

**"30 Rock"
Spec Script**

**by
Peter More**

ACT 1

FADE IN

INT. WRITERS ROOM. DAY.

The WRITERS are sitting round discussing animatedly. General BUZZ of excited conversation. Many are wearing T-shirts for "Deep Probe 8." FRANK walks in wearing the same.

LUTZ

Wow, did you see it last night?

Frank adopts a dramatic pose.

FRANK

(deep voice, quoting)

"Prepare to be efficiently collected."

The others APPLAUD appreciatively.

FRANK

Greatest series ever.

Pete walks in.

LUTZ

Did you watch it?

PETE

I did. Thank you guys. I must admit I was skeptical. I've been bitten by remakes before.

EXT. ALIEN PLANET. DAY.

An alien desert landscape. A small (model) spacecraft, the "U.S.S.S. Minnow," lands clumsily.

CAPTAIN (VO)

Gilligan!!!

INT. WRITERS' ROOM. DAY.

Pete shakes his head. Liz walks in carrying a copy of Variety.

LIZ

Listen up, funsters, I have the theme for the big finale this week. A spoof of...

She opens the magazine on a double-page spread on "Deep Probe 8" above her head.

LIZ

Ta-da!

The room is silent.

LIZ

What? Did a breast drop out? Because I used extra strong tape today.

Liz checks herself.

FRANK

You can't parody this show, Liz.

LIZ

Why? That's what we do. And *everyone* is watching this. Apparently.

TOOFER

You haven't seen it?

LIZ

I don't have time to watch every remake that comes on. I've been bitten before.

INSERT: *We see a portion of the opening to "I Love Lucy" except it's in color and it says "I Love Lindsay"*

INT. 1950'S KITCHEN. DAY.

LINDSAY LOHAN in 1950s dress and apron smiling inanely.

INT. WRITERS' ROOM. DAY.

TOOFER

You have to watch this.

FRANK

Yeah.

LIZ

Oh, you just watch it for the girl with the big bahoojas.

FRANK

I'll admit she is something special, but sometimes the plot and acting are so good I completely forget there is a girl with big bahoojas wearing a skin-tight space suit running down the corridor in slow motion.

(stops drifting off)

You have to watch it.

LIZ

I dunno. I saw five minutes last night, and...

FRANK

Oh, it takes longer than that. You have to watch it all. Take this.

He hands her a box set for the series.

LIZ

A box set? They haven't even finished making the first series, yet.

FRANK

This is what the internet and a course in Mandarin will get you.

LIZ

We're still doing this parody.

The writers all shake their heads.

TOOFER

(to other writers)

Can we say bahoojahs now?

TRACY JORDAN rushes in, annoyed.

TRACY

Liz Lemon, did you know there are
children in Africa?

She waits for the sentence to end, but it doesn't.

LIZ

(hesitantly)

Yes.

TRACY

Good.

TRACY rushes out.

INT. LIZ'S OFFICE. DAY.

Liz is busy behind her desk as Jenna flounces in.

LIZ

Jenna, I'm busy. Is this about *you* or
the show?

JENNA

The show? Why would it be about the
show? Liz, do you think I'm hard
hitting? You don't, do you? We should
change that.

LIZ

Say who knew what now?

JENNA

I want to be more edgy.

LIZ

What's wrong with kooky?

Jenna frowns.

LIZ

And sexy.

Jenna appeased a little.

JENNA

I want edgy. And sexy. You know: tells the truth, the ugly truth, but is still hot.

LIZ

Why would you want that?

JENNA

Disco Stu Magazine called me "whimsical." Whimsical! What am I, George Michael?

Liz is confused.

JENNA

Plus, men love edgy women.

LIZ

I don't think that's true.

Jenna stands with her hands on her hips: she isn't budging.

LIZ

I'll have a word with the writers.

JENNA

Thank you.

Jenna looks down and sees the box set standing on the desk.

JENNA

(annoyed)

Oh.

She pushes the box over, spitefully.

