

TRANSFORMERS

"Hoist Goes Hollywood"

(MP# 700-54)

(SCRIPT)

Written by:
Earl Kress
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MARVEL PRODUCTIONS, LTD.

TRANSFORMERS
"Hoist Goes Hollywood"
(MP#700-54)

CAST LIST

AUTOBOTS:

OPTIMUS PRIME
HOIST
TRACKS
SUNSTREAKER
WARPATH
POWERGLIDE
WHEELJACK

DECEPTICONS:

MEGATRON
STARSCREAM
RUMBLE
RAVAGE
SOUNDWAVE
DIRGE
ASTROTRAIN
RAMJET
THRUST

HUMANS AND OTHERS:

SPIKE
CARLY
DIRECTOR
EDITOR
HARRISON EDESEL
CARRIE FISHOOK

LOCATIONS

EXT. MOUNTAIN ROADS
EXT. AND INT. MOTION PICTURE STUDIO
EXT. AND INT. SOUNDSTAGES
INT. SCREENING ROOM
INT. FILM VAULT
EXT. BACKLOT SWAMP AND JUNGLE
INT. DECEPTICON HEADQUARTERS

"Hoist Goes Hollywood"
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ACT ONE

FADE IN:

EXT. MOUNTAIN ROAD - PAN B.G.

HOIST, in his vehicle mode, GAINS INTO SCENE, carrying SPIKE and CARLY as passengers.

ANOTHER ANGLE - PAN B.G.

They hear a HONKING HORN rapidly gaining on them. As Spike and Carly turn to look, a car swerves around them at high speed on this dangerous, curved mountain road.

OVER CARLY AND SPIKE'S SHOULDER

As they watch the car speed away.

CARLY (VO)
Where could that guy be going in
such a hurry?

SPIKE (VO)
To his own funeral, if he doesn't
slow down and drive safely!

ON ANOTHER CAR - PAN B.G.

It speeds down the same stretch of road.

THROUGH THE CAR'S WINDSHIELD

PUSH IN as it bears down on Hoist. Carly and Spike react with fear.

OVERHEAD VIEW

As the car narrowly veers around Hoist, its tires SQUEALING.

ANGLE ON HOIST

Spike and Carly stand in their seats and lean over the roof, watching the two cars ahead of them o.s.

ON THE TWO CARS - PAN B.G.

The second car lays heavy on its HORN as it tailgates the first, who refuses to let him pass.

CLOSE ON SPIKE

Getting caught up in the excitement.

SPIKE

Step on it, Hoist! Let's see
what's going on!

WIDER ANGLE - PAN B.G.

As Hoist GAINS OUT OF SCENE.

HOIST (VO)

What happened to "driving
safely?!"

ANGLE ON THE TWO CARS - PAN B.G.

The second car zips up onto an upper road and pulls up so they
are driving side by side on the two different levels.

CLOSE ON THE SECOND DRIVER

He reacts to something ahead.

HIS P.O.V.

PUSH IN as he quickly approaches a dead end barricade.

WIDE ANGLE - PAN B.G.

The upper car SMASHES through the barrier, flipping over in the
air and landing top-down on the first car. STOP PAN as they
skid OUT OF SHOT. Hoist pulls INTO SCENE and SKIDS to a stop,
and Spike and Carly jump out.

CARLY

Hurry! We've got to get those
drivers out of there!

EDITOR (VO)

Hey, kids!

The CAMERA PANS to show a small movie crew shooting on location.

EDITOR (CONT)

You're ruining our shot!!

ANOTHER ANGLE - CLOSER

The two kids move INTO SCENE, approaching the Editor.

CARLY

We're ruining what -- ?!

EDITOR

We're shooting a stunt sequence
for a new motion picture!

Spike and Carly look at each other, surprised.

SPIKE

Then this was all planned?!

The Editor looks ahead o.s., suddenly shocked.

EDITOR

(shocked)

All but this!

ANGLE ON THE TWO STUNT CARS

Continuing to speed along, one on top of the other.

CLOSE ON THE BOTTOM DRIVER

We see now that he is wearing a crash helmet, but there is a
look of panic on his face.

ON HIS FOOT

He tromps on the brake pedal, but it doesn't seem to be
responding.

ANGLE ON THE MOVIE DIRECTOR

With the camera crane behind him. Looking overly concerned, he
glances down at his script, then back at the vehicles.

DIRECTOR

Something's wrong! This isn't
in the script!

ON THE TWO CARS - PAN B.G.

They SCREECH out of control. STOP PAN as they go flying off the
end of the mountain road.

ON THE CREW

They all gasp with dread and rush ahead o.s.

VOICES

(ad lib)

(SCREAMS!) No!! It can't be!
Get help!! (etc.)

THE TWO CARS

SMASH down on a bluff far below the roadway, dangling precariously over the edge.

ON EDGE OF BLUFF

The Director and crew rush INTO SCENE and peer down, aghast as SIRENS of various emergency vehicles SOUND in the background.

THEIR P.O.V.

The cars are stuck far below.

WIDE AT TOP OF BLUFF

The emergency vehicles ENTER SHOT, SCREECHING to a halt. The Director and the Editor move away, and the CAMERA PANS with them as they walk and speak to each other in hushed tones.

EDITOR

They're just too far down! We can't reach them!

DIRECTOR

We can call in a helicopter!

EDITOR

Right...but it'll take twenty minutes to get here--We don't have that much time!

STOP PAN as they pass Spike, Carly and Hoist. The Director and the Editor continue OUT OF SCENE.

CARLY

(with admiration)

There must be something you can do, Hoist!

HOIST (VO)

You bet your carbon chips there is!

With that, he rolls OUT OF SCENE.

ON THE TWO DANGLING CARS

The driver of the top car is holding on to the hand of the driver of the bottom car, but the more he tries to climb free of the wreckage, the closer his car slips toward the edge and disaster.

ANGLE UP ABOVE

As the movie's emergency crew stands by helplessly, Hoist rolls INTO SCENE and TRANSFORMS to robot mode.

ANGLE FROM BELOW LOOKING UP

He reaches down toward the trapped vehicles.

ON THE CARS

His hand comes INTO FRAME, but can't quite reach them, so he extends it out from his wrist socket and grabs the bottom car. As the top car slides off, the driver makes a death-defying leap onto Hoist's thumb.

OVER THE EDGE

The car drops into the vast expanse below, finally CRASHING into a fireball of scrap metal.

ANGLE ON THE ROAD

Hoist stands up, bringing the two driver's safely up with him.

ON SPIKE AND CARLY

With the crew behind them as they all cheer Hoist's heroic efforts.

CREW

(CHEERS!)

ANOTHER ANGLE

Hoist rolls INTO SCENE, carrying the two stunt drivers as passengers. As they climb out, he TRANSFORMS to robot mode and the Director ENTERS SCENE, shaking Hoist's hand. Even he is impressed by Hoist's abilities.

DIRECTOR

(gushing)

What a stunt! What a robot! What did you say your name was?

