

Comedy Tonight

By

Pat McCormick

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We see a small one-story white building. The sign over the door reads:

Elks Club

Terre Haute, Indiana

Around the building in the parking lot we see pick-up trucks, old Plymouths and Chevys, and a smattering of motorcycles.

The front door suddenly opens to reveal two red-neck, rural, good-ole-boy types leaving the Club.

ELK #1

I'm going home and get in bed with my wife. That'll be funnier than that guy.

Elk #1 points back into the club hall.

ELK #2

What the hell did he mean by that joke about the three fag pirates? He's too far out.

Through the open door to the Club, we can see there are still a lot of members in attendance.

The audience is rural hometown men. Some of them are drinking beer out of bottles, served from a bar on the left. One fat guy in a T-shirt is eating a piece of chicken. The rest of the crowd is equally colorful.

The fat man hurls his chicken bone across the room. The bone flies through the air and lands on the lap of another good-ole-boy. He picks it up and starts eating what's left of it.

We notice that not many people are laughing, although comedian Jimmy Milford is delivering jokes to the crowd. Jimmy is in his 20s and is nice-looking.

JIMMY

It's not easy being raised in a small town like Terre Haute. Why, the first sex I even had was in the back of a manure spreader. The chick didn't care though -- she was a little dumb. Her IQ was the same as her hat size.

In the audience is an affable, laughing Hank Milford, the comedian's father. Down a few seats is Randolph Hearn, his smooth looks distinguishing him from the rest of the group. Jimmy's jokes amuse Hearn, but so do Hank's reactions.

Hank nudges the person next to him proudly.

HANK

That's my son.

JIMMY

It's been fun being raised in a small town here in Indiana, but it has made me a little weird. My sex life as a teenager consisted of me going into a field and trying to bring a stalk of corn to climax.

There is very little laughter, except from a couple of the younger dudes -- and from Jimmy's father Hank.

JIMMY (cont'd)

The first town we lived in was so small the leading industry was incest.

A lone pair of hands starts applauding. It's Randolph Hearn.

RANDOLPH

Thank you, Jimmy. That was very good.

Scattered applause joins Randolph from the audience. Hearn turns to the crowd.

(CONTINUED)

RANDOLPH

OK, boys. Beer is on the Elks.

The men file toward the bar talking among themselves. Hank and Jimmy meet in the center of the room. Randolph is standing nearby.

JIMMY

(to Hank)

I guess I sucked.

HANK

Not at all, son. You have a great sense of humor.

(to Randolph)

Isn't that right, Randolph?

Randolph turns and joins Jimmy and Hank.

RANDOLPH

(to Jimmy)

I don't see what you're worried about, Jimmy. If comedy doesn't work out you can always be a successful chicken farmer like your old man.

Hank stiffens, but is determined not to let Randolph get to him this time.

HANK

Let's go get a beer, Jimmy.

RANDOLPH

Speaking of chickens, Milford, you seem to be late on your mortgage again. You ready to sell yet?

HANK

You know the answer to that one.

RANDOLPH

Suit yourself.

(to Jimmy)

On second thought, stay with comedy. You could do a lot worse.

(to Hank)

Think about my offer, Milford. Get out while the getting's good.

HANK

Don't worry about me, Randolph. Maybe the chicken business isn't what it used to be, but once Jimmy here becomes famous we'll see who has the last laugh.

Hank nudges Jimmy to punctuate his pun. Jimmy gets it, but the turn of the conversation is not to his liking.

RANDOLPH

(to Jimmy)

Come see me if you don't make it in show biz. I'll give you a job bagging groceries at my new shopping center. Just to show you my heart's in the right place, though, you can still perform here if you like -- say -- once a month. Deal?

HANK

You know what beauty and a sense of humor have in common, Hearn's? In your family, they both run skin deep. Jimmy doesn't need this place. He's good enough for the big time. In fact, he's going to Los Angeles to make his big break.

Jimmy is stunned by this news.

RANDOLPH

(to Jimmy)

Have an agent?

Jimmy looks at Hank, wanting to perpetuate the story, but not wanting to lie.

JIMMY

No.

(CONTINUED)

RANDOLPH  
Have a manager?

JIMMY  
No.

RANDOLPH  
Have any bookings lined up?

JIMMY  
No.

RANDOLPH  
How about bus fare?

JIMMY  
Uh, don't think so.

RANDOLPH  
Son, in the banking business, we  
would say you were asking for a  
loan without having any collateral.  
(to himself)  
Like father, like son.

That does it. Randolph has finally gotten under Hank's skin.

HANK  
Better get your dentures fixed,  
Randolph, because when you see  
Jimmy on the Tonight Show you're  
going to have to eat your words.

RANDOLPH  
You'd better make it quick, son. In  
two weeks I'm going to have to  
foreclose on your dad's farm.

HANK  
He can do it.

RANDOLPH  
I'll bet.