LIZ

Finally, someone who isn't a fan.

JENNA

I wouldn't even watch it if I was in it, which I was supposed to be. Then I would watch it.

LIZ

You were supposed to be in this?

JENNA

I was down for the part of Six-of-Best.

LIZ

Which one's that?

JENNA

The green one with the big...

LIZ

Bahoojas?

JENNA

Is that a good word now? All I know is: if anything is science fiction in that show it's those breasts. We were in that audition together and let's just say I was better made for that role. Although she insisted on doing some speech where she was like all these different emotions.

LIZ

A monologue.

JENNA

Oh is that what they meant.

INT. AUDITION ROOM. DAY.

Jenna is standing in front of three CASTING DIRECTORS.

CASTING DIRECTOR #1

Your monologue, please.

Jenna raises a monocle to her eye.

JENNA

Absolutely, dear boy.

INT. LIZ'S OFFICE. DAY.

JENNA

Look, Liz, we have to spoof this thing
or whatever it is we do.

LIZ

Exactly. And I'm doing the research
tonight.

INT. JACK'S OFFICE. DAY.

Jack is sitting behind his desk. Liz pokes her head round
the door.

JACK

Ah, Lemon. Did you see article about
Jenna in this week's Disco Stu
Magazine?

LIZ

Yes.

JACK

What did you think?

LIZ

Well, Jenna... Did you have something
to do with this?

JACK

Whimsy sells, Lemon.

LIZ

I thought sex sells.

JACK

It does, but whimsy is more prudent in
these hard economic times.

LIZ

I love it when you talk fiscal
responsibility.

JACK

If we went the sexy route, we'd have to halve the age of the cast and double the age of the writers. So, I want you to up Jenna's whimsy factor by 12-to-14 percent.

LIZ

She won't be happy. Can I at least increase the "sexiness factor."

JACK

Lemon, what went wrong in your life that makes you think whimsy and sexy is a good mix? If you remember a date with whimsy, it wasn't a date. So you're on it?

LIZ

I'm on it.

Liz leaves, shaking her head.

INT. LIZ'S LIVING ROOM. NIGHT.

Liz is in her living room; now wearing in a white T-shirt. She takes up the remote control and presses play. Sci-Fi THEME MUSIC plays.

EROS (VO: DEEP; DISTORT)

This is the testament of the captain and crew of... "Deep Probe 8."

Liz opens a pizza box and takes a slice. She drops it and lands topping-first onto her T-shirt.

LIZ

Oh, space-bleurghs.

She peels it off, leaving a triangle of cheese and tomato behind.

INT. WRITERS' ROOM. DAY.

It's the next morning. Writers are drinking coffee and talking animatedly.

FRANK

You know, I think they've actually grown. The characters were way deeper last night.

Liz enters; she has barely slept and is wearing the same T-shirt.

FRANK

Did you watch them all?

LIZ

Only half of them because the stupid alarm went off and I had to come here. But guys, wow! Why didn't you tell me about it?

The writers are bewildered. Liz looks round. Everyone is wearing a "Deep Probe 8" T-shirt. The walls are filled with posters, and desks with calendars and action figures. Frank is wearing a hat that says, "Prepare to be efficiently collected."

LIZ

Oh.

KENNETH hurries in out of breath and jogs round the office as he speaks.

KENNETH

Mr Donaghy wants to see you, Miss Lemon.

LIZ

Is it urgent?

KENNETH

Oh, no. I'm just making sure I can still out-run bears. I'm going home this weekend. My cousin AND my sister are getting married.

LIZ

Wow, two weddings.

KENNETH

(Confused)

No.

Kenneth runs off out the room.

INT. JACK'S OFFICE. DAY.

Jack is watching an episode of "Deep Probe 8" on his wall-mounted screen. In it, EROS, a distinguished, bald man in a galactic military uniform, is on a starship bridge next to SIX-OF-BEST, a young, large-chested, green girl in a tight spacesuit. Eros's deep voice does not quite match his speaking.