HOIST

Hoist, sir.

DIRECTOR

What a name! Good job, Moist!

ANGLE ON CARLY AND SPIKE

Spike spots something O.S.

SPIKE

Carly, look!

She looks O.S. where Spike points.

THEIR P.O.V.

The two stars of the movie, HARRISON EDSEL and CARRIE FISHOOK are relaxing in their director's chairs.

SPIKE (VO-CONT)

Harrison Edsel and Carrie Fishook
-- Real movie stars!

ON THE KIDS

thrilled by all the "glamour."

CARLY

Ooh, Spike, this is so exciting!

CLOSE ON THE DIRECTOR

He scratches his chin, thinking.

DIRECTOR

Listen, Moist, I think we can use
you!

ANGLE ON HOIST

PUSH IN as stars begin to appear in his eyes...

DIRECTOR (VO-CONT)

How'd you like a job as a... what
should we call it?--"vehicle
robot" to help with the rest of
the stunt filming?

ON CARLY AND SPIKE

They're sure Hoist will turn down the job offer because of his
Autobot responsibilities.

SPIKE

Hoist can't, but I will!

CARLY

But you're not a "vehicle-robot"!

Spike turns to Carly -- with the same stars in his eyes!

SPIKE
(eagerly)
I'll fake it, I'll fake it!

CLOSE ON HOIST

HOIST
(happily)
I accept your job offer, sir!

PULL BACK as Hoist shakes hands with the Director again.

ON THE KIDS

SPIKE/CARLY
(shocked)
You will?!

They are surprised, then Spike shoves his hands into his pockets, disappointed. The Director ENTERS and puts his arm around Spike.

DIRECTOR
Don't feel bad, kid. Here's some
free passes to the studio lot for
you and your girlfriend.

He holds up the passes which Spike eagerly accepts. As the Director moves OUT, Carly starts to object about the "girlfriend" line:

CARLY
(indignant)
I'm not his g...

Spike quickly slaps his hand over her mouth, figuring she's going to blow the whole thing.

SPIKE
Thank you very much, sir! We'll
be there, sir!

Carly gives Spike a dirty look as she fumes under his hand. She grabs it and throws it down.

CARLY
What'd you do that for?!

SPIKE
Don't you realize how hard it is
to get inside that studio?!

FLIP TO:

EXT. MAJOR PICTURES STUDIO - AERIAL VIEW

The calm is suddenly broken as DIRGE flies INTO SCENE. He is wobbling uncontrollably.

ANOTHER ANGLE - PAN B.G.

We can now see he is carrying a huge piece of alien machinery underneath him.

DIRGE (VO)
Mayday! Mayday!

CUT TO:

INT. - DECEPTICON HEADQUARTERS

MEGATRON and STARSCREAM are watching Dirge on a viewscreen.

STARSCREAM
What's the problem, Dirge? Can't
you carry out a simple mission?

DIRGE (VO)
(filtered)
I came through the space bridge
from Cybertron just fine, but the
gravity pull of this planet is
too strong for me!

Megatron glares at Starscream.

STARSCREAM
(nervously)
A minor oversight, Megatron!
Dirge has no strength!

CUT TO:

ANGLE ON DIRGE - PAN B.G.

He is completely losing control.

DIRGE (VO)
I can't stay up any longer! I'm
going to...crash!!

He drops down OUT OF FRAME.

ANGLE ON THE FRONT GATE OF THE STUDIO

It reads "Major Pictures Studio". In the background, a smoke trail from the diving Dirge is visible.

MEGATRON (VO)
(filtered)
Don't lose that cargo!

ON A MAN-MADE SWAMP

On the backlot of the studio. Dirge CRASHES into it, his nose completely buried in the muck. CAMERA HOLDS, and a beat later...

MEGATRON (VO-CONT)
(filtered)
Dirge, report!

PUSH IN on the stilled plane.

DIRGE (VO)
(weakly)
All my power is drained. I can't
move or transform.

INT. DECEPTICON HEADQUARTERS

Megatron is furious. He points an accusing finger at Starscream.

MEGATRON
I should have you disassembled
for this!

STARSCREAM
(feebly)
Me?! But I--

CLOSE ON MEGATRON

His eyes glow angrily.

MEGATRON
Silence! It is imperative that
this cargo remain secret!

ON THE VIEWSCREEN - DIRGE

Megatron leans INTO SCENE.

MEGATRON (CONT)
Dirge, shut down the rest of your
systems and sit still!

ANGLE ON AN ENTRANCE

MEGATRON (CONT-VO)
Astrotrain, Ramjet, Thrust-- get
in here!!

The entrance door slides open, and ASTROTRAIN, RAMJET, and THRUST ENTER.

MEGATRON (VO-CONT)
You are to rescue Dirge and his
cargo! Here are your coordinates.

The three TRANSFORM to jet and space shuttle mode...

CUT TO:

EXT. - THE SEA

The familiar tower of Decepticon HQ rises out of the ocean waters, exit doors opening. The three Decepticon jets fly out and o.s. (SFX: WATER, JET ENGINES)

FLIP TO:

EXT. MAJOR PICTURE STUDIOS--DAY

Hoist, carrying Spike and Carly, drives through the main gate.

ANGLE ON THE SET

With the crew bustling in the background, Hoist ENTERS FRAME and TRANSFORMS as the kids climb out. The Director comes by and Hoist stops him.

HOIST
(eagerly)
Ready for my big scene, Mr.
Director!

ON THE DIRECTOR

Looking up at the big robot.

DIRECTOR
(preoccupied)
Huh?
(realization)
Oh, the robot! Okay, Moist--
pickup a donut from the catering
truck and relax until I call for
you.

ON HOIST

He looks puzzled as the Director moves OFF. Some of the glamor is already starting to wear off.

HOIST
(to himself)
Donut?

WIDE ANGLE

The camera is getting lined up for a scene.

DIRECTOR
Are we ready to do this, boys?

Suddenly, TRACKS comes soaring THROUGH SCENE with his wings extended, then immediately SKIDS back in on the ground from the other side, kicking up dust as he stops.

TRACKS (VO)
How was that for an entrance?!

ON HOIST, SPIKE AND CARLY

They are surprised to see another Autobot.

HOIST/SPIKE/CARLY
Tracks??!

HOIST
What's he doing here?

ANGLE ON THE SET

Just then, WARPATH rolls IN, FIRING a shot over the heads of the crew, who all hit the dirt (including the Director).

WARPATH (VO)
A bang-up job of sharp-shooting,
eh, Hoist?!

ANGLE ON HOIST

He just sees his new career going out the window.

WARPATH (VO-CONT)
Catch this Oscar-winning
performnce!

HOIST
(SIGHS) Everyone wants to get
in on the act!

He suddenly turns and looks O.S. as he hears another set of TIRES SQUEAL.

ANGLE ON TWO GRIPS

They are setting down a piece of plywood on some other boards, which sort of forms a ramp. SUNSTREAKER SCREECHES INTO FRAME, blazing up the ramp. PAN WITH him as he soars over the heads of the crew, who must duck again. STOP PAN as he lands, SKIDDING a full 180 degrees before coming to rest.

