fish, trying to shake them off, as a monitor on the wall plays the live feed.

INT. FIVE TIMER'S CLUB - NIGHT

Adam Sandler sings JINGLE BELLS as OPERA MAN. He stops as Tina barges back in and hands Steve Martin script pages.

STEVE MARTIN

What's this?

TINA FEY
You didn't hear? Andy rewrote the show.

STEVE MARTIN
Well, excuuuuuuuse me.

TINA FEY
Where's Dan? You need to find him and get to wardrobe.

CHEVY CHASE
(joking)
What did he do? Take Lorne hostage?

Tina stares straight ahead, stone-faced, then fake laughs.

TINA FEY
Don't be silly.

Steve scans a page as the others crowd around him.

STEVE MARTIN
This is insane. Why didn't I think of this?

TINA FEY
Still no sign of Taylor Swift?

Adam Sandler waves his handkerchief and sings as Opera Man.

ADAM SANDLER/OPERA MAN
Taylor, Taylor, Swift-o. Likes to hide upstairs and rehearse-o. Please leave her alone-o.

TINA FEY
Thank you for that, Adam.

ADAM SANDLER
I say, No. No. No pro-blem-o.

Tina hurries out of the room. Steve follows behind her.

INT. 70TH FLOOR - NIGHT

Bruce uses his bare feet to try to pick up a shard of glass.

LORNE MICHAELS
You know, Bruce, comedy is a disruptive thing.

Bruce is more focused on breaking free.

BRUCE WILLIS
Yeah, that's nice.

LORNE MICHAELS
People don't plan to laugh. They're taught when to applaud, but not when to laugh. If you're good at it, you leave no fingerprints, like being shot out of a cannon.

Bruce's toe is cut by the glass. He gives up.

BRUCE WILLIS
What are you talking about?

LORNE MICHAELS
Perhaps you should do more comedies.

BRUCE WILLIS
I love doing comedies, but it's not like my agent gets those scripts. It's always action flicks.

LORNE MICHAELS
I wrote a part for you. A top secret comedy sequel.

This gets Bruce's attention. He stops messing with the glass on the floor. His feet are bloody now anyway.

BRUCE WILLIS
Really? Who's directing?

LORNE MICHAELS
You're not going to believe it, but Tarantino says he'll direct if you're in it. A mini Pulp Fiction reunion, if you will.

BRUCE WILLIS
Quentin wants to do a comedy?

LORNE MICHAELS
He's thinking outside the box. It informs everything he does. You should do the same. Moonlighting. Blind Date. Death Becomes Her. The Whole Nine Yards. Even the Die Hards. You're a natural comedian.

They're distracted by the television. Andy is back on.

LORNE MICHAELS (CONT'D)
Hmmm. Here we go. More dead air.

Lorne can't bear to watch.

INT. MAIN STAGE - NIGHT

Andy Kaufman points into the studio camera.

ANDY KAUFMAN
Right now, I would like to speak
directly to Bruce Willis.

INT. 70TH FLOOR - NIGHT

ON THE TELEVISION

It's like Andy and Bruce are face to face.

ANDY KAUFMAN
As you already know, I don't
wrestle men, I only wrestle women.
That is why I'm challenging your
daughter, Rumer, to a wrestling
match. I used to offer \$500
dollars, but with inflation, I have
added a zero and will pay Rumer
\$5,000 dollars if she beats me.

The crowd erupts in a combination of laughter, cheers and
boos. Bruce is furious.

INT. 29TH FLOOR - NIGHT

Rumer is covered from head to toe with the small mechanical
toy dogs. They're biting at her fingers, her nose, her eyes.

Rumer can still hear the live feed from the show over the
monitors. Andy's voice echoes through the hallway.

INT. MAIN STAGE - NIGHT

ANDY KAUFMAN
And here's the best part. If Rumer
wins, not only will I shave my
head, I will marry her. That's
right, Mr. Willis, if Rumer beats
me, I will be your son-in-law.

INT. 29TH FLOOR - NIGHT

This fires Rumer up. She rips one of toy dogs from her eyes, then smashes it with her fist. She pulls herself up, swats the rest off and stomps them with her feet.

Rumer casually walks over to the monitor, where Andy's face fills the screen. She gives him the middle finger.

INT. 70TH FLOOR - NIGHT

The boos overtake the cheers as Bruce watches the television. He tries to break free and wiggles in his chair.

BRUCE WILLIS
I'll wrestle that son of a bitch
right now.

Tries to get Lorne's attention.

BRUCE WILLIS (CONT'D)
Lorne, are you seeing this shit?

Lorne's head is tilted back, looking straight up.

INT. STAIRWELL - NIGHT

Rumer enters the stairwell and takes another break. Hears noises coming from the 30th floor. Slowly opens the door and listens. Definitely someone, or something on this floor.

INT. 30TH FLOOR - NIGHT

Rumer steps into the hallway with caution. Follows the noise. Sounds like an animal. Peeks into each room as she slowly makes her way down the corridor.

Looks into the last room and quickly backs away. Something's in there. Takes a deep breath and a longer look. She starts to relax, like she recognizes it. She steps inside.

INT. LABORATORY - NIGHT

Desks and science equipment surround an open cage. An animal wildly jumps around. Or is it a person?

RUMER WILLIS
Chris Kattan? What are you doing?

Yep. It's CHRIS KATTAN dressed as MR. PEEPERS. He responds with monkey noises as he scratches his body. He points to an apple and a knife on a table. Rumer picks up the apple.

RUMER WILLIS (CONT'D)
You want this?

Mr. Peepers frantically nods. She tosses him the apple and he spins it in his mouth, sending apple pieces everywhere. Rumer admires the knife and holds it up.

RUMER WILLIS (CONT'D)
I actually collect knives. May I?

No response, so Rumer reaches down and lifts up her pant leg. Strange, she has an Apple Watch around her foot. Tucks the knife between the watch band and her ankle.

Another animal noise. Sounds like a goat. Rumer turns to see JIM BREUER dressed as GOAT BOY.

GOAT BOY
Baaaaaaaahhhhhh.

Mr. Peepers bounces all over the place. He puts his finger over his mouth as if to shush the goat.

Rumer sees a first aid kit on the wall. She opens it up, grabs a bandage and wraps up her bloody hand. Hurries out.

INT. 70TH FLOOR - NIGHT

Lorne slowly opens his eyes to watch the live feed.

ON THE TELEVISION

We see an exterior picture of a bar called DONNELLY'S.

INSIDE THE BAR

It's the set for the recurring sketch LAST CALL. KENAN THOMPSON is the BARTENDER.

BARTENDER
Alright! Last call!

This causes some customers to disperse: AL FRANKEN as STUART SMALLEY leaves with JULIA SWEENEY as PAT.

TIM MEADOWS as THE LADIES MAN leaves with RACHEL DRATCH as DEBBIE DOWNER.

Beethoven's Ode to Joy plays over the speakers. There's THREE GUYS at the jukebox. It's STEVE MARTIN as GEORG FESTRUNK, DAN AYKROYD as YORTUK FESTRUNK, and ANDY KAUFMAN as ALEXEI FESTRUNK.

Dressed in white, they sport black top hats, canes, and long lashes on one eye. They are droogs from A CLOCKWORK ORANGE.

They scan the bar and hone in on a WOMAN sitting by herself: KATE MCKINNON as SHEILA SOVAGE. She wears reindeer antlers.

They dance and laugh and swing their arms as they walk, almost in slow motion, as they make their way to Sheila. She perks up.

ALEXEI
(to bartender)
Three molokos and one for the
sooka.

Almost instantly, four glasses of milk appear on the bar.

SHEILA
Well, what do we have here? The
three musketeers?

GEORG
I am Georg and this is my brother
Yortuk. We are from Czechoslovakia.

Yortuk nods. Sheila's impressed.

YORTUK
And this is our cousin, Alexei.

ALEXEI
We are looking for devotchkas with
sladky sharries.

SHEILA
Well, you've come to the right
place.

GEORG
For the old in/out, in/out?

SHEILA
Their burgers are okay, but I think
I'm in the mood for a hot dog.

YORTUK
And you can ticklewickle our
yarbles.

SHEILA

Okay, sure, I'll play. So who wants
to jammiwam my steakywake?

We hear the bartender vomiting as Alexei unbuttons his shirt
some more, revealing his chest hair.

Sheila sees an invitation and buries her face in Alexei's
hairy chest, licking it like an ice cream cone while Georg
and Yortuk cheer her on.

Finally, Sheila pulls back, wipes her mouth and takes a swig
of her milk.

ALEXEI

We are...

GEORG, YORTUK AND ALEXEI

Three wild and crazy droogs!

SHEILA

Wild and crazy. I like that.
Interested in a Nicky Minaj a
quatro?

Sheila gags, choking on something. Heaves like a cat. She
opens her hand and spits a massive hairball into it.

BARTENDER

Make it stop!

The bartender is now in a straight jacket with a futuristic
helmet and clamps on his eyelids, forcing him to watch.
Beethoven's Ode to Joy comes to a crescendo.

BACK TO THE 70TH FLOOR

A brief smile from Bruce. Lorne too.

LORNE MICHAELS

Leave it to Andy to mislead viewers
into thinking they're getting a Die
Hard episode, only to give them
Uncle Andy's Christmas Special.

Lorne coughs, leans his head back, looks at the ceiling and
waits for a response.

LORNE MICHAELS (CONT'D)

Bruce?

Everything around Lorne turns white and Bruce disappears.

He stares at the ceiling so long that it morphs into a face as we hear carolers singing GOD REST YE MERRY GENTLEMEN. The face smiles down at him. Lorne points.

LORNE MICHAELS (CONT'D)

Don?

The face becomes more clear. It is DON PARDO, the original announcer of Saturday Night Live.

DON PARDO

Ladies and gentlemen, Lorne Michaels!

Lorne hears applause as if he was just introduced as host.

DON PARDO (CONT'D)

(still in an excited
announcer voice)

Lorne, tonight you will be visited
by four friends, or I should say,
four hosts.

LORNE MICHAELS

You mean, four ghosts?

DON PARDO

No, in these parts we call them
hosts. Kind of like on the show.

LORNE MICHAELS

Why are you treating me like
Ebenezer Scrooge?

DON PARDO

We have some very important things
to show you.

LORNE MICHAELS

We?

DON PARDO

The first host will appear at the
stroke of midnight.

LORNE MICHAELS

But we're in the middle of a show.
The last show.