EROS

Prepare to be efficiently collected.

Liz walks in and Jack pauses the display.

JACK

Ah, Lemon. Have you seen this?

LIZ

(enthusiastic)

Yes!

Jack raises an eyebrow at the stain on Liz's T-shirt.

JACK

It's topping the ratings in our key demographics of "the big-boned" and "men 20-40 who believe the moon landings were real." I want us to spoof it.

LIZ

No!

JACK

Surely that's what you do.

LIZ

No. It's unspooofable.

JACK

Surely we could take off some of the names. This substance...

Jack plays with the remote control and the scene on the wall-mounted screen jumps to a different time Eros and Six-of-Best are alone on the bridge.

EROS

It's no good, Six-of-Best, I've been infected with... solarbonite.

JACK

That must be worth a joke or two?

LIZ

No!

JACK

Would it help if I told you I could get the full cast?

LIZ

For realsies?

JACK

Absolutely. Are we on?

LIZ

Yes!!! Thank you.

She runs out, excited, before Jack can say another word. TRACY rushes in past her.

TRACY

Jack Donaghy, do you know one third of the world's population?

JACK

You'll have to check that with Jonathon.

INT. WRITERS' ROOM. DAY.

The writers are standing around, discussing.

FRANK

And when she emerged from that
Romularian goo...

Liz rushes in and does a victory dance. Everyone watches her. It goes on a little too long.

LIZ

Guess who I got guesting on the show
this week?

PETE

This has got to be food related.

LIZ

No, you dummies.

She points at the front of her T-shirt.

FRANK

It seems to be pizza related.

LIZ

No!

(looks down)

Oh, I don't have a t-shirt yet. Well,
I'll tell you: the cast of "Deep Probe
8."

FRANK

Really?

LIZ

Yessiree.

The writers all jump up and down, shake their hands and SQUEAL in excitement. Frank falls to his knees and thanks the heavens.

INT. REFRESHMENT AREA. DAY.

At the refreshment area, several CREW including a LARGER WOMAN are taking food and making coffee. Jenna walks up deliberately.

JENNA

What's with coffee machines? Eh? You put in a number and coffee comes out. What if you... don't know the number? Then you have to press different buttons. What's up with that?

People look at her perplexed.

JENNA

And sandwiches... it's food inside other food. What's with that? What's next? ... other foods inside... different foods.

People look at each other, still not following.

JENNA

(To larger woman)

You. You should think about, perhaps, going on some sort of diet.

(To everyone)

I'm telling it like it is.

Jenna turns and walks away, satisfied. The larger woman is being comforted by the others.

ACT 2

INT. ELEVATOR. DAY.

Liz and Kenneth are traveling up in the elevator. Liz is carrying a sandwich box from "DAS BOOT - the longer lasting sub" and wearing a "Deep Probe 8" T-shirt. Kenneth is more twitchy than usual.

LIZ

So, Kenneth, you all ready to head back home.

KENNETH

I don't know, Miss Lemon. I'm still worried about tree snakes. I've lost five uncles to tree snakes. That's more than to juggling and bee taunting combined.

On the other side of Liz is an ELDERLY WOMAN in a coat with a tasseled cord down the front. Kenneth becomes still then lunges to grab the cord at each end. It comes off the coat easily. He holds it in front of him, determined but not sure what to do. Suddenly he moves his hands together and then apart so that the cord is stretched and makes CRACKING noise. Kenneth lets the cord hang limply in one hand.

LIZ

(sarcastic)

Looks like you dealt with that one.

KENNETH

Oh, no. It had every opportunity to bite me.

The door opens and Kenneth hands the cord back apologetically.

INT. WRITERS' ROOM. DAY.

Liz and the writers are sitting in the writers' room, in thoughtful discussion.

TOOFER

I see this as being more Freudian self-parody.

LUTZ

I was thinking we could veer towards Jungian self-stereotyping.

FRANK

Hey, we could reintroduce the fart machine.