SUNSTREAKER (VO)

The star has arrived!

ON THE CREW

The Director and the others lift their heads up slowly and cautiously, then must duck again as POWERGLIDE zooms THROUGH SCENE.

ANGLE ON POWERGLIDE - PAN B.G.

He soars along, performing fancy loops and turns.

POWERGLIDE (VO)

You don't want a star that can't get off the ground! I'll show you some real star material!

ON CARLY AND SPIKE

Watching this parade of hams.

SPIKE

Oh, no! The Autobots have gone movie mad!

CARLY

Yeah, and the director's gonna be just plain mad!

ON POWERGLIDE - PAN B.G.

As he power-dives straight down.

ON WARPAT AND SUNSTREAKER

They TRANSFORM to robot mode, watching Powerglide.

SUNSTREAKER

What an Auto-ham!

ANGLE ON A BLUE SKY

Powerglide dives INTO SCENE and as he turns to avoid the ground, CRASHES through the "sky", which is actually a painted backdrop.

ON HOIST, CARLY AND SPIKE

With a CAMERA SHAKE, they react to the CRASHING and SMASHING SOUNDS.

ON A PILE OF RUBBLE

Powerglide, very embarrassed, crawls out of the wreckage in robot mode.

POWERGLIDE
Heh heh! Sorry about that!

HOIST

just shakes his head.

HOIST
Well, it was enjoyable while it lasted-- All ten minutes of it.

ON THE DIRECTOR AND THE CREW

They once again slowly raise their heads. Everyone is expecting the Director to be furious.

CLOSE ON THE DIRECTOR

He stands up.

DIRECTOR
This is an action picture, right?

ON POWERGLIDE AND HOIST

They look down at the ground, expecting to be canned...

DIRECTOR (VO-CONT)
So we need plenty of action!

--then look up, surprised...

ON THE EDITOR, CARLY AND SPIKE

equally surprised.

DIRECTOR (VO-CONT)
We'll work it into the picture!

OVER THE DIRECTOR - ON TRACKS, SUNSTREAKER AND WARPAT

DIRECTOR (CONT)

You're all hired!

He moves O.S. as the CAMERA PUSHES IN on their thrilled expressions.

DIRECTOR (CONT-VO)

You boys start today as my new stunt vehicles!

SUNSTREAKER

(trying to contain himself)

Hey, "boys," we're gonna be movie stars!

They laugh and slap each other on the back.

SUNSTREAKER/WARPAT/TRACKS

(laughing)

FLIP TO:

MONTAGE - ON A BURNING SHACK

Sunstreaker CRASHES into the building which then EXPLODES around him.

DIRECTOR (VO)

(yelling)

Cut!!

ON HARRISON EDSSEL

A MAKE-UP PERSON is putting on make-up to make it look like he was inside the wreck.

ON DIRECTOR

again seated in his chair. He points at Sunstreaker o.s.

DIRECTOR (CONT)

Okay, Harrison... Take your position!

ON SUNSTREAKER

Edsel climbs into the wrecked building.

ON THE DIRECTOR AND THE CAMERA CREW

DIRECTOR
(calls)
Action!

ANGLE ON SUNSTREAKER

Edsel crawls back out as if he had been in the car at the time of impact.

CLOSER ANGLE

Carrie Fishook runs IN, picks up Edsel and kisses him.

CARRIE
Oh, you brave, brave man!

CLOSE ON SUNSTREAKER

Hoist is towing him out of the remains of the building.

CARRIE (CONT-VO)
I think I'll kiss you again!!

FLIP TO:

A BIG PLATE-GLASS STOREFRONT

Powerglide flies INTO SCENE and SMASHES through the front of the window in a shower of glass. Then:

DIRECTOR (VO)
Cut!! Okay, Harrison...

ANOTHER ANGLE

Harrison Edsel walks in...

DIRECTOR (VO-CONT)
Action!!

-- then comes crawling back out. Carrie Fishook runs INTO SCENE and embraces him.

CARRIE
You stopped the crooks!

ON OTHER SIDE OF FALSE FRONT

Hoist tows Powerglide out of the wreckage...

CARRIE (VO-CONT)
I could just kiss you!!

FLIP TO:

LOW ANGLE ON A TALL BUILDING

Tracks comes driving off the roof and dives down toward the pavement below.

ANGLE ON THE GROUND

Just before he hits bottom, his rear wings extend and he soars off OUT OF FRAME. There is a CRASH and a CAMERA SHAKE. PAN OVER to find that he is covered by the rubble of a collapsed brick wall. Edsel, standing nearby, gets down on his hands and knees and crawls (as though he were crawling out of the rubble, and Carrie Fishook runs IN and...

CARRIE
You fool! You did this for me!
You deserve a kiss!

ON OTHER SIDE OF FALSE FRONT

Hoist backs INTO SCENE in vehicle mode, preparing to tow out another friend again.

TRACKS (VO)
After what I've been through, he
deserves more than that!

FLIP TO:

WIDE ANGLE ON WARPATH

Some movie Army tanks are FIRING at him with Edsel leading them on foot.

CLOSER ON WARPATH

Warpath aims his gun barrel at them, but before he can fire, the CAMERA PULLS BACK to reveal a helicopter hovering above him, which dumps gallons of foam, engulfing him. (SFX: SPLAT!!)

CLOSE ON CARRIE AND HARRISON

who are kissing again.

DISSOLVE TO:

EXT. BACKLOT SWAMP AREA - DAY

Dirge is still stuck in the muddy waters of the man-made lake. The Director, in the foreground, looks on, practically beside himself, waving his arms furiously.

DIRECTOR (VO)

What is that doing in there? I didn't call for a plane in my swamp!

ANOTHER ANGLE

The Director turns to the Editor...

DIRECTOR (CONT)

Get the producer down here right away!

PAN with the Editor as he runs off. STOP PAN as he passes the Autobots holding some sort of summit conference.

POWERGLIDE

Listen, Hoist, this crashing business isn't the kind of acting I had in mind!

ON SUNSTREAKER AND WARPATH

Sunstreaker bends his arm. There is a distinct SCRAPING SOUND.

SUNSTREAKER

Yeah, my joints sound like they haven't been lubed in a year!

Warpath turns his head. There is a loud CLANK.

WARPATH

Ooh! Have I got a pain in the neck!

ANGLE ON TRACKS

He TRANSFORMS to auto mode.

TRACKS

(pouting)

Look at these scratches on my hood! They weren't there before!

CLOSE ON HOIST

HOIST

What do you want me to do about it?

ON THE GROUP

They face Hoist.

SUNSTREAKER

You got us into this! Go tell the Director we want to do some real acting!

The others agree.

ANGLE ON HOIST

He shrugs.

HOIST

Well, I'll see what I can do.

He starts OFF.