Silence as Don's face disappears back into the ceiling.

LORNE MICHAELS (CONT'D)

Don?

Lorne looks at his watch. It's 11:55PM. The ceiling changes into a beautiful night sky of glistening stars.

INT. MAIN STAGE - NIGHT

A handful of STAGEHANDS construct a wrestling ring on the stage. There's barely enough room for other sets.

INT. WEEKEND UPDATE SET - NIGHT

The WEEKEND UPDATE logo flashes on the screen as the studio camera spins around a toy model of the Statue of Liberty.

ANNOUNCER

And now, Weekend Update, with
anchormanperson Dennis Miller.

The studio camera zooms in on DENNIS MILLER.

DENNIS MILLER

I'm Dennis Miller and this is the
news.

A picture of Andy Kaufman appears on the screen.

DENNIS MILLER (CONT'D)

Andy Kaufman! Back from the dead!
America wants answers. Well, here's
Andy to explain. Andy?

The studio camera pulls back to reveal Andy.

ANDY KAUFMAN

Thanks, Dennis, but I want to start
out by saying you can't come back
from the dead if you were never
dead in the first place.

DENNIS MILLER

Were you cloned? Is this really
you? Did you fake your own death?

ANDY KAUFMAN

I encourage everyone to come to
their own conclusion. Sure, maybe I
was cloned, or maybe this isn't
really me. Maybe I was in Val
Verde. Or maybe I was frozen in the
North Pole and Bob Zmuda forgot to
unfreeze me after five years like
he was supposed to do.

(MORE)

ANDY KAUFMAN (CONT'D)

And maybe the same for my friend
Tony Clifton. Maybe I don't know
what happened. Maybe I want
answers, just like you and everyone
else.

Dennis laughs again.

DENNIS MILLER

Lots of maybes in there. Sounds
like you're not going to tell us.

ANDY KAUFMAN

No.

DENNIS MILLER

Fair enough. Welcome back.

ANDY KAUFMAN

Thanks, Dennis, but if you don't
mind, I'm going to get ready for my
next sketch. I'm the host you know.

DENNIS MILLER

What happened to Bruce Willis?

ANDY KAUFMAN

No comment.

Dennis waves goodbye to Andy.

DENNIS MILLER

Andy Kaufman everyone!

The crowd applauds.

INT. 70TH FLOOR - NIGHT

Lorne watches as Weekend Update continues. His eyes get
heavy. His vision blurs. The voices blend.

ON THE TELEVISION

The studio camera slides to show TINA FEY and AMY POEHLER.
JIMMY FALLON runs onto the stage and slides across the desk
between them. Sweat pours down his face.

JIMMY FALLON

Terrorists disguised as Unknown
Comics have taken over the show!

The audience laughs as Jimmy is yanked off the stage by an
Unknown Comic.

TINA FEY

Sounds like a job for Bruce Willis.
Has anybody seen him? Or Taylor
Swift? Send help! Save us! Just
kidding. Everything's fine.

Dennis Miller scribbles on a piece of paper, then sends the
pen and paper flying off his desk.

All of the past and current Weekend Update anchors line up
behind Dennis and wave to the world for the last time.

DENNIS MILLER

That's the news, and we are all
outta here.

The Weekend Update logo comes back up then fades out.

BACK TO THE 70TH FLOOR

Lorne looks away as they go to commercial. There's a weird
buzzing sound. Sounds like thousands of bees. He stares into
the sky as one of the glowing stars moves toward him.

It has wings, black and yellow stripes and a bouncing bee
antennae.

VOICE

Good eve-en-ing, Lorne.

It's JOHN BELUSHI in the bee costume! He floats down to
Lorne, who looks like he's seen a ghost. He has.

LORNE MICHAELS

John?

No longer tied to the chair, Lorne stands up.

JOHN BELUSHI

Lorne!

John pulls him into a hug.

LORNE MICHAELS

You're my first ghost?

JOHN BELUSHI

Host, Lorne. The G is silent.

Lorne looks over the bee costume.

LORNE MICHAELS

I thought you hated doing the bee.

JOHN BELUSHI

That's right, but I know how much you liked those sketches. I want you to be relaxed. I have an idea! Wardrobe change. Your choice.

LORNE MICHAELS

Samurai?

John walks over to the table and picks up the samurai sword that has been there all night.

John snaps his fingers and transforms into the Samurai and puts the sword in his sheath. He dances to the Bee Gee's STAYIN ALIVE. Samurai Night Fever!

JOHN BELUSHI

You ready?

LORNE MICHAELS

Where are we going?

JOHN BELUSHI

To a world where Saturday Night Live doesn't exist.

LORNE MICHAELS

Right. Right. Right. But why now?

John doesn't answer. He looks to the stars and grabs Lorne.

JOHN BELUSHI

Cheeseburger! Cheeseburger!

The Samurai sword lights up and they both disappear.

INT. NBC NEWS STUDIO - DAY

They appear in a television studio. CHEVY CHASE is the news anchor. Chevy looks all serious in a suit.

JOHN BELUSHI

Chevy's still a jerk but he's very happy with a wife and kids. Isn't that what's most important?

INT. NEW YORK STREET - DAY

A busy New York street. CHRIS ROCK is a UPS truck driver.

LORNE MICHAELS

Rock? No! This can't be right!

Chris studies a map. Must be lost.

JOHN BELUSHI
But he's another happy camper.

LORNE MICHAELS
Wait. What about you, John? Without
SNL, you're still alive, right?

JOHN BELUSHI
That's what I thought! But
nooooooooo! Still die on March 5th,
1982, just under different
circumstances. You can't cheat
death. I tried.

LORNE MICHAELS
I'm so sorry, John.

JOHN BELUSHI
But I have all the posters of the
movies that could have been.
Ghostbusters. About Last Night.
Noble Rot.

LORNE MICHAELS
And you were going to do Spies Like
Us and Three Amigos.

JOHN BELUSHI
That's right. Three Amigos with me,
Dan Aykroyd and Steve Martin.

They disappear again.

INT. SURGERY ROOM - DAY

A plastic surgeon, KRISTEN WIIG, performs a chin tuck.

LORNE MICHAELS
Don't tell me Kristen is happy
doing this.

JOHN BELUSHI
Like I said, everyone's happy. Even
Jon Lovitz.

INT. MADISON SQUARE GARDEN - NIGHT

They're court-side at a New York Knicks basketball game. A
player has SANDLER wrapped around the number 69. It's ADAM
SANDLER. He scores with a slam dunk and the crowd goes wild.

JOHN BELUSHI
You want to see who the biggest
comedy star in the world is?

LORNE MICHAELS
Ummmm. Sure, why not?

JOHN BELUSHI
We'll have to really go back in
time for this one.

EXT. MOVIE THEATER - NIGHT

A small-town movie marquee advertises POLICE ACADEMY.

INT. MOVIE THEATER - NIGHT

A sold-out theater. Lorne holds a tub of popcorn. John
carries a box of cereal: Little Chocolate Donuts.

On the big screen, it's POLICE ACADEMY, but BRUCE WILLIS is
playing OFFICER MAHONEY.

LORNE MICHAELS
Bruce? I literally just told him
how funny he is, that he needs to
do more comedies.

JOHN BELUSHI
In this alternate reality, he never
does an action movie. Just
comedies. Funniest guy ever. Die
Hard still exists though.

LORNE MICHAELS
Who plays John McClane?

JOHN BELUSHI
Steve Guttenberg. But it flops. Not
the same with anyone else.

INT. DREXEL UNIVERSITY OFFICE - NIGHT

They appear inside a college office. TINA FEY sits at a desk
and grades papers. She looks tired.

LORNE MICHAELS
Tina?

JOHN BELUSHI
She's an English professor.

Lorne admires her trophies and certificates on the shelf and then notices a book: SEVENTY YEARS OF GREAT FILM COMEDIANS by Joe Franklin. Lorne touches it, causing it to glow.

LORNE MICHAELS

Tina never becomes a comedian?

JOHN BELUSHI

No, but she's still funny. And has inspired thousands of students.

LORNE MICHAELS

She's a comedic genius. She has to do SNL.

JOHN BELUSHI

Remember, there's no such thing as Saturday Night Live around here.

LORNE MICHAELS

This can't happen. Any of it. I've seen enough.

Tina glances up and looks around as if she senses something. Lorne holds his hand out to her, and she seems like she's about to do the same. John panics.

JOHN BELUSHI

Cheeseburger! Cheeseburger!

The samurai sword glows as John and Lorne disappear.

INT. MAIN STAGE - NIGHT

They are back at 30 Rock.

LORNE MICHAELS

This is right now, isn't it?

JOHN BELUSHI

Yes. Just have something I need to do.

John scans the crowd and floats over to his widow, JUDY BELUSHI, sitting next to John's brother, JIM BELUSHI. John places a hand on Jim's shoulder, who smiles like he felt it.

John kisses Judy on the cheek. Her face turns red. She felt something too and puts her hand on her cheek. John places his hand over hers, and she smiles and laughs.

JOHN BELUSHI (CONT'D)

I'll see you again someday, Jude.

John looks at Jim.

JOHN BELUSHI (CONT'D)
You too, bro. And tell Danny I said
Hi.

John wipes his eyes and returns to Lorne. He stares at him like a father, mentor and best friend.

JOHN BELUSHI (CONT'D)
Goodbye, Lorne. Thank you.

Lorne hugs John, and he slowly disappears in his arms.

LORNE MICHAELS
John? John? Come back!
Cheeseburger! Cheeseburger!

Nothing happens. Lorne spins around, hoping for John to reappear, but he's gone. Lorne disappears too.

INT. STAIRWELL - NIGHT

A montage of Rumer making her way up the building. Running, resting. 35th floor. More running, out of breath. 45th floor. Jogging, resting, walking. And then-

The stairs are blocked with hundreds of tables and chairs. Her only choice is to enter the 50th floor. She opens the door and listens. Hears machines running.

INT. 50TH FLOOR - NIGHT

Rumer steps into the hallway. Follows the noise, gets to another door and peeks inside.

INT. OFFICE - NIGHT

Rumer enters the enormous office full of running photocopy machines. SOMEONE sits at a desk in the corner.

VOICE
Rumer. Rumerino. The Rooster.

It's ROB SCHNEIDER as RICHMEISTER, the copy machine guy. He has an overflowing ashtray nearby.

RUMER WILLIS
Rob? Rob Schneider?

RICHMEISTER
The Roofer. The Ruminator.