HANK  
How much?

RANDOLPH

Are you serious? What's the difference? You're broke.

HANK

I still have my farm.

JIMMY

Dad ---

RANDOLPH

You mean you won't sell to me at any price, but you don't mind losing it to me on a bet? Milford, you're crazy.

HANK

I've had enough of your guff, Hearn. If he doesn't make it, you can have my farm. But if he does make it, I get your bank.

RANDOLPH

My bank!

HANK

What's the matter, Randolph? Do you want to bet, or do we have to wait for your voice to change first?

Randolph regards Hank silently, his mind racing.

JIMMY

Dad, can we talk about this for a minute?

Hank stares intently at Randolph, ignoring Jimmy.

RANDOLPH

OK, Milford. It's a deal. Come to the bank tomorrow and we'll put it in writing.

HANK

I wouldn't have it any other way.

(CONTINUED)

RANDOLPH

I do believe with the nimwit sense  
you showed just now you'd buy a big  
man's shop in Tokyo.

Randolph walks away, laughing. Hank calls after him.

HANK

If you need me, I'll be in my bank  
management class.

Hank puts his arm around Jimmy.

JIMMY

And I'll be taking my classes in  
advanced begging.

3 EXT. - INDIANA HIGHWAY - DAY

3

Hank Milford is behind the wheel of his pickup truck. Jimmy  
is next to him.

HANK

Jimmy, I really think you should  
let me scrape up some money for a  
plane ticket or something.

JIMMY

Let me say it once and for all,  
Dad. Between Newcastle's Disease on  
the chickens and the flooding the  
year before, we're not only broke,  
we're in debt. You've gone to all  
your friends three or four times  
already. Randolph has the only bank  
in town, and you know <u>he's</u>  
not going to give you a loan.

HANK

What if we rob a liquor store?

JIMMY

Come on, Dad; stop joking around.  
It's better to arm some kids and  
let them do it for us.

(CONTINUED)

HANK

I'm just concerned. You need all the time you can get.

JIMMY

Trucks go all the way through to the coast all the time, Dad. They drive day and night. I'll be there in two days. Look, I'm either going to have enough ingenuity or luck to succeed, or not. Two days instead of one isn't going to make that much difference.

HANK

I don't know how you turned out to be such a good boy, Jimmy. Was it something I said?

JIMMY

(laughs)

Yeah.

They stop at the side of the highway. Hank has a little bag alongside him.

HANK

Here, son. I got you a little something for good luck.

Hank starts pulling the items out of the little bag.

HANK (cont'd)

A horse shoe, a four-leaf clover, a lucky penny to put in your shoe. An Egyptian Mazda Triangle, a rabbit's foot, a rabbit's face ---

Now Hank is just joking, and is no longer pulling things from the bag.

HANK (cont'd)

--- A horse's foot, canary eyes, a cowboy hat sweat band ---

(CONTINUED)

JIMMY

(laughs)

You wear them, Dad. We both need all the help we can get.

HANK

Well, son. I sure wish you good luck.

JIMMY

Thanks, Dad. I think I'm going to need it.

HANK

I wish you didn't have to hitchhike. Maybe I could give you Mom's insulin money.

JIMMY

One coma is enough for this month. I'll be OK, Dad.

HANK

Now, don't be thinking about my bet with Hearn's. If you start worrying about the fact Mom and I may lose the house, the car, and all our possessions, it might be hard for you to be funny.

Jimmy stares at him, then gives Hank a big hug and a kiss.

JIMMY

I love you, Dad. I won't let you down. On the Tonight Show within two weeks.

HANK

Good luck, son.

Hank is genuinely choked up as Jimmy gets out and takes up a hitchhiking stance by the roadside. They wave to each other as Hank drives off.

4 EXT. - HIGHWAY - DAY - JIMMY

4

is standing on the highway, hitchhiking. (MUSIC: "I Got A

(CONTINUED)

Million Dollar Dream") A few cars and trucks pass, and Jimmy starts worrying that no one will stop. He scans the road behind him.

A Volkswagen bus, the first one ever assembled, appears in the distance and slowly rolls toward Jimmy. When it reaches him it stops. Jimmy happily approaches. The door opens.

5 INT. - VOLKSWAGEN BUS - DAY

5

Inside the bus is the driver, Thistle, who is dressed exactly like Abe Lincoln. His wife has an Islamic veil over her face. She is dressed like a Turkish peasant. The two kids in the back, a boy and a girl, are dressed as copies of mom and dad.

Thistle's mind is burned out from too many drugs. He has turned to religion now.

THISTLE

Enter our ship, creature.

Jimmy is somewhat baffled. The wife moves over and Jimmy gets in.

THISTLE (cont'd)

My name is Thistle.

JIMMY

Thistle, what?

THISTLE

Just Thistle.

Thistle gestures to his family.

THISTLE (cont'd)

This is my wife, Pussy Willow.