ON THE DIRECTOR

sitting in his chair. Suddenly, he gets an idea and jumps up, grabbing a CARPENTER as he walks by with some blueprints.

DIRECTOR

I got it! We'll work the jet plane into the picture by building a bridge around it!

The man nods and runs OFF. PULL BACK as Hoist kneels INTO FRAME.

HOIST

Excuse me, sir...

DIRECTOR

Oh, Moist, we won't need you for a bit. Go have a bagel and coffee and we'll call you.

As the Director EXITS, CAMERA PUSHES IN on Hoist.

HOIST

Bagel?

ANOTHER ANGLE

As Hoist rises, he turns to face Tracks, Sunstreaker, Warpath, and Powerglide, all standing there with arms crossed.

TRACKS

That's it!

SUNSTREAKER

We quit!

They TRANSFORM to auto and plane modes.

WARPATH

Tell them to find some Decepticons
to beat up!

With that, they drive/fly OFF.

ANGLE ON CARLY AND SPIKE

Watching them go.

SPIKE

I can't say I blame them.

CARLY

No...but you can't say they didn't
ask for it, either!

They smile at each other.

DISSOLVE TO:

EXT. BACKLOT SWAMP - LATER THAT DAY

The workmen have built the front and back half of a bridge around Dirge to make it look like he crashed through the middle of it.

ANGLE ON THE DIRECTOR

Looking over the work.

DIRECTOR

Perfect! We'll shoot this
sequence tomorrow! That's a wrap,
boys!

He turns to the Editor. PAN with them as they walk off together.

DIRECTOR (CONT)

I like what we did today, but I can't help thinking we still need something extra!

At that moment, they turn and look to the skies as they hear the NOISE OF JETS overhead.

THEIR P.O.V.

Astrotrain, Ramjet and Thrust are flying in.

ON THE DIRECTOR AND THE CAMERAMAN

He leans over to the cameraman, who is just stepping out of the bucket seat of his crane-operated camera.

DIRECTOR

Roll camera! I don't know what's going on, but it could be just what we need!

The cameraman plunks back down into his seat.

ANGLE ON THE SWAMP

Astrotrain lowers hooks that clamp around Dirge and pulls him out of the swamp.

ANOTHER ANGLE

Thrust and Ramjet TRANSFORM to robot mode as they land and wade into the swamp.

ON DIRGE

As Astrotrain pulls him free of the muck.

POV - THROUGH THE CAMERA

With a mask around the picture, the two Decepticons come back out of the water dragging the secret cargo.

ON THE DIRECTOR AND THE CAMERA CREW

The Director is ecstatic and blurts out loud.

DIRECTOR

(loudly)

This is great! Keep rolling!

ON THRUST AND RAMJET

Hearing the noise, Thrust pulls out his blaster and aims it toward the company.

THRUST
(surprised)
Flesh creatures!?!

Ramjet points at something o.s.

RAMJET
Quick! Destroy their weapon!

Thrust FIRES o.s.

ANGLE ON THE CAMERA

The crew scatters as Thrust's BLAST hits the crane below the camera, causing the structure to collapse.

ON RAMJET AND THRUST

PAN with them as they take off and TRANSFORM, carrying their secret cargo.

RAMJET (VO)
Megatron sends his thanks!

ANGLE ON THE SKY

Astrotrain, carrying Dirge, and Thrust and Ramjet with the precious package, fly off into the distance as we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

INT. DECEPTICON HQ - CLOSE ON SECRET CARGO

The device, covered with mud and seaweed, sits on the floor between Ramjet and Thrust.

MEGATRON (VO)

This could be the ultimate weapon
for defeating the Autobots at
last!

The CAMERA PULLS BACK as Megatron examines his prize, thrilled by this "victory."

RAMJET

But what does it do, Megatron?

STARSCREAM (VO)

Ha!

They look toward the O.S. Starscream.

ANGLE ON STARSCREAM

who scoffs at what he considers a waste of time.

STARSCREAM (CONT)

It was stolen from Wheeljack's
workshop on Cybertron and our
clever leader doesn't even know
what it does!

ANOTHER ANGLE

Megatron backhands Starscream, sending him flying backwards.

MEGATRON

You insolent pile of scrap iron!

ON STARSCREAM

On the ground, reacting to Megatron's tirade.

MEGATRON (VO-CONT)

It has been kept locked up in
secret all this time...

CLOSE ON MEGATRON

His eyes glowing.

MEGATRON (CONT)

It must be deadly!

ANGLE ON RAMJET AND THRUST

MEGATRON (VO-CONT)

Ramjet...Thrust... Give me a demonstration!

They set about trying to start it up. Some of the meters begin to register and lights start to glow faintly.

THRUST

Stand back! I'm going to switch on the main circuit!

Ramjet steps back as Thrust throws the main switch.

CLOSE ON THE DEVICE

It lets loose with all sorts of GRUNTS and GROANS, vibrates slightly, then just gives up completely with a useless FLAPPING.

ANGLE ON STARSCREAM

STARSCREAM

(sneering)

That's some "ultimate weapon," Megatron!

Megatron ENTERS SCENE, lifting Starscream bodily off the floor and throwing him with all his might OUT OF SCENE.

ON THE WALL

Starscream flies IN, SLAMMING against the wall, shooting off an array of sparks, then landing with a THUD on the floor.

MEGATRON (VO)

Because of your incompetent bungling, it was left to soak in the swamp!

ON MEGATRON AND THE DEVICE

He looks it over.

MEGATRON (CONT)

It could take months to dry out and repair!

ANGLE ON A DOOR

Astrotrain ENTERS. Thrust and Ramjet are standing by.

ASTROTRAIN
Have you told Megatron?

RAMJET
(trying to stall him)
Not now, Astrotrain!

ON MEGATRON

He turns on them, his anger increasing.

MEGATRON
Told me what?

ON ASTROTRAIN

stepping forward to spill the beans.

ASTROTRAIN
While taking the device from the
swamp, we were filmed by a motion
picture crew.

CLOSE ON MEGATRON

His anger becomes pure rage.

MEGATRON
(screaming)
No!!

He FIRES his fusion cannon at them o.s.

ON THE THREE

They manage to leap out of the way as the cannon BLAST destroys
a large section of wall behind them.

MEGATRON (CONT-VO)
If the Autobots see that film,
this weapon will be worthless!

ON STARSCREAM

Who feels somewhat vindicated. One way or the other, the device
will prove to be worthless.

STARSCREAM
Prime will surely order Wheeljack
to create a device to counter this
one!

WIDE ANGLE

Megatron stands before Starscream, Ramjet, Thrust and Astrotrain.

MEGATRON

We must get that reel of film
before anyone sees it--NOW!

CUT TO:

EXT. - SEA

The tower comes up out of the water, and the Decepticons fly out, heading for the studio.

FLIP TO:

EXT. STUDIO - SCREENING ROOM

A sign next to a door states "SCREENING ROOM." A red light is on above the door as the CAMERA PUSHES IN...

DIRECTOR (VO)

Tremendous! Astounding!