RUMER WILLIS
What are you doing up here?

RICHMEISTER
Making copies.

Some of the machines stop running. She hears soft music in the distance, coming from a hole in the ceiling. Rumer moves a couple tables together and climbs on top.

RICHMEISTER (CONT'D)
The Ru-sky!

Richmeister throws a zippo lighter to Rumer. She catches it, gives him a "thank you" nod and climbs into the ceiling.

INT. MAIN STAGE - NIGHT

A pre-recorded fake commercial plays on the screen:

INT. RESTAURANT - DAY

A busy restaurant. A WAITRESS stops at a table where Andy Kaufman sits alone. He's wearing a neck brace.

WAITRESS
Do you want to order something? I
don't think your friend is coming.

ANDY KAUFMAN
I don't understand. He should have
been here by now.

Andy looks around as the waitress fills his water. He dunks his silverware in the glass and dries it with a napkin.

And then someone SLAPS Andy across the head. The water, plate and silverware fall to the floor. Glass shatters.

Stunned, Andy looks up to see wrestler JERRY LAWLER. They stare each other down. Andy grabs his butter knife off the floor and holds it like a weapon.

A title screen appears: MY LUNCH WITH LAWLER. COMING SOON.

INT. LORNE'S OFFICE - NIGHT

The door kicks open and Tina hangs up the phone. She is startled to see RANDY QUAID in full Santa beard and wearing the silly COUSIN EDDIE hat from CHRISTMAS VACATION.

RANDY QUAID
Come on, get your ass in here.

The sound of feet shuffling as a man enters the room, hands tied and feet shackled, with a huge red bow on his chest.

RANDY QUAID (CONT'D)
You about ready to do some kissing?

It's DICK EBERSOL, the show's producer from the 1980's.

RANDY QUAID (CONT'D)
Ho. Ho. Ho. Merry Christmas.

TINA FEY
Oh my god, Randy, you were supposed to nicely ask him to come up here.

RANDY QUAID
Oops.

Tina rips the bow from Dick's chest and unties him as Randy waves and backs out of the office.

TINA FEY
I'm so sorry, Dick.

DICK EBERSOL
I guess Andy still hates me?

Tina nods in agreement and hands him some script pages.

TINA FEY
Do you mind?

Dick looks it over. Starts to crack a smile, then hides it.

INT. AIR CONDITIONING DUCT - NIGHT

Rumer crawls across the air shaft, scratching against the metal walls. It's dark, so she flicks on the zippo lighter.

RUMER WILLIS
(sarcastically imitating
her dad in Die Hard)
Come out to 30 Rock.
(MORE)

RUMER WILLIS (CONT'D)

Watch me host the show. We'll get together. Have a few laughs.

The lighter burns her finger and she flinches. Turns the lighter off. Keeps crawling and follows the music.

RUMER WILLIS (CONT'D)

I guess this is what a TV dinner feels like?

Sees a light up ahead. The music gets louder as she arrives at a metal grate. Peeks through the cracks. Someone in a Santa hat plays a guitar below. A female voice sings.

SINGING VOICE

My heart is a Christmas tree farm
where the people would come to
dance under sparkles and lights...

Rumer knows those lyrics, that voice. It's TAYLOR SWIFT!

TAYLOR SWIFT

(singing)

Bundled up in their mittens and
coats. And the cider would flow.
And I just wanna be there tonight.

Rumer bangs on the metal grate. Taylor stops playing.

RUMER WILLIS

Taylor!

Taylor looks up. Sees eyeballs peering down.

TAYLOR SWIFT

Oh my god, hello?

RUMER WILLIS

Taylor, it's Rumer. Rumer Willis.
I'm coming down. I need your help.

Taylor moves a chair underneath. She struggles with the vent for a moment but it comes loose and drops to the floor. She helps Rumer down.

TAYLOR SWIFT

Are we live? This feels like a Die
Hard sketch. Where's the camera?

RUMER WILLIS

Not a sketch.

Rumer brushes herself off and takes a deep breath. Rumer is tattered and torn. Taylor notices.

TAYLOR SWIFT
What's going on? Are you okay?

RUMER WILLIS
My dad and Lorne were taken
hostage.

TAYLOR SWIFT
What? How? Your dad's the host.

RUMER WILLIS
Not anymore. Some guy named Andy
Kaufman took over. They replaced
you too.

TAYLOR SWIFT
Oh, hell no.

RUMER WILLIS
They took them to the top floor.
That's where I'm headed and I know
this sounds crazy, but there's a
bunch of guys running around with
paper bags on their heads.

Taylor sets down her guitar.

TAYLOR SWIFT
I'm going with you.

RUMER WILLIS
You sure? Might be dangerous.

Taylor holds up her hands and makes a fist.

TAYLOR SWIFT
They're registered lethal weapons.

RUMER WILLIS
Mine too.

Rumer smiles, then does an insane spinning roundhouse kick.
Taylor responds with an even more impressive one.

TAYLOR SWIFT
Let's save Bruce Willis!

They high-five.

TAYLOR SWIFT (CONT'D)
Wow, that sounded weird.

RUMER WILLIS
And Lorne.

Taylor shrugs her shoulders.

TAYLOR SWIFT
Sure, why not?

Rumer leads the way.

INT. 70TH FLOOR - NIGHT

Lorne is back in his chair, watching the stars again, as we hear carolers singing O COME ALL YE FAITHFUL. Is that an approaching plane? A shooting star? Nope.

Bickety-Bam! Something falls from the sky and smashes the table to pieces. Lorne sits up, not sure what just happened.

CHRIS FARLEY climbs from the rubble. Lorne can't believe his eyes and stands up.

LORNE MICHAELS
Chris?

Chris cleans himself off. He's dressed as MATT FOLEY, the motivational speaker, complete with glasses and plaid shirt. He straightens his belt and locks eyes with Lorne.

CHRIS FARLEY
Lorne!

Chris leaps into him with a gigantic bear hug.

LORNE MICHAELS
So you're my second host? Which
cast members are we visiting?

CHRIS FARLEY
This one isn't about the cast.

Chris does a double finger point at Lorne.

CHRIS FARLEY (CONT'D)
This is all about you, my friend.
Climb on!

Chris kneels down. Lorne is hesitant.

LORNE MICHAELS
Like a piggy back ride?

CHRIS FARLEY
Yes-sir-ee!

Lorne climbs onto Chris' back. They struggle to levitate for a moment, then launch into the stars.

INT. WOODS - DAY

Chris and Lorne freefall into a heavily wooded area. Chris wildly flaps his arms as Lorne struggles to hold on.

CHRIS FARLEY
(screaming)
Good God!

Bickety-Bam! The tree branches break their fall and slow them down. Chris lands with a thunderous belly flop. He touches his face and scowls.

CHRIS FARLEY (CONT'D)
That's gonna leave a mark.

Lorne climbs off Chris and looks around at all the trees.

LORNE MICHAELS
You know, there's nothing more
violent than a tree.

A wire fence says: NO LOITERING. And then Lorne sees an old beat-up van and a river. It clicks.

LORNE MICHAELS (CONT'D)
Why did you bring me to Matt
Foley's home?

CHRIS FARLEY
Matt Foley doesn't live here.

Chris points to an overweight and bearded OLD GUY that gets out of the van and sits in a lawn chair.

LORNE MICHAELS
Who is that?

Lorne squints.

CHRIS FARLEY
It's you, Lorne. You just finished
watching Matlock after taking a nap
on the toilet.

Lorne does a double take. Doesn't believe it.

LORNE MICHAELS
No. That's not me. Come on, Chris,
I know you're a comedian, but don't
joke around like that.

CHRIS FARLEY
See for yourself. He can't...I
mean...you can't see us.

They move closer as ALTERNATE LORNE bites into something and
rolls a marijuana joint.

LORNE MICHAELS
What is he...umm...what am I doing?

CHRIS FARLEY
Eating government cheese and
rolling doobies!

Lorne fake laughs, nearly chokes.

LORNE MICHAELS
Are you telling me I live in a
van...down by the river?

CHRIS FARLEY
Bingo!

LORNE MICHAELS
Let me guess. I'm thrice divorced?

CHRIS FARLEY
Four times actually. There's
something about you and the number
four.

LORNE MICHAELS
How? Why?

Chris pushes his glasses up from his nose, then shifts from
side to side as he adjusts his belt.

CHRIS FARLEY
(shouting)
Because this is your life without
Saturday Night Live!

It sinks in. Lorne turns pale, almost like a ghost himself.

LORNE MICHAELS
Can you show me something else?
Anything? The future?

CHRIS FARLEY

It doesn't get any better. Trust me, I know.

LORNE MICHAELS

But I don't get it. I did create the show. This is all wrong. Please take me back.

CHRIS FARLEY

Okey dokey!

The sound of 1980's hair metal plays. Chris hears it, frowns, and looks up to the sky.

CHRIS FARLEY (CONT'D)

Really? Dammit Norm!

The song is WORKING FOR THE WEEKEND, by Loverboy.

LORNE MICHAELS

You're changing into Chippendale's?

CHRIS FARLEY

Please excuse my language, Lorne, but fudge that sketch!

They both nod in agreement as Chris kneels down and Lorne hops on his back. They wildly levitate, totally off balance, and then they're gone.

INT. MAIN STAGE - NIGHT

A table waits at the center of the stage. There's an old record player, a glass of water, an empty bowl, a tube of toothpaste, and six multi-colored toothbrushes.

Light applause as Andy steps out and approaches the table.

ANDY KAUFMAN

If you know me, you know that my personal hygiene is very important. I actually have a different toothbrush for every day of the week. If you're wondering why there are only six, that's because I don't brush my teeth on Sundays.

He picks up the purple toothbrush.

ANDY KAUFMAN (CONT'D)

This toothbrush is for Saturday.

Andy takes his free hand and turns on the record player. Drops the needle and it plays POP GOES THE WEASEL. He picks up the tube of toothpaste and squirts some on the brush.

Brushes his teeth. And brushes. And brushes. Takes a swig of water. Swishes and gargles. Spits the water in the bowl.

Andy gets a few chuckles as the song ends, but he moves the needle to the beginning of the record and the song starts over. Keeps brushing his teeth as the chuckles turn to boos. He loves it.

Swigs. Gargles. Spits. Brushes. Repeats.

INT. STAIRWELL - NIGHT

Rumer and Taylor take a break in the stairwell.