JIMMY

Pleased to meet you, Pussy Willow.

Pussy Willow says nothing. She keeps her face covered with the veil.

THISTLE

This is my daughter, Thunder Head.

Jimmy turns around to greet the kids in the back of the bus.

JIMMY

Hi, Thunder Head.

Thunder Head covers her face with her veil.

THISTLE

My son, Moon Dirt.

JIMMY

How's it going, Moon Dirt?

No response from Moon Dirt.

THISTLE

What is your name, creature?

JIMMY

Jimmy.

THISTLE

Jimmy?? What a weird name.

JIMMY

Right. I guess Moon Dog here doesn't get too many giggles during roll call at school.

THISTLE

He doesn't go to school. Nature is the only teacher. He learns from nature. The mountains teach him. The air teaches him. The woods teach him. The streams and lakes teach him. The animals teach him.

JIMMY

Moon Dirt, spell 'cat.'

MOON DIRT

H - R - M.

(CONTINUED)

THISTLE  
(proudly)  
See? He doesn't need school.

JIMMY  
No, but he could use some remedial  
work with a beaver.

There is an uncomfortable moment of silence.

JIMMY (cont'd)  
Pussy Willow, who do you think will  
be in the Super Bowl?

No response as she pulls her veil higher.

JIMMY (cont'd)  
Dallas?

No response.

JIMMY (cont'd)  
Pittsburgh?

Still no response.

THISTLE  
She can't talk.

JIMMY  
Oh. Is she autistic?

THISTLE  
No. It is our religion. You see, it  
is our belief that women don't  
speak. They only moan.

JIMMY  
Oh. Gloria Steinem must be a member  
of your sect.

THISTLE  
I don't know. That name doesn't  
ring a bell. There are seven of us.  
I can't remember all their names.

JIMMY

I'm into religion.

This news excites Thistle, as much as he is capable of being excited.

THISTLE

You are? Which one did you choose?

JIMMY

I'm an Alcoholic for Christ.

THISTLE

Wow.

JIMMY

Yeah, our Communion lasts four hours -- with the wine tasting.

THISTLE

Yeah, good. You must be thirsty, then. Thirsty for Christ, of course.

JIMMY

Oh, I am. You got a beer, or some fruit wine?

THISTLE

No. We only drink one thing: Nature's thirst-quencher. The only thing our people can drink.

(to Pussy Willow)

Pussy Willow, he's thirsty. Give him a drink.

Pussy Willow lowers the top of her gown and offers Jimmy a breast. Jimmy is shocked.

JIMMY

You have wine in there?

THISTLE

No. We call it Nature's UnCola.

(CONTINUED)

JIMMY

I can't drink it. It's against my religion. I can only drink alcohol. Why don't you wet your whistle, Thistle?

Jimmy covers his eyes as Pussy Willow turns to Thistle for his drink of her goods.

Thistle puts the bus in gear and gets back on the highway.

MOON DIRT

Pussy Willow's mother is eighty years old, and she still breast feeds her. Sometimes, when Pussy Willow in turn is breast feeding Thistle and even Thunder Head.

JIMMY

Kind of a gang breast feed. I'd like to be in on that.

6 EXT. - HIGHWAY - NIGHT - JIMMY

6

is walking down the side of the highway, hitching. After a few cars go by, a pick-up truck stops. The driver, Donny, is a cowboy all dressed up for Friday night. Next to him sleeps a mangy old dog. Jimmy opens the cab door.

DONNY

I'm only going as far as Dawson Falls.

JIMMY

Great.

He hops in, and they take off.

7 INT. - PICKUP TRUCK - NIGHT

7

The dog lies unmoving on the seat, just sleeping.

DONNY

Gonna have some time tonight!

(CONTINUED)

JIMMY

(tired)

Yeah?

DONNY

You bet. Gonna drain that beer keg at the Rat's Nest drier than a seventy-five-year-old hooker.

JIMMY

Probably pee as much as one, too.

DONNY

(laughs)

Right. Say, you don't mind if we stop off at the Medicine Ball Ranch?

JIMMY

The Medicine Ball Ranch? What's that, a fat farm?

DONNY

No, it's more like a fuck farm.

Donny laughs.

JIMMY

Oh, one of those places. Sure.

DONNY

It always pays to get that first geyser off. That way the free ladies in town appreciate you more.

JIMMY

Didn't Winston Churchill say that?

DONNY

Winston Churchill? Ain't never seen him at the Medicine Ball.

8 EXT. - HIGHWAY - TRUCK

8

as it pulls off the main highway onto a dirt side road.

(CONTINUED)

JIMMY (V.O.)

Winston came here during the blitz.

DONNY (V.O.)

Wow.

The truck pulls up to a series of trailers. Donny gets out, the dog gets out, Jimmy gets out. They walk into the main trailer.