CUT TO:

INT. - SCREENING ROOM

Over the heads of the Director and crew, the footage of the Decepticons pulling the cargo out of the swamp can be seen on the screen.

DIRECTOR (CONT-VO)

This is too good to waste! We'll
just have to work it into the
picture!

ANGLE ON THE DIRECTOR

Sitting next to him on one side is the Editor; on the other side are Harrison Edsel and Carrie Fishook.

HARRISON

(troubled)

But how do robots fit into my
action movie?!

The Director pats him on the cheek.

DIRECTOR
They don't fit in the old
script... but the new script...

CARRIE
New script?

CLOSE ON THE DIRECTOR

practically working up to a fever pitch.

DIRECTOR
Yes! A science-fiction epic!
We'll call it "Attack of the Alien
Robots!"

ON THE TWO ACTORS

Harrison puts his head in his hands, weeping. Carrie tries to console him. In the background, the Director speaks to the Editor.

DIRECTOR
Get those stunt robots back here!
I don't care what you have to
offer them!

The Editor leaps up.

EDITOR
Yes, sir!

As he rushes OUT:

FLIP TO:

EXT. BACKLOT - DAY

As the crew bustles around their feet, Hoist, Tracks, Sunstreaker, Warpath and Powerglide stand by. They are thrilled by this change of events.

POWERGLIDE
Now this is more like it!

SUNSTREAKER
Movie stars at last!

ANOTHER ANGLE

As the Director approaches them, carrying huge evil masks.

DIRECTOR

Okay, boys-- Here are your costumes!

Warpath's hand comes INTO SCENE and lifts the masks OUT.

ANGLE ON THE AUTOBOTS

putting on the masks. They hide the Autobots' facial features and make them look evil...or stupidly evil, anyway!

TRACKS

(glumly)

Precisely what sort of character am I supposed to be?!

ON THE DIRECTOR

Sitting next to the camera.

DIRECTOR

You're all evil alien robots chasing after the girl!

BACK TO TRACKS

He reacts...

DIRECTOR (CONT-VO)

Now, roll camera...and action!

ANGLE ON THE SET

The Autobots must take very mechanical tiny steps as they "chase" Carrie Fishook down the street.

CARRIE

(screams)

Help! The evil alien robots are after me!

She trips and falls in the middle of the street.

CLOSER ANGLE

Harrison rushes IN, grabbing her and aims his little toy pistol at the Autobots o.s.

HARRISON

Never fear--I'll blast those bad guys into the next universe!

He pretends to fire his weapon, which does nothing (as it's only a prop).

ON WARPATH

He stands there dumbfounded.

DIRECTOR (VO)
Now you fall down!

WARPATH
But he didn't even fire at me!

ON THE DIRECTOR

DIRECTOR
Sure he did! Special effects!
We'll draw the laser rays on the
film later!

ON THE AUTOBOTS

Warpath turns to the others.

WARPATH
I don't believe this!

WIDE ANGLE

With a CAMERA SHAKE, Warpath comes CRASHING down on the street.
Harrison, carrying Carrie, leaps up on Warpath's chest.

CLOSER ANGLE

Harrison strikes a hero pose on Warpath's chest.

HARRISON
These monsters from space are no
match for Sam Solo!

ON POWERGLIDE AND SUNSTREAKER

Powerglide rips off the mask.

POWERGLIDE
This "monsters from space" bit
is the pits! I'd rather do the
stunt crashes!

ANGLE ON HOIST AND THE DIRECTOR

Hoist leans down to talk to him.

HOIST

Excuse me, sir... Do you think it might be possible for me to be the leading man in the next scene?

CLOSE ON THE DIRECTOR

Listening, but not really.

HOIST (VO-CONT)

You know, the one who defeats the "evil alien robots?"

DIRECTOR

(bluntly)

Listen, Moist-- You need acting talent to be the star.

CLOSE ON HOIST

He's genuinely hurt by this.

DIRECTOR (VO-CONT)

Everybody knows robots can't act...so robots can't be stars!

HOIST

B-but...

FLIP TO:

INT. EDITING ROOM

PULL BACK as Spike and Carly peer through the door to reveal that the place is in a shambles, with film strewn everywhere.

CARLY

What happened here?!

ANOTHER ANGLE

As they step inside, and pick up mangled reels of film.

SPIKE

Looks like they used the editing room to shoot one of their fight scenes!

WIDER ANGLE

The Editor ENTERS frantically looking through the mess for something.

SPIKE (CONT)

What are you looking for?

EDITOR

I'm missing several scenes from the film! Someone broke in here and stole them.

CLOSE ON SPIKE

He snorts in amusement.

SPIKE

Who would want to steal scenes from this film?!

CLOSE ON CARLY

Carly is holding a strip of the film up to the light and looking through it.

CARLY

Hey-- How come this film is black and white? I thought it was going to be in color.

EDITOR (VO)

That's just a copy called the "workprint."

ANGLE ON THE EDITOR AND CARLY

As the Editor continues to search for his missing film.

EDITOR (CONT)

That way we can keep changing it without scratching the original.

CARLY

Then there are other copies of this film?

CLOSER ON THE EDITOR

He suddenly calms down as this new thought hits him.

EDITOR

Hey, you're right! The original negative is still in the vault!

WIDER

He picks up a phone from out of a pile of film and dials as Carly and Spike exchange concerned glances.

EDITOR (CONT)

I can have the scenes reprinted...

CARLY

Then maybe we'll find out why
someone took them!

FLIP TO:

EXT. - SOUNDSTAGE

PUSH IN on one of the soundstages with a FLASHING light over a sign that reads: "CLOSED SET - NO ENTRY."

CUT TO:

INT. OF SOUNDSTAGE

It is dimly-lit and empty, except for the Decepticons who have taken it over and set up temporary headquarters.

MEGATRON

(pleased)

Well, Starscream, it seems you
can perform a task as ordered!

CLOSER ON MEGATRON

He is screening a reel of film connected into his chest unit by running the film internally across his optical sensors.

MEGATRON (CONT)

Are you sure you got all of the
film with the Decepticons in it?

CLOSE ON STARSCREAM

STARSCREAM

(confident)

Of course! I personally oversaw
the operation!

WIDE ON MEGATRON

He beams with success as SOUNDWAVE moves INTO SCENE next to him.

MEGATRON

Good! Now there is no way the
Autobots will find out we have
stolen their weapon...until we
use it on them!

CLOSER ON SOUNDWAVE

SOUNDWAVE

Correction: The negative is still missing.

ON MEGATRON AND STARSCREAM

Megatron begins walking ominously toward Starscream, who backs away from him.

SOUNDWAVE (VO-CONT)

There are also Autobots present on this site!

STARSCREAM

How was I to know? I did what you told me! I followed your orders!

MEGATRON

(threateningly)

I warned you, Starscream!

He grabs Starscream, lifting him up over his head.

LOW ANGLE - LOOKING UP AT STARSCREAM

As Megatron holds him there.