TAYLOR SWIFT
So what's it like having Bruce
Willis for a dad?

Rumer laughs.

RUMER WILLIS
I guess you missed his monologue?

TAYLOR SWIFT
Sorry.

RUMER WILLIS
I mean, the world sees Bruce
Willis. I just see my amazing dad.

TAYLOR SWIFT
So cool.

RUMER WILLIS
It was tough when I was younger,
with the paparazzi.

TAYLOR SWIFT
Oh my god. Been there, done that.

RUMER WILLIS
And with famous parents, any
mistake equals news, but my mom and
dad got me through it.

TAYLOR SWIFT
They sound awesome.

RUMER WILLIS
Yeah, they are.

TAYLOR SWIFT
I'm sure they'd be proud of you
right now.

RUMER WILLIS
Actually, my dad's gonna be pissed
that I'm coming to get him. In a
movie, it would be the other way
around.

TAYLOR SWIFT
Yeah, but that's too predictable.

Taylor stands and pulls Rumer up.

TAYLOR SWIFT (CONT'D)
Let's kick some ass!

They head up the stairs with a renewed energy.

INT. EDDIE MURPHY'S DRESSING ROOM - NIGHT

Exactly what you would expect: the Gumby costume laid out on
the sofa, his Buckwheat wig on the table, and of course, an
ENTOURAGE.

As EDDIE MURPHY reads his script, he lets out one of his
trademark belly laughs. There's a knock at the door.

EDDIE MURPHY
Come in!

It's Tina.

TINA FEY
Hi, Eddie. Just checking in. Did
you read it?

EDDIE MURPHY
I did. I did.

TINA FEY
Well?

Eddie throws the script pages in the air.

EDDIE MURPHY
I'm not doing this.

TINA FEY
But Lorne...

EDDIE MURPHY
(interrupting)
Don't give me that "but Lorne"
bullshit. I'm Eddie Murphy.

Tina backs herself against the wall as Eddie laughs again.

EDDIE MURPHY (CONT'D)
I'm just kidding. You write this?

TINA FEY
Um, no, I just assume Andy did.

EDDIE MURPHY
It's crazy, but I like it. How are
we pulling off all these cameos?

TINA FEY
It's the last show. They were
already here.

A MEMBER of his entourage picks up the script pages.

INT. 70TH FLOOR - NIGHT

Lorne watches the television as the show continues.

ON THE MONITOR

The set is lit up with cone-shaped Christmas lights.

It's the CONEHEADS living room with DAN AYKROYD as BELDAR,
JANE CURTIN as PRYMAAT and LARAINNE NEWMAN as daughter CONNIE.

They consume pencil shavings and fiberglass insulation as the
doorbell rings. They speak in very fast and nasal monotone
voices.

PRYMAAT
We have a visitor.

Beldar seems annoyed. Stands up with an open beer and a piece
of insulation in his hand. He opens the door. It's ANDY
KAUFMAN as Conehead ZILDO.

Connie jumps up and stands next to Beldar.

CONNIE
Uncle Zildo!

BELDAR
You're alive!

Zildo enters and takes the insulation from Beldar and consumes it, then takes the beer. Prymaat joins them as Beldar closes the door.

PRYMAAT
We thought you became one with
planet Remulak during take-off.

ZILDO looks around, unsure of what to say. Literally. A long, awkward silence.

ZILDO
I can't, ummm, you know...

Zildo keeps looking around. Everyone is confused.

ZILDO (CONT'D)
I'm sorry. I just can't.

BELDAR
Zildo? Are you experiencing a
cosmic solar flare?

ZILDO
I'm sorry. I can't play coned.

Zildo rips off his cone and becomes Andy again.

ANDY KAUFMAN
I feel stupid.

PRYMAAT
You feel stupid?

ANDY KAUFMAN
I feel very stupid.

Prymaat smashes pencil shavings in Andy's face as Connie backs away. Beldar storms off and returns moments later with the cue cards and tosses them at Andy.

Andy responds by splashing the open beer on Beldar. And it's on. Punches are thrown by all.

Tina Fey rushes in and breaks it up.

TINA FEY
Go to commercial!

Beldar rips off his cone and becomes Dan Aykroyd again. He smacks Andy in the face with his cone. Andy shoves him against the wall.

The feed cuts out.

BACK TO THE 70TH FLOOR

Lorne gags a little bit. That made him nauseous.

He leans back and stares at the stars again, as a bright orb with angelic wings floats down. We hear Christmas carolers singing O HOLY NIGHT.

It's a female ghost, with a big, strange hairdo. It's GILDA RADNER dressed as ROSEANNE ROSANNADANNA. Lorne can't believe it. Gilda plants a kiss on his forehead.

LORNE MICHAELS

Gilda? Are you...

GILDA RADNER

Your third host!

LORNE MICHAELS

You have no idea how nice it is to see you. We all miss you so much.

GILDA RADNER

Awww, I miss you too, Lorne.

Gilda floats to the broken table and looks for something.

GILDA RADNER (CONT'D)

Did Chris do this?

LORNE MICHAELS

Your assumption may be correct.

GILDA RADNER

My glasses!

Gilda picks the glasses up and puts them on.

GILDA RADNER (CONT'D)

Wardrobe change! Come on, let's go.

She instantly changes into her nerd character: LISA LOOPNER. Gilda gives Lorne a quick noogie on his head, then sticks out her elbow. Lorne grabs on.

EXT. TIMES SQUARE - NIGHT

Gilda and Lorne float above the city. Lorne points to the skyline. There's no tall buildings.

LORNE MICHAELS

Where's 30 Rock? Or anything for that matter?

GILDA RADNER

Either long gone or never existed.

Lorne looks around for something specific.

LORNE MICHAELS

No Statue of Liberty either?

GILDA RADNER

Nope. Don't ask.

Gilda lowers them down to the street. They hear screams, gunshots and car crashes. A fire burns in the distance.

LORNE MICHAELS

This is concerning. What's happening here?

GILDA RADNER

Just a typical Saturday night.

Trash everywhere. Junkies doing drugs. Tents for the homeless. People running through the street. Total chaos.

LORNE MICHAELS

Who's the President?

GILDA RADNER

Haha. Which United States? North? West? South? Or East? There's four.

LORNE MICHAELS

When did that happen?

GILDA RADNER

After the fifth Civil War. You might recognize some names. President Musk. President Bezos. President Zuckerberg. And you don't want to know the fourth. Trust me.

LORNE MICHAELS

So there's still Facebook?

GILDA RADNER
Everything goes through Facebook.
Banks. Criminal courts.

LORNE MICHAELS
Can't get much worse than that.

GILDA RADNER
It does. No stand-up. No sitcoms.
No Seinfeld. We forgot how to
laugh. Even Sesame Street was
canceled.

LORNE MICHAELS
How do we fix this?

GILDA RADNER
I think you already know...

BOOM! An explosion goes off near them.

GILDA RADNER (CONT'D)
It's always something! Come on,
let's go home.

Gilda gives Lorne a quick hug, then taps her heels and whisks him away as a helicopter drops another bomb.

INT. STAIRWELL - NIGHT

Rumer and Taylor stop at the 69th floor. They can't go any further. The stairwell is blocked by more tables and chairs.

TAYLOR SWIFT
Are you kidding me?

RUMER WILLIS
Just one more floor to go.

Dance music pulsates behind the door. They swing it open.

INT. 69TH FLOOR - NIGHT

Flashing lights. Disco music. Packed dance floor. Everyone has a paper bag on their head. It's a whole other world in there. Totally insane.

Rumer and Taylor slip into the back of the huge room and kneel down. An Unknown Comic saunters over and takes off his paper bag. It's PETE DAVIDSON.

TAYLOR SWIFT
Pete?

PETE DAVIDSON
Welcome to the party.

RUMER WILLIS
What did you just say?

PETE DAVIDSON
Sorry, my bad. Welcome to the party...pal!

Rumer laughs.

RUMER WILLIS
That's better.

TAYLOR SWIFT
What are you doing up here? And why were you wearing a paper bag on your head?

PETE DAVIDSON
Blending in. I can't miss this.

Rumer snatches the paper bag from him. Puts it on.

RUMER WILLIS
Can you get another?

PETE DAVIDSON
Got more right here.

Pete pulls one out of his pocket. Taylor puts it on.

TAYLOR SWIFT
Thanks!

RUMER WILLIS
The stairwell is blocked. We need to get to the 70th floor.

PETE DAVIDSON
What for?

RUMER WILLIS
My dad's up there.

PETE DAVIDSON
Really? I thought he was hosting.

TAYLOR SWIFT
Have you been up here all night?

PETE DAVIDSON

Maybe.

RUMER WILLIS

Just tell us how to get up there.

Pete points to the stage. There's a karaoke machine and an Unknown Comic DJ nearby.

PETE DAVIDSON

You have to go through the stage.

Rumer and Taylor walk away, but Pete pulls them back.

PETE DAVIDSON (CONT'D)

Wait. You can't just walk through.
They'll follow you. Sing something.

RUMER WILLIS

You want us to do karaoke?

PETE DAVIDSON

Duh.

TAYLOR SWIFT

Singing's not a problem.

As they walk away again, Pete gently touches Rumer's arm.

PETE DAVIDSON

So do you have a boyfriend?

Rumer doesn't answer and follows Taylor.

PETE DAVIDSON (CONT'D)

See you at the after-party, momma.

Rumer looks back, but stops herself from smiling. Pete pulls out another paper bag, puts it on and slides across the dance floor. He grinds up on a female dancer.

Rumer and Taylor weave through the crowd until they reach the bar. They settle into a spot.

The Unknown Comic bartender slides them two Seagram's wine coolers. They scoop them up gracefully.

On the other side of the dance floor, they see Tony Clifton. He's being entertained by dancers on a stripper pole. Even the strippers wear paper bags on their heads. Crazy.

They turn their attention to the karaoke stage.

TAYLOR SWIFT
So...can you sing?

RUMER WILLIS
Can you?

TAYLOR SWIFT
Touche.

They take sips from their wine coolers as a familiar song comes on: WHAT IS LOVE? by HADDADAY.

MUSIC
What is love? Oh baby, don't hurt
me. Don't hurt me. No more.

Taylor twitches her body and bobs her head from side to side. Rumer laughs and does the same. They look like Will Ferrell and Chris Kattan from A NIGHT AT THE ROXBURY.

Rumer and Taylor watch as Tony throws a wad of dollar bills at the strippers, then disappears through the stage.