9 INT. - TRAILER

9

The decor gives a new meaning to the word "gaudy." There is velvet everywhere -- even a velvet beer tap at the bar. Donny is right at home. Jimmy isn't. Only the Madam, Perry, is sitting at the small bar. She is sixty-five, but multiple cosmetic surgical operations make her look sixty-three. Donny runs up and gives her a big hug. They greet each other like old friends.

DONNY

How you be, Dirt Queen?

PERRY

Great. Just great, you old saddle horn.

DONNY

Meet Jimmy.

PERRY

Hi.

JIMMY

Hi.

PERRY

(to dog)

Hi, Sam.

Sam doesn't react.

PERRY

(to Donny)

Well, what'll be your pleasure?

(CONTINUED)

DONNY

Well, I'm in kind of a hurry. I could use a fast one.

PERRY

We got any speed you want. Black or white?

DONNY

Don't matter. It's been so long.

PERRY

Clean?

DONNY

Had a shot for everything.

They laugh.

PERRY

You want one or two?

DONNY

Depends. Bring in those bitches.

PERRY

(calling)

Girls -- come on out!

From out of a doorway comes a parade of scantily-clad young women, each with a different dog on a leash. The dogs have lace panties and bras.

Sam's ears perk up. Donny kneels beside him.

DONNY

Well, old Sam, take your choice.

Sam starts sniffing the dogs. He barks at one.

PERRY

He wants Lily. They all do.

DONNY

(petting Sam)

How much?

PERRY  
Seventy-five dollars.

DONNY  
Seventy-five dollars!

PERRY  
She's tight. Only one litter. And  
only three came out.

Sam keeps barking at Lily. He wants her bad.

DONNY  
All right.

He reaches for his money and pays Perry.

PERRY  
(sly)  
I'll throw in Duchess over there  
for another twenty.

Sam starts howling in ecstasy.

DONNY  
OK.

He gives Perry another twenty dollars.

PERRY  
(to dog handlers)  
Room fourteen, girls.

The dog handlers turn to leave.

DONNY  
(to handlers)  
And no head. He got hurt last time.

Jimmy is shocked.

JIMMY  
Do you give handicapped rates for  
seeing eye dogs?

PERRY

No way. Don't allow those mean bastards in here.

JIMMY

Yeah, seeing-eye dogs are into S&M, with all that leather and harnesses.

PERRY

You got it.

JIMMY

I've heard of a cathouse, but a doghouse?

10 EXT. - OUTDOOR PHONE BOOTH

10

Jimmy is inside finishing up a call.

JIMMY

--- OK, Dad, that's where I am. I am doing the best I can. This whole bet is insane. Tell Mom I hope the lightening doesn't bother her pacemaker anymore. Love you.

CUT TO:

11 INT. - MILFORD HOUSE

11

Hank is in a small room he uses to carry out his business. A window looks out on the barnyard full of chickens. A few chickens are in the room with Hank.

HANK

Love you too, son. Good luck. Bye.

Hank hangs up and goes to a wall that has a very big map covering the United States from Indiana to the west coast. Terre Haute has a big red circle around it, as does Los Angeles. A red line extends west from Terre Haute. Hank takes a big red crayon and extends the line a little farther.

(CONTINUED)

HANK

Keep moving son. Keep moving.

Hank looks up.

HANK (cont'd)

Please, lord. Let him keep moving.

Hank reaches up and we see a set of squares he's made hanging like a calendar. It says:

12 DAYS TO GO

on the top sheet. He tears off that page, showing the one underneath reading:

11 DAYS TO GO

12 EXT. - GAS STATION - DAY - JIMMY

12

is walking out toward the highway from the gas station where the phone booth is. (MUSIC: "I Got A Million Dollar Dream.") Jimmy is drinking a soft drink.

Jimmy reaches the side of the road, throws the bottle away, and resumes the hitchhiking stance. He is backing up slowly, facing traffic. He smiles as a cars approach. The smile drops completely when a car passes him by without stopping. He turns to each car as it travels on.

JIMMY

May your carburetor get lodged in  
your youngest daughter's pantyhose,  
and may Carnac put a curse on you.

Next car goes by.

JIMMY (cont'd)

May a crazed sculptor pour cement  
into your pants and harden your  
genitals.

Jimmy keeps his thumb out, still walking backwards. Suddenly, he bumps up against a huge chest.

The chest belongs to Attila, a huge Hell's Angel-type, who is standing there smiling at Jimmy. Attila has a stubble beard and wears a leather vest with swastikas on it. There

(CONTINUED)

is an open expanse of his bare skin across his ample belly. Across the belly is tattooed the word "BEER."

ATTILA

Hi, boy. Where ya heading?

Jimmy is taken aback.

JIMMY

Los Angeles.

ATTILA

They call me Attila.

JIMMY

Jimmy Milford.

Jimmy extends his hand, and Attila crushes it innocently in a handshake.