STARSCREAM

Wait! Why not just level the studio, destroying all the prints and several Autobots as well?

MEGATRON

I've had enough of you and your ideas!

ANOTHER ANGLE

He SLAMS Starscream to the ground, then jams his hand into Starscream's chest. He arcs with blue, CRACKLING lines, glowing brightly.

STARSCREAM

(his voice running down)

Megatron, don't! I'm too valuable to dis..a..ble!

With that, he goes dim and shuts down completely.

CLOSE ON MEGATRON

He stands back up. He has no remorse--He is incapable of it.

MEGATRON
(intense)
Anyone else wish to cross me?

ON THE OTHER DECEPTICONS

They stand there silently.

MEGATRON (VO-CONT)
We must take steps to get those
Autobots out of the way! I want
that negative...

CLOSE ON MEGATRON

MEGATRON (CONT)
And I want it NOW!

FLIP TO:

EXT. - ANOTHER SOUNDSTAGE

PUSH IN on the soundstage...with the door open.

DIRECTOR (VO)
In this scene, the evil alien
robots...

CUT TO:

INT. - SOUNDSTAGE

The Autobots, wearing their evil alien masks, are gathered around an interior set of a rocket ship--straight out of Buck Rogers.

DIRECTOR (CONT)
--are being attacked by the hero,
Sam Solo, who's following in his
ship, which we'll film later!

ANGLE BEHIND THE SET

While the Director explains the scene, no one notices Rumble sneak in.

DIRECTOR (VO-CONT)

Now here's where you get your chance to do some acting, boys. You'll see small explosions going off...

Rumble picks up a canister of powder from the floor and fills a flashpot at the front of the ship set to overflowing.

DIRECTOR (VO-CONT)

They're nothing to worry about, but you have to react to them as if they were real!

Rumble sneaks back OUT.

ANGLE ON THE CAMERA CREW

The Director ENTERS and sits in his chair.

DIRECTOR (CONT)

Okay, places! And roll camera!

ON THE SET

The Autobots look particularly silly sitting in this spaceship mock-up, wearing their evil masks.

TRACKS

I feel like a fool!

SUNSTREAKER

Do you want to quit?

TRACKS

No, but I still feel like a fool!

ANGLE ON THE BACK END OF THE SET

Several grips are standing there with long poles wedged under the set, which is up on huge rocker springs.

DIRECTOR (VO)

Action!

The grips begins to press on the poles, which in turn jiggle the set on the springs.

ON THE FRONT OF THE SHIP

Other prop men throw pieces of sponge painted to look like rocks at the ship, which bounce off (and then bounce on the floor).

ON THE AUTOBOTS

being bounced around in the ship. They finally reveal their true acting talents - which are slim, at best - as they react to the fake disturbances.

CLOSE ON POWERGLIDE

He looks at a phony scope on the set.

POWERGLIDE
(acting, badly)
Oh, no! It's Sam Solo, right on our tail!

ON WARPATH

He stands up at the front of the ship, waving his toy ray gun.

WARPATH
(acting)
Sam Solo is no match for the Alien Robots!...
(remembers his line)
--I mean, the Evil Alien Robots!

ON THE DIRECTOR

He cues a special-effects man sitting next to him with a detonator.

DIRECTOR
Side explosions...now!

The effects man presses the detonator.

ANGLE ON THE SET

The small EXPLOSIONS go off on the side of the ship. Warpath pretends to be jolted by the concussion of the blast and falls back in his seat, crushing it. The other Autobots laugh.

AUTOBOTS
(various laughs)

ON THE DIRECTOR

The Editor leans over his shoulder.

EDITOR
That's not supposed to happen!

The Director waves him off. The effects man is poised with the detonator.

DIRECTOR

It's great! We'll work it in...
Stand-by, front explosion!

ON THE SET

Sunstreaker moves some fake controls.

SUNSTREAKER

(stilted)

If we can't beat him...we'll
outrun him! Go to Warp 27!

Tracks pushes a lever.

ON THE DIRECTOR

He gives the cue.

DIRECTOR

Hit the front flashpot!

The effects man pushes the detonator.

WIDE ANGLE - FEATURE OVERLOADED FLASHPOT

The overloaded pot EXPLODES, filling the FRAME.

ANOTHER ANGLE

As the whole soundstage showers down on top of the Autobots and
the crew:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

INT. SOUNDSTAGE--DAY

The dust from the explosion settles and there is no movement for a moment. Across the stage, the huge mechanical robots begin climbing out of the wreckage.

CLOSER ANGLE

Tracks throws off a large piece of concrete, exposing his dented overhead fender!

TRACKS

(upset)

Ow! My overhead fender is warped!

Warpath lifts himself out from under a whole baton of lights. He is banged up and battered.

WARPATH

Will you shut-up about your overhead fender?! My whole chassis is smashed!

ANOTHER ANGLE

Powerglide is all but buried beneath the debris. Sunstreaker is able to free himself.

POWERGLIDE

Sunstreaker, give me a hand! I can't move!

Sunstreaker rushes over and begins throwing chunks of the soundstage walls off Powerglide.

SUNSTREAKER

I thought movies were make believe... This is getting pretty dangerous!

ANGLE ON ANOTHER PILE

The pile begins to move and as it slides to the floor, we see that it was on top of Hoist's back, who had the foresight to bend over, covering the Director, keeping him safe from harm.

HOIST

I'd better check the others-- They might need a bit of repair...

He moves OFF.

CLOSER ON THE DIRECTOR

who throws a tantrum, turning to the Editor.

DIRECTOR

(outraged)

I want the names of everyone responsible for this accident, and I want them off this lot immediately!

EDITOR

This was no accident!

ON POWERGLIDE AND SUNSTREAKER

Sunstreaker pulls the last of the debris off Powerglide, who slowly stands up. The Autobots have taken quite a beating this time, and it shows.

DIRECTOR (VO)

(raving)

Somebody is deliberately trying to shut down production! I want to know who it is!

ON HOIST

PAN as he leans down to talk to the Director.

HOIST

Take it easy. It isn't worth getting this upset, is it?

The Director thinks for a minute...

DIRECTOR

You're right. We'll use the explosion in the film!

--and Hoist just rolls his eyes up.

FLIP TO:

INT. - SCREENING ROOM

Spike is waiting in the seats. Carly ENTERS, carrying a reel of film.

CARLY

The lab just delivered the new
print of the stolen footage!

She takes the reel into the projection booth.

ANOTHER ANGLE

Spike cranes his head, calling back to Carly in the booth.

SPIKE

Maybe now we'll get a clue to what
this is all about!

Carly ENTERS SCENE, sitting next to Spike as the lights go out.

ANGLE ON THE SCREEN

It lights up with the culprit pictures. The CAMERA JIGGLES at first, but as it settles, the Ramjet and Thrust are clearly seen as they fly down and enter the swamp (as in Act Two).

SPIKE (VO)

Unreal! Those are Decepticons!

CARLY (VO)

(sarcastically)

Brilliant deduction, Sherlock!
Now tell me what they're doing
in a movie studio!