TAYLOR SWIFT
Let's do this.

Taylor leads the way. She stops by the DJ and whispers something to him. They climb onto the stage and grab mics.

The dance music slowly fades into sleigh bells. A trumpet horn blasts as the words come up on the karaoke screen. It's CHRISTMAS IN HOLLIS by RUN DMC.

TAYLOR SWIFT (CONT'D)
(rapping)
It was December 24th on Hollis Ave
in the dark.

RUMER WILLIS
(rapping)
When I see a man chillin with his
dog in the park.

TAYLOR SWIFT
(rapping)
I approached very slowly with my
heart full of fear.

RUMER WILLIS
(rapping)
Looked at his dog, oh my god, an
ill reindeer.

They own this crowd. Everyone bounces up and down to the beat. All with paper bags on their heads. Surreal.

INT. 70TH FLOOR - NIGHT

Lorne snores and mumbles in his sleep as Bruce watches the show on the monitor.

LORNE MICHAELS
Goodbye, Gilda.

CRUNCH. CRUNCH. CRUNCH. Tony's back.

Tony holds the detonator in one hand and unties Bruce with the other.

TONY CLIFTON
No funny business. Got it?

BRUCE WILLIS
Where's my daughter?

TONY CLIFTON
How should I know? She's probably
on her way up here to pull some
stupid Die Hard crapola.

Bruce stands up and looks at Lorne in the next chair.

BRUCE WILLIS
Is he okay?

TONY CLIFTON
He's fine, just in La La Land.

BRUCE WILLIS
Don't you think he needs a doctor?

TONY CLIFTON
Doctor? The only doctor I know is
Doctor Detroit. Ha!

Tony points to a ladder on the other side of the room.

BRUCE WILLIS
I need shoes.

TONY CLIFTON
No, you don't. Go!

BRUCE WILLIS
When this is all over...

Tony raises the detonator.

TONY CLIFTON
You'll what?

Bruce holds it in.

TONY CLIFTON (CONT'D)
That's what I thought.

Bruce hesitates, then jogs across the broken glass, leaving a trail of blood.

INT. MAIN STAGE - NIGHT

Dick Ebersol stands in front of the studio camera. Andy Kaufman steps into frame with him.

DICK EBERSOL
In 1983, we held a vote on whether or not Andy Kaufman should stay on the show or be banned forever. You chose to ban him.

ANDY KAUFMAN
That's right, but I believe everyone deserves a second chance. I just want to make people laugh. I promise if you vote to keep me on, I'll make it worth it.

DICK EBERSOL
There you have it folks. Should we let Andy back on the show or keep the ban? It's in your hands. Again.

Two 1-900 numbers flash on the screen. One has text that says KEEP ANDY and the other says DUMP ANDY.

ANDY KAUFMAN
Thank you and god bless us, everyone.

DICK EBERSOL
We'll reveal the results at the end of the show. Stay tuned.

The studio camera fades as they go to commercial.

EXT. ROOF - NIGHT

Bruce is shirtless, arms above his head, with his hands tied to a pipe. The prop gun is still taped to his back.

Tony places a boom box radio on the ground. Presses play. We hear STUCK IN THE MIDDLE WITH YOU by STEALERS WHEEL. Tony wields a long sheath and dances, just like MICHAEL MADSEN in RESERVOIR DOGS.

TONY CLIFTON

So you want to do comedies, huh?

Grooving to the music, he pulls something out of the sheath, but we can't see it.

TONY CLIFTON (CONT'D)

But you're too goddamn serious. You need to laugh some more.

BRUCE WILLIS

I laugh all the time. With my wife. My kids. I don't need you to tell me when or how to laugh.

TONY CLIFTON

Well, let's find out how funny you are!

Bruce gives his classic death stare as Tony clenches whatever was in the sheath and continues to dance.

BRUCE WILLIS

What's that for?

TONY CLIFTON

Time to laugh!

Tony moves the weapon closer to Bruce.

BRUCE WILLIS

No. No. No. No. No.

TONY CLIFTON

Laugh!

BRUCE WILLIS

Alright. Alright.

Tony presses the weapon against Bruce's bare chest as he screams and laughs at the same time.

INT. 69TH FLOOR - NIGHT

As Taylor and Rumer near the end of the song, they keep looking backstage, waiting to make their break.

TAYLOR SWIFT

(rapping)

My name's DMC with the mic in my hand.

RUMER WILLIS

(rapping)

And I'm chilling and cooling just like a snowman.

TAYLOR SWIFT

(rapping)

So open your eyes, lend us an ear.

RUMER WILLIS

(rapping)

We want to say...

TAYLOR SWIFT AND RUMER WILLIS

(rapping)

Merry Christmas and Happy New Year!

The crowd erupts as they drop their mics and dart backstage.

INT. BACKSTAGE - 69TH FLOOR - NIGHT

A ladder leads to a hole in the ceiling. A handful of Unknown Comics block their path.

Everyone freezes. Rumer takes the bag off her head and tosses it. Taylor does the same.

RUMER WILLIS

Get out of our way.

One of the Unknown Comics hits a red button on the wall. A siren blares as Rumer and Taylor make fists.

Even more Unknown Comics appear, like the Crazy 88s in KILL BILL. Everyone just stares at each other, waiting for someone to make the first move. And then...

The Unknown Comics fire their machine guns, but Taylor and Rumer dodge and weave, and somehow aren't hit. Now it's a knock-down drag-out fist fight.

POW! SPLAT! Spinning kicks! Backflips! Bone breaking punches! It's over fast.

They look back to the stage and dance floor. No more Unknown Comics. Rumer takes one of their machine guns and climbs up the ladder. Taylor follows.

INT. MISTER ROBINSON'S NEIGHBORHOOD SET - NIGHT

EDDIE MURPHY as MISTER ROBINSON walks through the door and onto the set of Mister Robinson's Neighborhood. He looks directly at the audience and heads down the steps.

MISTER ROBINSON
It's a beautiful day in the
neighborhood. A beautiful day for a
neighbor. Would you be mine? Could
you be mine?

Mister Robinson hangs his jacket in the closet, then sits and takes off his shoes. Turns and notices Andy Kaufman in a chair on the other side of the room, next to a wilted Charlie Brown Christmas tree.

MISTER ROBINSON (CONT'D)
(raised voice)
Whatchoo doing in my apartment?

ANDY KAUFMAN
You don't remember me, do you?

A brief stare down as Andy stands up.

ANDY KAUFMAN (CONT'D)
When I was a little boy, I was
shopping with my grandmother and
you offered to carry her bags to
her house for a quarter and then
you ran off with her groceries.

Mister Robinson's eyes bug out as he looks directly into the studio camera and flashes his trademark toothy smile.

MISTER ROBINSON
Hello boys and girls!

He waves for the camera to follow, keeping his smile.

MISTER ROBINSON (CONT'D)
Do you know what today's word is?

He stops at his easel and points at the word: FORGIVENESS.

MISTER ROBINSON (CONT'D)
Do you know what forgiveness is?

ANDY KAUFMAN

Nice try. I brought some friends.

Andy double claps and the door opens. In walks TIM KAZURINSKY as MISTER LANDLORD.

MISTER LANDLORD

Remember when you slept with my wife, Robinson?

Andy double claps again. In walks CHRIS ROCK as POOKIE from NEW JACK CITY.

POOKIE

Remember when you sold me a doll with a head of lettuce and said it was a Cabbage Patch Kid?

Mister Robinson is nervous now. Heads for the window.

ANDY KAUFMAN

Trying to leave down the fire escape?

The window opens and someone climbs in. It's WESLEY SNIPES as NINO BROWN from NEW JACK CITY. Mister Robinson backs up.

MISTER ROBINSON

Nino...

Nino approaches Mister Robinson.

NINO

Remember when you were cooking crack with Frankie up in 7F and you stole all my shit?

Mister Robinson flashes his toothy smile again.

MISTER ROBINSON

Nino, I swear...

ANDY KAUFMAN

(interrupting)

Excuse me, Mr. Brown?

Nino turns his attention to Andy.

NINO

Did you just call me Mr. Brown?
(points at the door)
This is Mr. Brown.

In walks QUENTIN TARANTINO as MR. BROWN from RESERVOIR DOGS. The audience roars as he is followed by HARVEY KEITEL as MR. WHITE and STEVE BUSCEMI as MR. PINK.

Everyone draws guns except for Andy. A classic Mexican standoff. Mister Landlord panics and jumps in the middle.

MISTER LANDLORD
I don't want any trouble in my
building.

As the standoff continues, Mister Robinson sneaks off and heads back to the open window. He smiles and waves.

MISTER ROBINSON
Tomorrow, tomorrow. See you
tomorrow boys and girls.

Mister Robinson disappears down the fire escape as Andy approaches the easel and stares at the word FORGIVENESS.

ANDY KAUFMAN
Merry Christmas boys and girls,
from Uncle Andy's Funhouse.

Andy crosses out the FOR and NESS, leaving the word GIVE.

EXT. 70TH FLOOR - NIGHT

As the sketch ends, Lorne opens his eyes. Everything around him is still basked in white. We hear Christmas carolers singing SILENT NIGHT as someone in a suit appears. It's BILL CLINTON. He picks up the McDonald's Big Mac from the floor.

BILL CLINTON
Are you going to eat this?

LORNE MICHAELS
It's all yours.

Bill unwraps it and takes a bite.

BILL CLINTON
Don't you recognize me?

LORNE MICHAELS
Bill Clinton?

BILL CLINTON
Try again.

Bill gradually morphs into other characters, all wearing a suit: RONALD REAGAN, then FRANK SINATRA, then the big one: UNFROZEN CAVEMAN LAWYER. Lorne can't contain himself.

LORNE MICHAELS

Phil!

Unfrozen Caveman Lawyer slowly changes into PHIL HARTMAN as soft classical music plays. The floor turns into a utopia of flowers and clouds, among a beautiful stream of water.

PHIL HARTMAN

And now, Deep Thoughts by Jack Handey.

Phil alters his voice to sound like Jack Handey.

PHIL HARTMAN (CONT'D)

Did you know that the average child laughs 300 times a day, but the average adult only laughs 4?

Lorne waits as if Phil has more to say, but he doesn't.

LORNE MICHAELS

That's it? Where's the punchline?

PHIL HARTMAN

I wasn't trying for a laugh.

LORNE MICHAELS

What does it mean?

PHIL HARTMAN

The world needs to keep laughing. We need Saturday Night Live. You can't let it end.