ATTILA

I'm going through Los Angeles.  
Let's hitchhike together.

Jimmy looks up at Attila. Sonny Liston with a machine gun wouldn't pick up a guy like this.

JIMMY

Well, I ---

Attila puts a friendly arm around Jimmy, squeezing him playfully. Jimmy winces at the pressure, but keeps smiling.

ATTILA

It would be fun. I'll teach you how  
to throw a hatchet.

Jimmy senses it might cause difficulties if he were to refuse Attila's offer of companionship.

JIMMY

Sure, Attila. We'll be a great  
hitchhiking team.

ATTILA

Great.

Attila runs back to the side of the road. Jimmy turns to

(CONTINUED)

stick out his thumb quickly while Attila isn't visible from the road. Attila comes back to the roadside next to Jimmy with a beer and a sign he holds up for motorists to see. He hitchhikes with his beer can in one hand and the sign in the other. The sign reads:

SAN QUENTIN PRISON OR BUST

JIMMY

'San Quentin or Bust?'

ATTILA

Yeah, I'm going to San Quentin to visit my Mother. She's serving time there.

JIMMY

(sotto voce)

What's she in for, raping a stevedore?

ATTILA

What was that?

JIMMY

Oh, I just wondered what she was in for.

ATTILA

She punched out the Osmond Family at the Salt Lake City Airport.

Jimmy nods, his fears unassuaged.

JIMMY

Why don't you go down and gather up your duffel bag, get yourself a beer and practice with your hatchet. I'll holler if someone stops.

ATTILA

You want to roll down the side of the mountain?

(CONTINUED)

JIMMY

What?

ATTILA

It's fun.

Attila is not exactly a rocket scientist. He gallops off to his belongings.

Jimmy quickly puts his thumb out once Attila is out of sight.

An old Model A Ford appears and slows to a stop a little Old Lady driving. She is quaint and petite like Helen Hayes. Jimmy runs up to the car.

OLD LADY

I'm not going very far, but I can take you to the highway junction at Grand Forks.

JIMMY

Thank you. That will be fine. I have a friend with me.

OLD LADY

That's OK.

Jimmy turns and hollers to Attila, who comes running back up the hill.

JIMMY

Attila, come on. We got a ride!

Jimmy gets in. Attila comes lumbering to the car with his duffel bag and a hatchet in his hand.

JIMMY (cont'd)

This is very kind of you, ma'am.

OLD LADY

My pleasure.

Attila gets into the car. He puts his hatchet in his duffel bag.

(CONTINUED)

ATTILA

Howdy.

Just as Attila slams the door and gets settled, the Old Lady pulls out a gun, smiling.

OLD LADY

OK, boys. Take off your pants.

13 EXT. - MILFORD HOUSE

13

It is a typical farm house. Hank is sitting on the front porch swing reading the paper. Randolph Hearn pulls up in a big Cadillac, looking dapper as ever. Randolph gets out, as do two workmen carrying tool boxes. Randolph points the men to areas near the house. Hank looks on, puzzled.

RANDOLPH

(smugly)

Good afternoon, Hank.

HANK

Good afternoon, Randolph. To what do I owe this unexpected visit?

RANDOLPH

(to workmen)

Measure that whole front section like I told you.

HANK

What are those men doing?

The workmen start measuring the front of the house and sections of the lawn.

RANDOLPH

Well, you'll be losing your bet in a few days, and this house and farm will be mine. I plan on making a few changes and additions and dividing up the land.

HANK

You haven't won the bet yet, Mister Slick.

Hank rushes into the house. Randolph, smiling, continues

(CONTINUED)

giving instructions to the men. Hank comes back out with a big bull whip.

HANK (cont'd)

Now, get off my property.

RANDOLPH

Take it easy, Hank. You don't have a chance on this bet and you know it.

Hank comes down off the porch cracking the whip. The workmen hightail it for the car. Randolph follows close behind. Hank moves toward them.

HANK

My boy won't let me down. You'll need carpenters to build you a coffin if I catch you here again.

Randolph hops into the car with the two workmen. He hollers out the window at Hank.

RANDOLPH

We should come back with the authorities and take that whip away from you.

HANK

You do and you'll ruin my sex life.

Hank runs down, cracking the whip, which gives Randolph's car a flat. Randolph drives off with the flat tire rubbing noisily.

14 EXT. - PARKING LOT

14

in front of a sleazy looking road house called "Monte Carlo Hideaway." The parking lot is filled with all variety of motorcycles, Jeeps, and beat-up old pick-up trucks. Jimmy and Attila are heading toward the front door.

ATTILA

Man, you sure see some weird people when you're on the road, don't you?

Jimmy looks Attila over.

(CONTINUED)

JIMMY

Yeah, you sure do.

They get to the door. Attila enters. Jimmy reads the sign at the door:

COATS AND TIES NOT ALLOWED  
PARAMEDICS IN ATTENDANCE.