The film continues as the Decepticons pull the secret cargo out of the swamp.

SPIKE (VO)

Okay, that was obvious. But look!
That's gotta be some kinda' super
secret device that they were
hiding here!

CARLY (VO)

We better tell somebody before...

Just then, Soundwave CRASHES through the back of the screen and pulls his blaster.

ON SPIKE AND CARLY

SPIKE

It's Soundwave! Duck!

They dive under the seats.

ON SOUNDWAVE

He FIRES.

ANGLE ON THE PROJECTION BOOTH

The projector EXPLODES into fragments as the blast hits it.

ANGLE ON SOUNDWAVE

The screen now dark, he stands a beat...

SOUNDWAVE

Th-Th-That's all, folks!

--then turns and leaves the way he came in.

IN THE BOOTH

The kids rush IN. The film is melted into a puddle on the floor.

SPIKE

He aimed right for the film!

CARLY

Then that device has got to be important enough for them to want to destroy the evidence!

RAVAGE (VO)

(GROWL!)

The kids look O.S. toward Ravage's roar.

ON THE SCREEN

Ravage is filling the spot that Soundwave just vacated.

RAVAGE (CONT)

(ROAR!)

ON THE KIDS

CARLY

(taking command)

Spike--run!

She runs OUT. Spike stands there transfixed for a moment, then suddenly realizes he's alone.

SPIKE

Hey! Wait for me!

He follows her out. Ravage leaps THROUGH SCENE.

EXT. - ANGLE ON A STAIRWAY TO UNDERGROUND ROOM

Spike and Carly descend as quickly as possible, with Ravage not too far behind.

INT. UNDERGROUND FILM STORAGE VAULT

The door swings open and Spike and Carly run IN, SLAMMING it behind them. As Carly goes into the room and OUT OF SCENE, Spike leans on the door, trying to hold it shut. He looks into the room to see where they are.

SPIKE

What are we doing in here?

ANGLE ON CARLY

There are reels upon reels of film piled up from floor to ceiling and she is frantically searching through them.

CARLY

We've got to find that negative before the Decepticons do!

ON SPIKE

Leaning on the door.

SPIKE

(a bit relieved)

At least we lost that futuristic feline!

With that, Ravage CRASHES through the top part of the door above Spike's head, continuing o.s.

RAVAGE

(ROARS!)

ON CARLY

Ravage is backing her slowly into a corner, but as he leaps, she counters by jumping out of the way and an enormous pile of film reels CRASH down on the robotic animal's head.

AT THE DOOR

The kids pause for a brief moment to look back.

ON RAVAGE

tangled up in miles of film.

RAVAGE
(FRUSTRATED ROARING)

ON THE KIDS

SPIKE
(laughs)
Good luck, plutonium puss!

Carly yanks him out the door.

EXT. FILM VAULT - ANGLE DOWN THE STAIRS

As the kids run up TOWARD CAMERA, they suddenly halt, gasping in terror.

SPIKE/CARLY
(GASPS!)

THEIR P.O.V.

Standing at the head of the stairs is none other than Megatron!

MEGATRON
(quiet evil)
I believe you have something that
belongs to me!

WIDER ANGLE

Carly throws the film can down at Megatron's feet.

CARLY
Here! Take it! Just don't hurt
us!

With Spike looking completely perplexed, as Megatron picks up the can, Carly grabs Spike's hand and the two of them zip through Megatron's legs and OUT OF SCENE.

ANGLE ON A SOUNDSTAGE

The two teens rush inside for refuge.

INSIDE THE DARKENED STAGE

Spike and Carly try to catch their breath.

SPIKE/CARLY
(breathing hard)

SPIKE
I don't get it! Why did you give
Megatron the negative?

Carly just smiles coyly and pulls the real reel of film out from under her sweater.

CARLY
I took that empty film can from
the vault just in case!

Suddenly, the darkness is broken as a red beam illuminates them.

ANGLE ON SOUNDWAVE

The source of the infra-red beam, which allows his vision to cut through the darkness and expose the kids.

SOUNDWAVE
Surrender the negative!

ANOTHER ANGLE - WIDE

Soundwave FIRES his concussion blaster at Spike and Carly as they run right past him, barely escaping his blasts.

ON THE BACK DOOR OF THE STAGE

They narrowly escape through it as the next BLAST SHATTERS the door into pieces.

CUT TO:

EXT. - SOUNDSTAGE

Spike and Carly find themselves in the middle of a thick overgrowth of tropical plants and trees. They must push branches out of the way to try and slowly cross through the "jungle."

SPIKE
Where are we?

CARLY
On the backlot-- in some sort of
jungle set!

ANOTHER ANGLE

They must climb around a tree that blocks their path.

SPIKE

This is amazing! You'd think it was a real jungle!

CARLY

It's real enough to slow us down!

OTHER SIDE OF THE TREE

As Carly squeezes around the tree, they look around.

THEIR P.O.V.

They find themselves out of the jungle, in a clearing that looks like a "1,000,000 Years B.C." setting, complete with a papier-mache cave.

CLOSE ON THE CAVE

As the kids run in to hide.

INSIDE THE CAVE

Spike and Carly fall to the ground, again trying to catch their breath. Spike discovers a control box sitting next to him. He picks it up, looking it over.

SPIKE

Hey, look at this!

CARLY

It's some sort of control box!
Wonder what it controls?

She takes it from him and flips a switch on it, and a small light lights up under the switch.

ANGLE OUTSIDE

Megatron and the other Decepticons come bursting out of the jungle and stop short.

THEIR P.O.V.

They are greeted by life-sized mechanical dinosaurs, which Spike has activated with his control box.

ANGLE ON RUMBLE

RUMBLE

It's those dopey Dinobots!

He fires O.S.

ON THE DINOSAURS

The electronic props erupt like fireworks, CRACKLING and SIZZLING.

ON MEGATRON

He lifts up little Rumble like a toy.

MEGATRON

You mutant mechanoid! If you don't watch it, you'll join Starscream on the scrap heap!

RUMBLE

(nervous)

S-sorry, Megatron!

ON THE KIDS

They hear the Decepticons coming. Carly points toward the back of the cave and they scurry off.

ANGLE ON THE BACK END OF THE CAVE

It looks just like the front, only faces a different set. The kids come out and continue THROUGH SCENE.

ON A RIVER

Spike and Carly are at the edge of a man-made lake on the backlot. Spike looks over to the side and waves.

SPIKE

Run!!

The CAMERA PANS nearby where two young boys sit on the bank motionless, with their fishing lines in the water.

SPIKE (VO-CONT)

The Decepticons are coming!

ANOTHER ANGLE - CLOSER

on the boys fishing, with their backs to CAMERA as Spike runs IN. He tries to jostle one's shoulder...

SPIKE (CONT)

Didn't you hear me?! The--

But the boy falls over onto the other, revealing the blank faces of store-window dummies! Spike reacts as Carly moves

INTO SCENE.