LORNE MICHAELS

Where are you taking me? What are you going to show me?

PHIL HARTMAN

Nothing. You've seen everything you need to see. I'm just...the glue.

LORNE MICHAELS

I think I know what I have to do.

PHIL HARTMAN

It's not just me, Lorne. It's what we all want.

Lorne stands up and gives Phil a hug.

LORNE MICHAELS
I miss you, Phil.

PHIL HARTMAN
I miss you too.

Phil fades away in Lorne's arms as the room turns back to normal. He hears voices and the sound of crunching glass. It's Rumer and Taylor!

RUMER WILLIS
Where's my dad?

Lorne doesn't have an answer, but Rumer sees bloody footprints leading across the room to the ladder.

TAYLOR SWIFT
Lorne, are you okay?

He gives a sad thumbs up, but he's alright.

RUMER WILLIS
We'll be back. I promise.

They jog across the glass. Rumer rips a fire extinguisher off the wall, hands it to Taylor, then climbs the ladder.

EXT. ROOF - NIGHT

The hatch swings open and Rumer and Taylor climb out to see a hot air balloon tied to the roof. They hear laughing. Rumer recognizes the laugh, coming from two shadowy figures.

RUMER WILLIS
Dad?

Some movement. Rumer sees that her dad is tied up. Tony holds something against Bruce's chest. The laughter stops.

BRUCE WILLIS
Ru! What are you doing up here?
It's not safe.

RUMER WILLIS
(to Taylor)
I'll tell you when to throw it.

Rumer aims the gun. Taylor readies the fire extinguisher.

TAYLOR SWIFT
Have you ever fired one of those?

RUMER WILLIS

Nope.

They strut across the roof in slow motion like a couple of badasses. Tony pushes the weapon back into Bruce's chest causing him to laugh again.

As Rumer and Taylor get closer, it's clear that it's not a weapon at all. It's a feather. Bruce literally has tears in his eyes from laughing so hard.

TONY CLIFTON

Well, what do we have here? Looks like a couple of chickees.

Tony lowers the feather and watches as they charge at him. Bruce sees the fire extinguisher in Taylor's hands and the machine gun in Rumer's.

RUMER WILLIS

My name is Rumer Willis. You kidnapped my father. Prepare to die.

Tony sees Rumer's gun, her finger on the trigger.

RUMER WILLIS (CONT'D)

(to Taylor)

Now!

Taylor throws the extinguisher like a bowling ball and it bounces toward Tony. Rumer fires the gun. Pop! Pop! Pop! Pop! Pop! But it rolls to a stop at Tony's feet. She missed.

BRUCE WILLIS

Jesus Christ, Rumer, what the hell was that?

Tony picks up the extinguisher and sprays Taylor in the face with foam. She screams.

Rumer reaches into her sock, grabs the knife and frees her dad. Tony turns around and gets a right hook from Bruce.

BRUCE WILLIS (CONT'D)

I don't care what you or anyone else thinks. If I want to do comedy, I'll do comedy.

Bruce punches Tony again, knocking him back a few feet. He reaches into Tony's jacket, takes back his harmonica, then keeps punching him, but he won't go down.

BRUCE WILLIS (CONT'D)
I'm Bruce Willis. I'll do whatever
the hell I want. All that matters
is my family.

Tony grabs Taylor, still disoriented from the foam in her eyes. She can barely see. He holds her arm as he stumbles back onto the edge of the roof.

Tony and Taylor tip over as Rumer grabs Taylor's other arm. Taylor screams as she lands with Tony on a ledge about six feet down, pulling Rumer with them.

BRUCE WILLIS (CONT'D)
Ru!

Bruce extends his arms to Rumer and Taylor. Rumer grabs his hand. Bruce struggles a bit, but he has her.

Rumer digs her shoes into the wall, but Tony grabs her leg, revealing her Apple Watch still on her ankle.

TONY CLIFTON
I always wanted one of these.

Tony takes the Apple Watch just as Bruce pulls Rumer over the ledge. Tony puts on the watch and looks at the time.

TONY CLIFTON (CONT'D)
I'm late!

Bruce and Rumer both extend their arms to Taylor.

RUMER WILLIS
Grab my hand!

TAYLOR SWIFT
I can't see!

Bruce reaches to the back of his neck and rips the prop gun from the tape. He points it at Tony, who just laughs.

TONY CLIFTON
That's not even a real gun!

Bruce flings it at Tony's face, causing him to lose his grip on Taylor. He sways on the ledge. Taylor can see enough to grab onto Bruce and Rumer and they start to pull her up.

BRUCE WILLIS
Happy trails, jerkoff.

But Tony grabs Taylor's foot. It's too much weight for Bruce and Rumer. They can't hold on. Tony's feet twitch.

He can't find the ledge. In slow motion, Tony falls, taking Taylor with him. She screams.

TONY CLIFTON
See you downstairs, you jackasses!

RUMER WILLIS
No!

Tony bursts into laughter, then calmly reaches into his jacket and yanks a cord. Pop! A parachute launches Tony and Taylor into the air and they slowly float to the street.

RUMER WILLIS (CONT'D)
He has Taylor! We have to get down there.

Bruce and Rumer hug as snow begins to fall. Bruce rips the Die Hard wig off his head and throws it from the roof, revealing his freshly shaved head. He takes Rumer's gun.

BRUCE WILLIS
How did you miss?

RUMER WILLIS
First time shooting, I guess.

Bruce points the machine gun at his foot.

RUMER WILLIS (CONT'D)
Dad? What are you doing?

He fires the machine gun at his foot. It lights up. Pop. Pop. Pop. Rumer jumps back. Can't bear to look.

RUMER WILLIS (CONT'D)
Dad!

BRUCE WILLIS
Blanks. Didn't you see Die Hard 2?

Bruce shows Rumer that his foot is fine, then takes a closer look at her: speckled blood, bruises and the bandaged hand. She looks like a cross between John McClane and Ripley at the end of Aliens.

BRUCE WILLIS (CONT'D)
Forget about me. What the hell happened to you?

RUMER WILLIS
I'm just the wrong girl, in the wrong place, at the wrong time.

Bruce laughs, then takes his own Apple Watch off his wrist and tosses it to Rumer.

BRUCE WILLIS
Merry Christmas!

RUMER WILLIS
Aren't we doing gifts tomorrow?

Bruce shrugs as Rumer leans down and puts it on her ankle. They briefly hug again, then Rumer pulls him along.

RUMER WILLIS (CONT'D)
Come on, it's not over yet.

BRUCE WILLIS
You don't have to wrestle that clown if you don't want to.

RUMER WILLIS
I'm going to kick his ass.

Bruce smirks. That's his girl!

EXT. 30 ROCK - NIGHT

The parachute lands in the street. Cars beep as Tony climbs out and yells at everyone around him.

TONY CLIFTON
Do you know who I am?

Wipes off his jacket, straightens his sunglasses, then lifts Taylor to her feet. Tony pulls the detonator from his suit pocket and shows it to Taylor.

TONY CLIFTON (CONT'D)
We're going to sing a duet. Don't be stupid or I push the button.

Puts back the detonator and struts across the street to 30 Rock's main entrance.

INT. BACKSTAGE - NIGHT

A PRODUCTION ASSISTANT approaches a backstage door labeled: ANDY KAUFMAN. A handwritten sign reads: UNDER FEAR OF DEATH, DO NOT DISTURB. I AM MEDITATING. He hesitates, then knocks.

INT. ANDY'S DRESSING ROOM - NIGHT

Andy's eyes are closed. KNOCK. KNOCK. KNOCK. His eyes open. Bulging. Angry.

PRODUCTION ASSISTANT
Five minutes, Andy!

Andy stands up. All we see is his bare back, covered in tattoos just like ROBERT DE NIRO in CAPE FEAR.

INT. 70TH FLOOR - NIGHT

Bruce and Rumer climb down from the roof hatch. Crunch. Crunch. Crunch. Rumer kicks away glass to form a path for Bruce with his bare feet. They stop at Lorne. Bruce helps him up. Lorne's conscious, but still slightly dazed.

RUMER WILLIS
How are we going to carry him down
all those stairs?

BRUCE WILLIS
Why would we take the stairs?

RUMER WILLIS
The elevator's not working.

BRUCE WILLIS
We'll see about that.

They help Lorne to the elevator. Bruce pushes a button and the door opens.

INT. ELEVATOR - NIGHT

They step inside and the doors close. Rumer in the middle. Bruce pushes the button for the 8th floor. Nothing happens. Keeps hitting the button. Frustrated.

BRUCE WILLIS
Are you kidding me?

RUMER WILLIS
Toldja.

Bruce gives Rumer a look she's seen a million times. Lorne is suddenly alert and makes a fist, blows on it, then hits the button like FONZIE from HAPPY DAYS.

The elevator moves as Bruce nudges Rumer.

BRUCE WILLIS
I hate it when I'm right.

Rumer needs to return a Die Hard quote. Her eyes light up.

RUMER WILLIS
The story of my life?

They both laugh as Lorne stares blankly at the wall.

LORNE MICHAELS
You know, the paint around here
could really use a fresh coat.

Lorne reaches into his pocket, pulls out a carrot and takes a bite.

Rumer puts her arms around Lorne and her dad and they all smile as the elevator goes down.

INT. MAIN STAGE - NIGHT

Andy Kaufman enters the main stage/wrestling ring.

ANDY KAUFMAN
Ladies and Gentlemen...Tony
Clifton.

Andy hurries backstage as a spotlight reveals Tony in the ring, with Taylor by his side. He pulls out the detonator and holds it like a microphone.

TONY CLIFTON
Oops. Wrong pocket.
That was a close one.

Puts the detonator back. Reaches into his other pocket and pulls out a wireless microphone.

TONY CLIFTON (CONT'D)
I'm used to playing the big venue
in Vegas, not shitholes like this.

He gets a chorus of boos, but still bows and waves.

BACKSTAGE

Andy strips off his clothes and changes. Hard to see his new outfit as he throws a brown bathrobe over it.

MAIN STAGE

The band starts to play THAT'S LIFE. Tony clears his throat.

TONY CLIFTON (CONT'D)
(singing)
That's Life.

TAYLOR SWIFT
(singing the echo)
That's Life.

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

A second spotlight reveals Andy making a splashy re-entrance with two bikini clad women: BUFFY and CANDY.