Jimmy enters.

15 INT. - MONTE CARLO HIDEAWAY

15

The place is filled with rough-looking bikers who look just like Attila. Everyone stops playing pool and pinball to stare at Attila and Jimmy. One huge guy seems to be their leader. He has "BULL" on his T-shirt, and a picture of a bull. He looks at Attila. Jimmy stands to one side.

BULL

Hey, boy. We ain't seen you around here. Where you from?

ATTILA

My mother's stomach.

Bull takes a cue stick, bites the tip off, and chews it.

BULL

Uh huh. You mother's stomach.

Attila takes a cue stick, bites off the handle, and chews it.

BULL (cont'd)

I mean, where were you born?

Bull bites into a pool ball, and eats it. So does Attila.

ATTILA

I was born in a freight car outside of Omaha.

Bull takes out a knife and cuts off a chunk of pool table felt. He eats that, too.

(CONTINUED)

BULL

Ever been in jail?

Attila rips up a piece of felt with his bare hands, puts it in his mouth, then rips off one of the leather corner pockets and starts chewing on that.

ATTILA

Yeah, once in Colorado.

Bull cuts down a light fixture that is hanging from the ceiling. Attila does the same with another light. They both start eating the lights and the shades.

BULL

What did they arrest you for?

Attila starts eating a chair.

ATTILA

Ripping the lips off a buffalo.

BULL

Yeah. I was a three-time loser on that charge.

Bull sticks his head through the wall. Attila plows completely through the wall. Then he comes back into the room. Bull and Attila stare at each other. Then, abruptly, Bull starts to laugh and puts his arm around Attila. Everyone else laughs and starts drinking again.

BULL (cont'd)

You're all right, ah ---

ATTILA

Attila.

BULL

--- Attila. That's my grandmother's name. I'm Bull.

JIMMY

I'd hate to hear the screams when you guys shit all this stuff out.

(CONTINUED)

ATTILA

This is my friend, Jimmy.

BULL

Hi, ya.

Bull grabs Jimmy's hand and crushes it.

JIMMY

I'm going to have to start buying gloves two sizes smaller.

BULL

Why don't you guys join us? We're heading for Detroit.

ATTILA

I don't have a bike.

BULL

We'll give you one.

ATTILA

Sounds good.

JIMMY

What about your mother in San Quentin?

ATTILA

Later. She ain't going no place.

BULL

(to Jimmy)

You coming along?

JIMMY

No, Detroit's a little too rough for me. Detroit is such a tough city they consider rape foreplay.

BULL

(to others)

Let's move out.

Everyone dashes for their bikes in the parking lot. Attila squeezes Jimmy around the head with his right arm. Jimmy winces.

(CONTINUED)

ATTILA

So long, buddy. See you later some day.

JIMMY

Don't tell anybody else about that old lady.

ATTILA

Who'd believe it?

JIMMY

Without any butter, either.

Attila runs out the door.

ATTILA

So long.

Jimmy looks out the window. The motorcycles rev up, and the bikers and Attila roar off.

JIMMY

I bet those guys could have gotten me on the Tonight Show.

16

EXT. - DESERT - DAY

16

Jimmy is walking backwards, thumb out. Cars are passing him by -- no one is stopping. Jimmy is frustrated, and it is boiling hot.

An Old Man with a metal detector walks past Jimmy, taking no notice of him. The man is waving the detector over the sand off the shoulder of the highway. Jimmy is pissed because he isn't getting any rides. He decides to take it out on the Old Man.

JIMMY

Can that thing pull over a car?

The Old Man pays little attention to Jimmy.

OLD MAN

What?

(CONTINUED)

JIMMY

What do you expect to find out here?

OLD MAN

Plenty.

He reaches into a plastic bag tied to his belt, withdrawing its contents.

OLD MAN (cont'd)

Here's a Coors can from 1941 -- a Hudson key ---

JIMMY

Big deal.

OLD MAN

(proudly)

It's to the trunk.

JIMMY

Nothing but junk.

Jimmy and the Old Man keep walking. The Old Man is waving the detector over the sand. It starts to make a loud clicking. He holds it over the spot that reads the loudest.

He starts digging down. We see the skeleton of a hand and arm. A watch is around the wrist bone. The Old Man pulls off the watch.

OLD MAN

You call this junk? A gold watch!

He holds it to his ear.

OLD MAN (cont'd)

And it's still working.

JIMMY

What is this, a Timex commercial?  
Let me see that.

The Old Man hands Jimmy the watch. Jimmy looks it over, then turns it to read the inscription on the back.

(CONTINUED)

JIMMY

'For twenty-five years of distinguished duty, from the Teamsters to Jimmy Hoffa.'

OLD MAN

Yeah, well it's mine now.

The Old Man grabs the watch out of Jimmy's hand and drops the booty into his plastic bag. Jimmy shakes his head as if to say, "Am I seeing things?"