CARLY
Nothing's real around here!

They look around for a clue to their next move. Spike spots it.

SPIKE
There!

THEIR P.O.V. - A BOAT

A motorboat is tied to nearby tree. They ENTER SCENE and climb into the boat.

CLOSER ON SPIKE

Spike pulls the string wrapped around the motor, trying to start it, but nothing happens. Carly leans IN and looks at the motor.

CARLY
That's not a real motor! It's
a prop made out of wood!

SPIKE
This make-believe world is gonna
be the end of us!

Hearing a SFX: O.S. BRUSH MOVEMENT, they look O.S.

ON THE CAVE

The Decepticons are approaching, RIPPING away the brush around them.

ON THE KIDS

SPIKE
Now what are we gonna do?

Carly, keeping a level head, gets a thought.

CARLY
I've got an idea!

ANGLE ON THE SHORE

The Decepticons arrive and Megatron points O.S.

MEGATRON
There they are!

THRUST
I'll get them, Megatron!

ON THE WATER

The boat with the two kids is floating about half-way across the lake, the wake behind it coming from the shore. Thrust ENTERS SCENE, picks up the boat and flies back.

ON THE SHORE - WIDE ANGLE

Thrust sets down the boat. Megatron grabs one of the kids, which is all floppy and SLAMS it to the ground.

MEGATRON
(infuriated)
Dummies!

FLIP TO:

EXT. SOUNDSTAGE--DAY

The kids are in the middle of explaining the situation to Hoist.

SPIKE
--And we just barely got away!

CARLY
This is the film they're looking
for!

She shows Hoist the reel of negative as he opens the door to the stage.

HOIST
Hold onto it and follow me!

CLOSER ON THE DOORWAY

Hoist pauses.

HOIST (CONT)
Now just do exactly as I tell you!

They follow him inside.

ANGLE ON THE DECEPTICONS

with Soundwave in the lead, using his sensors to try and locate the kids. He zeroes in on the soundstage.

SOUNDWAVE
They're in here, Megatron!

ANOTHER ANGLE

As Megatron sends the others to guard the exits.

MEGATRON
Surround the building! They must
not escape this time!

Megatron, alone, goes into the stage.

CUT TO:

INT. SOUNDSTAGE

Megatron ENTERS and scans the room.

HIS P.O.V.

PAN across the set, which is the interior of a torture chamber--supposedly in the dungeon of a vampire castle.

BACK TO SCENE

Megatron looks up as Hoist's voice suddenly echoes out.

HOIST (VO)
Is this what you're looking for,
Mega-breath?!

ANGLE ON A HUGE DUNGEON STAIRWAY

PAN quickly upward. STOP PAN at the top, where Hoist--in vehicle mode--has Spike and Carly dangling from his grappling hook. Carly holds the negative.

ON MEGATRON

His eyes narrow with suspicion.

HOIST (CONT-VO)
Scram, Megatron! You and the rest
of the Decepticons!

CLOSER ANGLE ON HOIST

He rolls out so that he's holding the kids off the edge of the stairway with his hook.

HOIST (CONT)
Or I'll drop them and your
precious film into this pit of
flesh-eating lava!

The CAMERA PANS DOWN. Sure enough, far below is a huge vat filled with smoking, bubbling liquid.

CLOSE ON SPIKE AND CARLY

Hanging from the hook. Spike, sweating, gulps.

HIGH ANGLE ON MEGATRON

MEGATRON

An Autobot would never hurt a human! You're bluffing!

ANGLE ON NEARBY SET PIECE

The Director and some of the Autobots are hiding, watching the o.s. action.

HOIST (VO)

Am I?

BACK TO HOIST

HOIST (CONT)

I wouldn't be too sure about that!

He rattles his chain and the two teens drop off and OUT OF FRAME.

LOW ANGLE

As Spike and Carly fall toward CAMERA.

SPIKE/CARLY

(screams)

Aaaaaggggghhhhh!!!

ON THE VAT

The two kids, with the film, SPLOOP in and quickly sink out of sight in the murky, slimy liquid, which emits huge clouds of smoke and big bubbles.

ON HOIST

He TRANSFORMS back to robot mode.

HOIST

Maybe you'd like to follow them, Megatron?

He pulls out a blaster and begins FIRING.

ON AUTOBOTS

The Director ducks as the Autobots reveal themselves and FIRE at Megatron o.s.!

ON MEGATRON

He retreats to the exit.

OUTSIDE THE STAGE

Megatron comes out and takes off.

MEGATRON

The negative has been destroyed!
Decepticons back to headquarters!

PAN up as the others take off and join Megatron as they fly into the distance, and other Autobots emerge from inside, FIRING their weapons after them.

CUT TO:

IN THE STAGE - ON THE VAT

Hoist moves INTO SHOT and pulls out Spike, Carly and the negative...a bit wet, but unharmed.

SPIKE

Boy, you sure scared the heck out
of us there for a minute!

The kids climb out.

HOIST

(smirking)

There's no such thing as flesh
eating lava! This is the movies!

ANOTHER ANGLE

Hoist leads them over to some controls.

HOIST (CONT)

I've learned a lot about "special
effects" - see?

He flips a switch on the panel.

ON THE VAT

Which just looks like muddy water. Suddenly, the smoke and bubble effects start up.

HOIST (CONT-VO)

Amazing what you can do with a vat of muddy water, some air hoses, and a little smoke machine, isn't it?

They just smile at him.

FLIP TO:

INT. - SCREENING ROOM

Where OPTIMUS PRIME and WHEELJACK are intently watching the flickering image on the screen o.s., along with the Director and the other Autobots, Spike and Carly.

ON THE SCREEN

It is the same footage of the Decepticons pulling the device out of the swamp.

WHEELJACK (VO)

(snickers)

That's what Megatron wanted?!?

Oh, brother! That thing never did work!

ANGLE ON WHEELJACK AND OPTIMUS PRIME

WHEELJACK (CONT)

If it had, I would have taken it with us when we left Cybertron!

ON THE DIRECTOR AND HOIST

As the lights come up in the room.

DIRECTOR

Well, Moist...

HOIST

Excuse me, but the name's Hoist!

DIRECTOR

Whatever... That was a fine piece of acting you did in saving my film, kid!

ON SPIKE AND CARLY

Beaming.

DIRECTOR (VO-CONT)

I'd like to--uh--work you in as
the leading man in my next film!

CLOSE ON HOIST

Quite flattered and a bit taken aback.

HOIST

Well, I...

He looks over at the others.

ANGLE ON THE OTHER AUTOBOTS

They look back at him, expectantly.

ON HOIST

HOIST

(sincerely)

Thanks, but no thanks! My duty
as an Autobot comes first...no
matter how unglamorous a role it
may seem!

WIDE ANGLE

The Director shrugs as all of Hoist's friends gather around,
patting him on the back.

AUTOBOTS

(ad libs)

You tell 'im, Hoist! That's our
towtruck! We're with you! (etc.)

FADE OUT

THE END