TONY CLIFTON (CONT'D)
(singing)
You're riding high in April, shot
down in May. But I know I'm gonna
change that tune, when I'm back on
top, back on top in June.

Andy takes his time. Lots of boos, but he loves it.

INT. BACKSTAGE - NIGHT

Tina shows Rumer an outfit. Her eyes light up.

TINA FEY
We had this lying around years ago
for a sketch that got cut.

RUMER WILLIS
It's perfect.

Tina points to a monitor showing Andy walking to the ring in his bathrobe.

TINA FEY
You better hurry up. You're on.

RUMER WILLIS
Thank you, Tina.

Rumer takes the outfit and hugs her.

TINA FEY
Kick his ass.

Bruce places his hand on Tina's shoulder.

BRUCE WILLIS
Thanks for helping her.

TINA FEY
Thanks for bringing her into this
world. She's a good kid.

BRUCE WILLIS
(turns to Rumer)
Tell me about it.

TINA FEY
It's a shame Lorne's ending the
show. She'd make a great host.
Maybe with Taylor as musical guest?

Tina winks at Rumer as Bruce smiles. They hurry out so Rumer
can get changed.

INT. MAIN STAGE - NIGHT

Swirling lights like a WWF wrestling arena. In the ring, BOB
ZMUDA is dressed in a black and white referee outfit. Tony
and Taylor are ringside.

Even pro wrestlers are in attendance: HULK HOGAN, RIC FLAIR,
and of course, DWAYNE "THE ROCK" JOHNSON.

REFEREE BOB ZMUDA
Ladies and Gentlemen, the
Intergender Wrestling Champion of
the World, Andy Kaufman!

The audience launches a series of boos. DON KING holds up a
cardboard sign that reads: ANDY KAUFMAN = THE ANTICHRIST.

Andy climbs in the ring and rips off his bathrobe, revealing
a black swimsuit over long underwear. In his corner, he's
joined by wrestlers JERRY LAWLER and JIMMY HART.

And then Bruce's song RESPECT YOURSELF plays. The crowd
cheers. Rumer and Bruce make their way to the stage. Rumer
wears the bright yellow UMA THURMAN jumpsuit from KILL BILL.

REFEREE BOB ZMUDA (CONT'D)
And his opponent, Rumer Willis!

Rumer cracks her neck and knuckles as they climb into the
ring. Bruce looks down at her bare feet as she lifts one foot
up at a time and curls her toes.

BRUCE WILLIS
What are you doing?

RUMER WILLIS
Fists with my toes.

Andy takes the mic from the referee and points at Bruce.

ANDY KAUFMAN

I just want to say something to Mr.
Willis. You're not from Hollywood.
You live in Idaho. I'm from
Hollywood. I'm the movie star.

Bruce takes an aggressive stance as the crowd boos Andy.

ANDY KAUFMAN (CONT'D)

I'm not afraid of you. I've
wrestled women bigger than you. And
tougher. You're nothing but a
pencil neck geek.

Bruce squints, turns to Rumer.

BRUCE WILLIS

What did he just call me?

ANDY KAUFMAN

And you, Miss Willis, this isn't
Dancing with the Stars.

(points at his head)

I'm smart. I got the brains. You're
just a girl. Go back to the kitchen
where you belong, baby.

Andy turns around, yanks down his pants and moons her.

ANDY KAUFMAN (CONT'D)

Post that to your Instagram page.

Rumer is furious. Bruce holds her back.

BRUCE WILLIS

There's something I want you to do
when this is over, just like this.

Bruce whispers something in her ear.

RUMER WILLIS

Haha. I like it.

Rumer punches her fists together as she moves to the middle
of the ring where the referee waits.

Ringside are WILL FERRELL and CHERI OTERI as the SPARTAN
CHEERLEADERS. MOLLY SHANNON joins them as MARY CATHERINE
GALLAGHER. They all jump in the air and cheer.

In the ring, Andy reaches out to shake Rumer's hand. Just as
she accepts, he retracts and runs his hand through his hair.

REFEREE BOB ZMUDA
Okay, keep it clean.

They go back to their corners as the referee steps to the side. Rumer stares him down.

Ding. Ding. Ding. There's the bell. Rumer wastes no time and charges at Andy. He runs around the ring to avoid her.

Andy swings his arms wildly like a windmill. Rumer breaks through it, taking a hit to the face, but latches onto Andy's shoulders.

Out of nowhere, Andy lifts Rumer into the air and body slams her to the mat. Bruce climbs into the ring, but Jerry Lawler steps in too. They stare each other down.

Andy crawls down and whispers in Rumer's ear.

ANDY KAUFMAN
(whispering)
Can you believe all these people
are watching us?

Rumer regains her strength and stands back up. She shakes it off and signals she is okay. That's good enough for Bruce and he backs off. Jerry Lawler does the same.

SPLAT! BAM! POW! SLAM! A montage as the match goes on, alternating between each one looking like the winner.

They repeatedly exchange blows until they grapple again and Rumer pulls Andy into a headlock. He wildly waves his arms.

Tony is concerned. Taylor sees that he's distracted and reaches into his pocket and removes the detonator. He doesn't even notice.

Rumer drops Andy to the mat and straddles him, pushing down on his shoulders. Referee Bob Zmuda smacks the canvas once. Twice. He's going too slow, doesn't want Andy to lose.

But Andy is pinned and Zmuda has no choice but to smack the canvas a third time. The crowd goes wild. Tony throws his hands in the air in disbelief as Bruce climbs into the ring.

Rumer leans her head down and presses her cheek against Andy's, her mouth right up to his ear, so only he can hear.

RUMER WILLIS
(whispering)
Yippee Ki-Yay motherfucker.

Rumer lifts his head, then slams it back down.

ANDY KAUFMAN
(mumbling)
Who...are...you?

RUMER WILLIS
I'm Rumer. Rumer fucking Willis.

She stands up and Zmuda raises her arm in victory.

REFEREE BOB ZMUDA
And the winner, Rumer Willis!

Andy climbs to one knee and holds up a diamond ring for Rumer. She snatches it and throws it into the crowd, then hurries to Bruce and they hug.

RUMER WILLIS
I love you, Papa. Thanks for being
in my corner.

BRUCE WILLIS
I love you too. I'll always be in
your corner. No matter what. I'm so
proud of you.

They're joined by Rumer's sisters, SCOUT WILLIS and TALLULAH WILLIS.

Meanwhile, Andy is being consoled by Bob Zmuda, Jerry Lawler and...JIM CARREY.

Dick Ebersol walks over and shakes Andy's hand, but Andy hugs him instead, then quickly sneaks out of the ring.

Tony reaches into his pocket, scrambling to find the detonator, but Taylor holds it up for him to see.

TONY CLIFTON
Shit.

Taylor punches him in the face, dropping him. On the ground, Tony clenches his chest and spits out green chunks. He writhes on the floor as something pokes through his shirt.

Taylor backs away and looks around. No one else sees this. A small green head pops out of Tony. It's a BABY GRINCH: cute in a Baby Yoda way, but still a monster and hates Christmas.

Baby Grinch pulls out a mini all-day cigarette, lights it and hands it to Tony, who takes a puff. Smoke seeps out of the fresh hole in his chest.

Tony crawls under the wrestling ring. Taylor joins Rumer to congratulate her and they hug.

Lorne embraces past and present cast members. It looks like the typical end of an episode.

And finally, Andy finds Lorne, who extends a handshake. No words needed. Andy pulls him into a long hug.

As Andy backs away, Lorne notices the duck lapel is mysteriously back on his shirt. Andy hands Lorne a small NBC metal truck with a little cameraman.

LORNE MICHAELS

Thank you, Andy.

ANDY KAUFMAN

No, thank you.

Andy salutes Lorne, then disappears into the crowd, randomly hugging audience members as he goes.

Taylor shows Bruce the detonator.

BRUCE WILLIS

Way to go, Taylor!

It's snatched out of her hands by WILL FORTE, still dressed as HANS MACGRUBER. KRISTEN WIIG shouts from afar.

KRISTEN WIIG

One second Hans MacGruber!

He laughs and nods in approval, then inspects it. Squints and reads something on it. He holds it up as everyone takes cover.

HANS MACGRUBER

Don't worry. It's a toy.

He pushes the button. PFFFFFFTTTTT. We hear a high pitched gas leak. He points to the writing on the detonator.

HANS MACGRUBER (CONT'D)

It's just a fancy fart bomb.

And then they all smell it. Rumer and Taylor cover their noses. So does everyone else.

TAYLOR SWIFT

That...is...disgusting.

ROB SCHNEIDER approaches Bruce with a stack of photocopies. Hands a script to him. Bruce shows the title page to Rumer.

RUMER WILLIS

Oh my god, they're making that?

BRUCE WILLIS
It's my next project. No more
action movies. Just comedies.

RUMER WILLIS
So you think you're funny now?

Bruce lets out the most sincere laugh of the night.

BRUCE WILLIS
Always was.

MARTIN SHORT hurries over and serves them milk and cookies.
Martin leans in to Bruce.

MARTIN SHORT
(whispering)
We'll see you on set.

Bruce scans the crowd and nods at Steve Martin and Chevy Chase. They give him a thumbs up as Tina Fey approaches.

TINA FEY
Did anyone see where Andy went? We
have the results of the vote.

They look around as she holds up an envelope. Andy's gone.

EXT. ROOF - NIGHT

Flames shoot out the bottom of the hot air balloon as it slowly rises. Inside the basket, Andy looks like a Bond villain: freshly shaved head and holding Toonies the Driving Cat and the Howdy Doody doll.

The Baby Grinch dances on one shoulder, a tiny mechanical dog on the other. Andy throws Monopoly money into the air. The balloon rises into the night sky until it's gone.

INT. MAIN STAGE - NIGHT

Dick Ebersol stands on stage as a LITTLE GIRL plays HARK THE HERALD ANGELS SING on a piano. Box fans are all across the stage, to air out the fart bomb.

DICK EBERSOL
Ladies and gentlemen, we have the
results of your vote.

Tina Fey steps into frame. She holds her nose while she hands Dick the envelope. The girl stops playing the piano.

DICK EBERSOL (CONT'D)
 (whispering to Tina)
 Where's Andy?

Tina shrugs as Dick opens the envelope. JIM BREUER as GOAT BOY appears and snatches the paper, shoves it in his mouth, then chews and swallows it.

GOAT BOY
 Baaaaaahhhh.