INSERT: *Clip of Tracy and the out-of-control fart machine.*

Writers pleased by this. Several CHEER.

LUTZ

Awesome.

Jenna walks in haughtily with an indignant Tracy following.

JENNA

I understand there is going to be some kind of tribute to this space show.

LIZ

It's not a tribute, it's a parody.

JENNA

I believe I pronounced it correctly. I'm deeply opposed. You're all being sycophantic. And I am here to put an end to your sicko fan days!

TRACY

And I'm with you. This show misrepresents space and I know; I've been there. In space that is.

LIZ

Yes, but that was staged!

TRACY

That was what?

LIZ

I mean it was a... multi-staged lift-off. Like on Saturn 5.

TRACY

Saturn 5. I also hated *that* show. The only show about space I liked was that one where they're up there in space and they're lost.

FRANK

Lost in Space?

TRACY

Yes, they were. And Superman had to rescue them.

(he spins round, hands
up. Deep voice)

"Help, we're trapped in a window!"

JENNA

Anyway. I've made my position clear.
And Tracy's with me. Plus, it's a
remake, I've been bitten by those
before.

INT. OLD THEATER. DAY.

An expressionless ACTOR painted green and wearing a lame,
green frog costume, is standing in front of the red theater
curtain.

ACTOR

(nasally but deadpan)

It's the Muppet show, with our very
special guest star, Jenna Maroney.

(waves his arms with zero
enthusiasm)

Eyyyyyy!

Jenna walks on waving to the audience.

INSERT: *An AUDIENCE of humans CHEERS POLITELY.*

ANGLE ON BALCONY

Two OLD MEN sit in a box with only a passing resemblance to
Statler and Waldorf.

OLD MAN #1

Hey, this is really good.

OLD MAN #2

I like it!

They LAUGH inanely.

INT. WRITERS' ROOM. DAY.

Jenna shudders.

TRACY

This is a remake? I love remakes.

FRANK

Aren't you shooting one right now?

TRACY

That's right. It's a remake of the A-Team.

LIZ

You're a bit meager to play B.A. Baracus.

TRACY

Why would you say that? I'm playing Captain H.M. "Howling Mad" Murdock.

LIZ

(embarrassed)

Oh, that would work.

JENNA

Anyway, I was speaking. I've said my piece. However,

(provokingly)

I must add, that this room could use some deodorant.

Jenna turns and sashays out. Writers are offended.

LUTZ

Hey!

Tracy looks after her and nods.

TRACY

Excellent material.

INT. JACK'S OFFICE. DAY.

Jack is behind his desk signing a long document. On the other side of the desk is a weasely LAWYER signing a similar document. Liz appears at the door.

JACK

Come in, Lemon.

Jack and the lawyer both stand up and swap documents. The lawyer leaves and Jack hands Liz his document.

JACK

You now have full access to the cast of your little space show.

LIZ

Don't diminish it!

JACK

You can go write whatever you want. I've negotiated complete artistic freedom. The contract covers every member of the cast. However, they won't give us access to their computer software that does all their special effects.

LIZ

(dismisses it)

Pfff.

JACK

I believe that was my response. You can check section 6 paragraph 11.

Liz checks in the document.

LIZ

(reading)

"Pfff."

JACK

So, go forth and make it so. The force will help you.

LIZ

Don't do that.

Liz gives Jack the document back and skips out.

INT. CORRIDOR. DAY.

Liz is striding along the corridor. Jenna appears from her dressing room and walks along side Liz, a script in her hand.

JENNA

Liz. Why am I playing a housewife from the 1940s, a cat owner and...

(checks the script)

...Lady Mimsy Whimsy of Whimsimere. This is, like, 15% more whimsical than last week.

LIZ

No-o, it's more like 14.

JENNA

Well, I'm not doing whimsical. I'm playing it edgy. Do you hear that, Elizabeth Lemon, edgy.

And sexy!

Jenna marches back and Tracy rushes up to Liz urgently. Liz stops.