17 EXT. - PHONE BOOTH OUTSIDE DINER - JIMMY 17  
is calling home.

18 INT. - MILFORD FARMHOUSE MAP ROOM 18

HANK

(into phone)

Right, son. No, I'm not worried. I will confess that I've chewed down my fingernails, three-hundred of the neighbors' fingernails, and twelve of the chickens' claws. Just kidding, Jimmy. Have fun, regardless. I'm serious. Love you. Bye.

Hank hangs up the phone. With the red crayon, he lengthens the line stretching west from Terre Haute. He then goes to the calendar and pulls off the page that reads:

9 DAYS LEFT

revealing a page reading:

8 DAYS LEFT

19 INT. - DINER - MIDDAY 19

Jimmy enters the Chow Palace. A few people are at the half dozen tables along the front side. Only a couple of truck drivers are seated at the counter. Amy Drake, a very cute young woman, is just hanging up a pay phone. She is in snug jeans with a feminine shirt. She heads for the counter, arriving about the same time Jimmy does. They both sit down, with one stool separating them. A lethargic old Waiter comes up to Jimmy.

(CONTINUED)

WAITER

What'll you have?

JIMMY

I'll have a steak sandwich and  
French fries.

WAITER

We don't have a steak sandwich and  
French fries.

JIMMY

Well, then, how about a chili dog?

WAITER

We don't have any.

JIMMY

Scrambled eggs??

WAITER

Nope.

Amy can't help overhearing. She starts laughing.

JIMMY

Is this the Weight Watchers' Diner?  
How about some toast?

The Waiter shakes his head.

WAITER

Uh uh.

JIMMY

(facetious)

Do you take American Express?

WAITER

Yes we do.

Amy is still laughing, but trying not to laugh too loudly.

JIMMY

Why are you open? Is this a ware-  
house for counter stools?

(CONTINUED)

WAITER

I don't have a refrigerator. I buy just so much groceries every morning, and when they're gone, that's it. When the coffee's gone today, I'll close.

JIMMY

OK, I'll have some coffee, and give this young lady anything she wants.

Amy is still chuckling.

AMY

I'll have coffee.

WAITER

What would you like in your coffee?

JIMMY

Meat.

The Waiter shuffles off.

JIMMY (cont'd)

Do you come here to the Bangladesh Inn very often?

AMY

I came all the way from Denver to eat here.

The Waiter puts two coffees in front of them.

JIMMY

I hope the place didn't disappoint you.

AMY

I come here for their elegant napkins.

She pulls one of the paper napkins out of the holder.

JIMMY

Yeah. They're real class. No tacky drunk jokes on them.

(CONTINUED)

AMY

I'll remember that when I review  
this place in L.A. Magazine.

JIMMY

You heading for LA too?

AMY

Yeah. I got to deliver a truck  
there.

JIMMY

Hey, you wouldn't need someone to  
ride shotgun, would you?

AMY

Sure, why not?

JIMMY

Great.

Jimmy looks at his thumb.

JIMMY (cont'd)

I can retire this thing.

(to Amy)

Don't worry, you'll be plenty safe.  
I'm a eunuch. I got circumcised  
during an earthquake.

They both take a sip of the coffee. It's the worst. They  
make faces and swallow with difficulty.

JIMMY

Check, please.

The Waiter gives Jimmy the check. Jimmy looks at it, and  
does a take. He's stunned.

JIMMY (cont'd)

Eight dollars!

The Waiter points to a sign that reads:

ALL THE COFFEE YOU CAN DRINK -- \$4.00 EACH

20 INT. - TRUCK - AMY AND JIMMY

20

are in the cab of Amy's Ryder truck. Amy is driving. Jimmy gestures to the rear of the truck.

JIMMY

You say you haul band instruments around the country?

AMY

That's the job when you are road manager for a rock band.

JIMMY

What's their name?

AMY

'The, The.'

JIMMY

Oh, yeah. Isn't Kate Smith their lead singer?

AMY

(laughing)

Hardly. But the drummer wears one of her old dresses.

JIMMY

Punk group?

AMY

You might call them that. The bass player has pants made out of baloney.

JIMMY

What's weird about that? I have a pair of cabbage shoes.

AMY

(laughs)

Why you coming out here from Indiana?

(CONTINUED)

JIMMY

I'm going to be on the Tonight Show.

AMY

Oh, NBC gave you hitchhiking fare?

JIMMY

No, they don't know it yet. But I'd better be on the Carson Show, otherwise my folks lose their farm.

AMY

What?

JIMMY

Never mind. You wouldn't believe it anyway.

Jimmy's concentration is caught by something down the road.

JIMMY (cont'd)

Slow down.

21 EXT. - HIGHWAY - A HEARSE

21

is broken down on the side of the road. The hood is open. There is a casket in the back. The Driver, wearing black, is frantically waving his arms for Amy to stop. She does. Jimmy rolls down his window.