Dick storms off stage as CHRIS KATTAN as MR. PEEPERS jumps up and down and claps his hands. Goat Boy belches as the studio camera pans over to Bruce Willis on the stage.

BRUCE WILLIS
 Ladies and Gentlemen, Taylor Swift.

Bruce quickly moves out of the way. The wrestling ring has been converted into a stage with drums, guitars and MUSICIANS. Taylor Swift climbs in and joins her band.

TAYLOR SWIFT
 Thank you, Bruce! And thank you,
 Lorne! What a crazy night!

She scans the crowd and waves for someone to join her. Finally, Rumer jumps back into the ring as Taylor whispers something. The DRUMMER throws them each a Santa hat.

TAYLOR SWIFT (CONT'D)
 Merry Christmas, New York!

The band launches into the Christmas song LET IT SNOW.

TAYLOR SWIFT (CONT'D)
 (singing)
 Oh the weather outside is
 frightful.

RUMER WILLIS
 (singing)
 But the fire is so delightful.

TAYLOR SWIFT
 (singing)
 And since we've no place to go.

TAYLOR AND RUMER
 (singing)
 Let it Snow! Let it Snow! Let it
 Snow!

On the side of the stage are Rumer's proud parents, Bruce and DEMI MOORE, along with sisters Scout and Tallulah. Also Bruce's current wife, EMMA, and their two children, MABEL and EVELYN. One big happy family.

Mid-song, Rumer waves for Bruce to join them. He's hesitant, but Rumer won't let up. Scout and Tallulah keep nudging him until he climbs on stage.

Bruce reaches into his pocket and pulls out his brand new harmonica. He jams out a killer medley, then joins Taylor and Rumer at the microphone.

TAYLOR, RUMER, AND BRUCE

Let it snow! Let it snow! Let it
snow!

The crowd cheers as Lorne watches from ringside. He doesn't see Adam Sandler and David Spade sneak up behind him and slip his cell phone in his pocket. They giggle and run off.

He feels something and pulls out the phone and looks at it. It's vibrating and is lit up with hundreds of notifications.

LORNE MICHAELS

(reading to himself)

Perfect choice...The right
decision...We knew it...Long live
SNL...

Lorne steps back, but doesn't see a paper bag on the floor. He slips and falls flat on his back and smacks his head.

Everything cuts to black as the music is muffled with a weird echo. From Lorne's point of view, he is surrounded by SHADOWY FIGURES, all calling out his name.

A shining star casts a bright light on Lorne as he stirs and coughs. And then...

INT. BACKSTAGE - NIGHT

Lorne opens his eyes. He's still on his back, being tended to by the same shadowy figures.

But it's just his friends, family, cast members, and the night's host Bruce Willis, who looks like his normal self. Shaved head. T-shirt and jeans.

BRUCE WILLIS

Jesus Christ, Lorne, what the hell
was that?

Lorne springs to his feet. He's wearing a Santa suit. He looks around like he's in shock. Points at Bruce.

LORNE MICHAELS
You were there, Bruce.

Points at Adam Sandler.

LORNE MICHAELS (CONT'D)
And so were you.

Points at Dan Aykroyd. And Eddie Murphy. And Tina Fey. Then Bruce Willis again.

LORNE MICHAELS (CONT'D)
And you were there. And you. And you. And you. And you.

BRUCE WILLIS
You okay, Lorne? You were about to do the cold open and you slipped and hit your head and passed out.

TINA FEY
The show's about to start, but we can call it off.

LORNE MICHAELS
The show doesn't start because we are ready. It starts because...

TINA FEY
It's 11:30.

Lorne just stares at Tina, as a STAGEHAND tends to him.

TINA FEY (CONT'D)
I'm sorry, I didn't mean to finish your sentence.

LORNE MICHAELS
Tina, can you make some phone calls for me, please? There's some people I would like to have here tonight.

TINA FEY
Sure!

As Lorne thinks, Tina pulls out a notepad, always prepared.

LORNE MICHAELS
Sinead O'Connor. Martin Lawrence. Adrien Brody.

TINA FEY
Lorne, are you...

LORNE MICHAELS
And Rage Against the Machine.
Steven Seagal.

Keeps walking, then turns around with some more names.

LORNE MICHAELS (CONT'D)
Jenny Slate. And Chevy Chase.

Chevy raises his hand.

CHEVY CHASE
I'm already here, Lorne.

Lorne hugs Chevy, then plants a kiss on his forehead.

CHEVY CHASE (CONT'D)
Are you sure you're okay?

Lorne ignores him and hurries onto the stage, as his proud WIFE and KIDS look on.

INT. MAIN STAGE - NIGHT

The spotlight is on Lorne, surrounded by cast members. He's midway through his cold open from earlier, but something feels different. Is that a tear in his eye? Yes, it is.

LORNE MICHAELS
Tonight is supposed to be the last episode of Saturday Night Live, but I have a special announcement. I've chosen someone to take my place so we can all continue to laugh together on Saturday nights. The show must go on!

Lorne searches the cast members until his eyes lock with Tina Fey. He waves for her to join him.

LORNE MICHAELS (CONT'D)
(whispering)
Merry Christmas. It's all yours.

Tina gasps. She can't believe it. Lorne puts his arm around her and they hug.

On the side of the stage are KENAN THOMPSON, SETH MYERS, AL FRANKEN and CONAN O'BRIEN. Kenan throws up his arms.

KENAN THOMPSON
 (singing)
 Ooooh, weeee! What's up with that?
 What's up with that?

They group hug and sob as JON LOVITZ joins them.

Back to Lorne...

LORNE MICHAELS
 Ladies and Gentlemen, the new
 executive producer of Saturday
 Night Live, Tina Fey!

A standing ovation as Lorne looks into the studio camera.

LORNE MICHAELS (CONT'D)
 So please, on the count of three,
 say it with us, One...Two...

EVERYONE
 Live from New York, it's Saturday
 Night!

The classic SNL theme song kicks in.

EXT. DESERT - DAY - MONTHS LATER

Sweltering sun. Cactuses everywhere. The camera pans up and we see four men on horses.

They have giant sombreros on their heads and wear black, diamond-studded outfits with red cummerbunds and bow ties.

It's STEVE MARTIN as LUCKY DAY, CHEVY CHASE as DUSTY BOTTOMS, and MARTIN SHORT as NED NEDERLANDER.

The fourth cowboy is BRUCE WILLIS as BRUNO HAWKINS.

We hear an annoying, high-pitched voice humming and singing POP GOES THE WEASEL. It's THE SINGING BUSH from the original film. The horses stop and Bruno climbs off.

BRUNO
 I'll be right back.

Bruno stops in front of The Singing Bush, unzips his pants and pisses all over it. Lucky, Dusty and Ned turn away.

The singing abruptly stops. Total silence. And then...

Tap. Tap. Tap. Zzzzzzzip. Bruno turns around and climbs back on his horse.

BRUNO (CONT'D)
Where were we?

They all get serious.

LUCKY
We are...

LUCKY/DUSTY/NED/BRUNO
The Four Amigos!

They do the Amigo Salute: cross their arms, hands on their hips, turn their heads and end with a pelvic thrust.

The title card comes up: FOUR AMIGOS!

EXT. SKY - DAY

We move across a blue sky, through the clouds, and into the heavens. Day turns to night as we hear the familiar SNL opening music.

INT. HEAVENLY BACKSTAGE - NIGHT

As the jazz music continues, the announcer reads the names of cast members. A TV on the wall shows a live feed.

As the opening credits play, a MAN stands up from a chair as a HAIR STYLIST fixes him up.

He heads down the hallway as others smile and clap. The walls are covered with John Belushi movie posters:

GHOSTBUSTERS with John Belushi, Dan Aykroyd and Harold Ramis.

SPIES LIKE US with John Belushi and Dan Aykroyd.

Even GHOSTBUSTERS 3 with John Belushi, Dan Aykroyd, Harold Ramis and Chris Farley.

We hear the voice of announcer DON PARDO as the figure moves closer to the door, waiting for his cue.

DON PARDO
And your host, John Belushi.

A flash of light as the door magically opens.

INT. HEAVENLY MAIN STAGE - NIGHT

Christmas lights. Glitter. Floating Orbs. The jazz music swells as the crowd cheers in anticipation.

DON PARDO

Ladies and Gentlemen, John Belushi!

JOHN BELUSHI prances onto the stage as JAKE from THE BLUES BROTHERS: Suit. Tie. Top Hat. Sunglasses. He kicks his feet and waves his arms in one of Jake's signature moves.

On the side of the stage are CHRIS FARLEY, PHIL HARTMAN and GILDA RADNER with her husband GENE WILDER. They are joined by NORM MACDONALD and JAN HOOKS.

The audience is a who's who of every deceased cast member, host and musical guest to ever appear on the show.

From GEORGE CARLIN, RICHARD PRYOR, SAM KINISON and ROBIN WILLIAMS, to BETTY WHITE, CARRIE FISHER, MADELINE KAHN and so many more.

There's even an impromptu jam session going on between PRINCE, JERRY GARCIA, KURT COBAIN and TOM PETTY.

In the back, ALAN RICKMAN looks on, arms crossed, in a "John Phillips" suit, dressed as HANS GRUBER from DIE HARD.

On a bench sits ANDY KAUFMAN, holding a box of chocolates.

A lone piece of tinsel floats across the crowd and lands on Andy's shoe. He reaches down, picks it up and holds it up to the light.

He puts the piece of tinsel in his mouth and eats it. He chews and chews. Makes funny faces. Chews some more. Man, this could go on forever.

A final church bell rings as we cut to commercial.

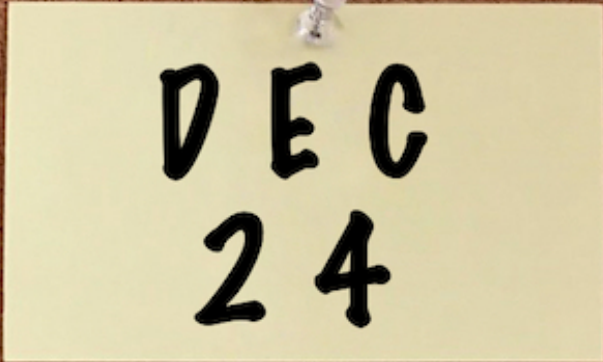
THE END

STEVE MARTIN CHEVY CHASE MARTIN SHORT BRUCE WILLIS

iFOUR AMIGOS!



COMING SOON



DEC
24



RUMER
WILLIS



TAYLOR
SWIFT