TRACY

Liz Lemon, did you know *that*?

LIZ

Tracy, did I know what?

TRACY

(annoyed)

I don't know.

GRIZZ and DOT COM round the corner holding sandwiches.

LIZ

Tracy, where are you getting these questions?

TRACY

These are facts.

Tracy unfolds a piece of paper from his pocket and hands it to Liz. It's the left hand of a list-style magazine article.

LIZ

(reading)

"Ten facts about Pov."

TRACY

That's short from poverty. I made Dot Com give me this.

Liz looks at Dot Com who looks guilty and reluctant. Tracy looks between Liz and Dot Com.

TRACY

There's more.

Dot Com reluctantly gives Tracy the other half of the page from his own pocket.

TRACY

Ertty?!

Tracy snatches back the other part and puts them together and reads a little.

TRACY

Oh, now I'm depressed. Grizz, Dot Com. Operetta! Operetta!

He storms off towards his room. Grizz and Dot Com give Liz a sour look. And hurry after him.

INT. CORRIDOR. DAY.

Liz striding along the corridor shaking her head, working herself into a fit of annoyance.

INT. WRITERS' ROOM. DAY.

Eight of the writers are sitting around as Liz strides annoyed through the room.

LIZ

Why are you guys not writing?

She disappears into her office. The writers look at each other.

FX: SCREEN DIVIDES INTO 3 X 3 BOXES, BRADY-BUNCH STYLE

One at a time, the writers' heads appear one at a time in a different box around the edge. They start looking at the writers in the other squares and shrugging, but soon start making faces at each other. Liz appears in the middle square.

LIZ

(annoyed)

I said write!

INT. WRITERS' ROOM. DAY.

The writers crouch over their laptops writing as Liz watches over them matronly.

INT. CORRIDOR TO SET. DAY.

At the end of the dark corridor, we see the silhouette of Kenneth. The MUSIC tells us something exciting is about to happen. Kenneth starts to walk alert along the corridor.

There is a HOWLING and we see the silhouette of a dog.

KENNETH

Coyotes.

The dog is stuffed and standing on a trolley. It is pushed along the corridor towards Kenneth. Kenneth stands his ground and when the trolley arrives, he jumps on the dog, knocking it from the trolley. With the dog on its back on the floor, Kenneth pulls the front legs apart making a horrible dry CRACKING sound.

There is a snakelike HISSING. Kenneth jumps to his feet. An undulating, snake-like electrical cord is held out from behind a rack. Another snake appears and then a third, all accompanied by similar HISSING noises.

The first 'snake' is thrown at Kenneth, who catches it with both hands and then swings it around to thwack its head on the ground. He drops it. The next two are thrown straight

after each other. Kenneth catches one in each hand and keeps them at arms reach.

A GROWLING sound makes Kenneth looks up. The outline of a bear appears at the end of the corridor. It staggers towards him and is clearly a MAN IN A BEAR SUIT. It charges towards him.

Kenneth swings the 'snakes' by the tails to hit them on shelving either side of the corridor and throws them behind him. As the 'bear' approaches, Kenneth throws himself to the floor and rolls to avoid the bear's grasp. He jumps back up. The bear grabs him from behind. Kenneth throws the bear over his shoulder, dives over it and forward-rolls to the end of the corridor. Where he stands up straight and proud, facing us.

KENNETH

I'm ready.

As he stands there, Liz strides past him.

LIZ

Kenneth, the phone is ringing.

Kenneth becomes more like the Kenneth we know, turns and runs back down the corridor, past the crew members helping the man out of the bear suit.

INT. SET. DAY.

Liz strides onto a busy set. A spaceship bridge is being built by several CARPENTERS. Liz stands and looks at it admiringly. Frank and Lutz appear next to her.

FRANK

This might be the greatest day of my life.

LUTZ

(very grateful)

Thank you, Liz.

Liz is embarrassed by the gratitude. She waves them away and they are replaced by Pete.

PETE

This could be the episode that puts this show on the map. If there is a map of TV, which seems unlikely given *American Idol*. Should we get Tracy already?

Liz bites her lip.

INT. TRACY'S DRESSING ROOM. DAY.

Liz pokes her head round the door with a sorry face to see Tracy, Grizz and Dot Com all dressed as the schoolgirls from *The Mikado*. Grizz and Dot Com are reluctant but well-practiced. Tracy is beginning to smile.

DOT COM

One little maid is a bride, Yum-Yum.

Dot Com sees Liz and shuts the door on her sharply.

INT. OUTSIDE TRACY'S DRESSING ROOM. DAY.

GRIZZ (VO)

Two little maids in attendance come.

Liz shrugs.

INT. SET. DAY.

LIZ

I'd give it a little while.

Pete nods and walks off and is immediately replaced by Jenna.

JENNA

Liz! Why is there a "Deep Probe 8" sketch in the show and I'm not in it? You know I was up for the role of...

Liz and Jenna turn to see the actress who plays Six-of-Best walking onto set wearing a bulky ski jacket. Jenna GRUNTS, pushes her chest out and strides off.

The actor who plays Eros is behind Six-of-Best, out of uniform. He is short and balding. The crew and writers CHEER and gather round them.

FRANK

Say the line.

LUTZ

Yeah, say the line.

EROS

(squeaky, Yorkshire
accent)

Prepare to be efficiently collected.

Everyone's face drops.

EROS

Oh, there are quite some computer
enhancements made after t'filming.

Six-of-Best takes her coat off: She is flat-chested. Frank throws his hat on the floor.

FADE OUT

INT. SET. NIGHT.

The light is minimal, the spacecraft set is abandoned and there are pools of blue goo everywhere. Liz is sitting at the edge of the stage picking blue lumps out of her hair. Jack walks in carrying two glasses of wine.

JACK

Lemon, don't you have some small
meaningless place you call home?

He hands Liz a glass.

LIZ

There's a party in reception and I
didn't want to walk through it.

Jack sits next to her.

JACK

From what I hear, you put on quite a show tonight, despite some setbacks.

LIZ

Thanks. I made the real actors play monsters and had our actors play the crew, and then we covered everyone with Romularian goo.

JACK

I believe it's how Carl Sagan got started.

LIZ

And Jenna played her whimsical scenes as bitter. Lady Mimsy Whimsy of Whimsimere swore at her staff and came on to the butler.

JACK

Irony also sells. Plus, I have a feeling this edginess won't last very long.

INT. LOBBY. NIGHT.

A small party in the lobby with the rest of the cast, crew and writers. many people still have blue goo in their hair and on their clothes. Jenna approaches tall, HANDSOME MAN holding a cocktail.

JENNA

(provoking)

What is that, a cocktail? It's okay, I don't need a real man.

The handsome man turns away. Jenna is confused and disappointed. She thinks for a few seconds and then taps him on the shoulder. He turns and she smiles up at him demurely. He smiles back and turns to face her.

INT. SET. NIGHT.

LIZ

Yeah.

JACK

Tell me Lemon, what did you learn from all this?

LIZ

Learn? What is this "I Love Lindsay?"

INT. 1950'S KITCHEN. DAY.

Lindsay Lohan in 1950s dress and apron.

LINDSAY

(addressing camera)

You know what I learned today folks?
Only put someone on a pedestal if you don't mind seeing what's up their skirt.

CANNED LAUGHTER AND APPLAUSE. BLACK OUT

INT. SET. NIGHT.

Jack stands up and gets a set of keys out.

JACK

Every executive has a key to the back door.

He and Liz walk backstage; Liz impressed.

INT. BACKSTAGE. NIGHT.

Jack and Liz walk behind the set.

JACK

I love it when a plan comes together.

LIZ

That's not even space-related.

They pass Lindsay Lohan alone in her TV kitchen, waiting.

JACK

Show's over, Lohan.

FADE OUT. THE END.