JIMMY

Need a lift?

DRIVER

No, no. I'm late. I'm supposed to put him ---

(pointing to casket)

--- into the ground ---

(pointing to watch)

--- in ten minutes.

JIMMY

Oh, then he ---

(pointing to casket)

--- needs a lift.

(CONTINUED)

DRIVER

No. I need your engine.

The hearse Driver reaches in the front seat of the car and pulls out a pair of battery jumper cables.

DRIVER (cont'd)

My battery's dead. Give me a jump.

JIMMY

Sure thing.

Jimmy and Amy get out of the truck.

JIMMY (cont'd)

We don't want to keep the widow waiting.

Amy opens the truck hood. Jimmy puts the cables on the battery. The Driver quickly attaches the other ends of the cables to his battery. He jumps behind the wheel. Amy gets back into the truck cab.

DRIVER

Ready?

AMY

Let her rip.

Jimmy stands back. Amy starts up her engine. The Driver starts to crank over his engine, but it doesn't catch. He keeps trying. The cables start to smoke. Jimmy leans into the hearse to watch the Driver. Suddenly, the casket top starts moving. Jimmy notices and is frightened. He taps the Driver on the back.

JIMMY

Hold it! Hold it!

The Driver turns off the ignition key.

DRIVER

The damn thing won't start. I'll never make it to that funeral.

Amy turns off her truck's engine. Jimmy's eyes are huge. He points to the casket.

(CONTINUED)

JIMMY

You may not have to.

DRIVER

What?

JIMMY

Something moved in there.

The Driver turns around and looks. Something is moving inside of the casket.

Jimmy and the Driver look at each other, horrified.

JIMMY

You don't think the cables started his heart? Naw.

DRIVER

Maybe we can save him!

The camera pulls back. The Driver pushes Jimmy aside, runs to the front of the hearse, removes the jumper cables from his battery, runs back to the hearse, opens the back, and attaches the cables to the handles of the casket.

DRIVER (cont'd)

(yelling to Amy)

Turn it over!

Amy starts up the truck. Driver and Jimmy stand back. The casket starts shaking and the cables start smoking again. The casket top slowly opens and an ashen-faced man in a dark suit sits up. He unfolds his arms and opens his eyes and stares right at Jimmy. Jimmy's chin drops. He starts to yell but can't. He runs to the front of the truck, pulls out the jumper cables, closes the hood, jumps into the cab and yells at Amy.

JIMMY

Floor it!!

AMY

What's wrong with you?

Jimmy shakily points out the window at the casket. Amy leans across him and looks. She sees the Corpse sitting up. She leans back. Her eyes are huge. She stomps on the gas pedal.

(CONTINUED)

The truck races away. The Driver is still staring at the Corpse. The Corpse starts to laugh. The Driver starts to laugh. The Corpse takes a swig of beer. They start howling with laughter. The Driver walks over to hug the Corpse.

DRIVER  
(laughing)  
Boy, we really got them.

CORPSE  
I'll bet we put a nice stain in  
that guy's shorts.

DRIVER  
This has been the best day off I've  
had. They were the best pigeons  
yet.

They laugh.

22 EXT. - PHONE BOOTH

22

Jimmy is on the phone.

JIMMY  
--- Yeah, Dad. It's been weird.  
Hold it ---

He pulls the earpiece of the phone away from his ear. The earpiece has gum on it. Oh, well. He goes back to talking.

JIMMY (cont'd)  
--- I'll call again, naturally. I  
gotta get going. I'm getting  
nervous. OK. Love you, too.

23 INT. - MILFORD FARMHOUSE MAP ROOM

23

There are, as usual, chickens standing around the room with Hank. Hank is just hanging up the phone. He goes to the wall, takes his red crayon and traces along the highway. The red line veers South. Hank mumbles to himself.

HANK  
He's heading South. If he'd have  
been the navigator on Admiral  
Byrd's North Pole expedition they'd  
have discovered Mexico.

(CONTINUED)

Hank reaches to his make-shift calendar and pulls off the sheet that says:

6 DAYS LEFT

revealing the sheet that says:

5 DAYS LEFT

24 EXT. - PHONE BOOTH - DAY

24

Jimmy has hung up, but is still inside the phone booth. As he leaves the booth, another Ryder truck, practically identical to Amy's, comes into view.

25 INT. - SECOND RYDER TRUCK

25

A man in his late twenties is drinking beer as he drives along. He is Jive Hackley, and he is totally bombed out.

JIVE

We get a nice little taste for this delivery, Annie. Mister Czar is going to be mighty happy. And when I'm paid off, you and I are flying to Paris and I'm going to stick it to you, Annie.

Sitting on the seat next to Jive is Annie, the cat. Annie meows.

26 INT. - RYDER TRUCK - JIMMY AND AMY

26

AMY

Do you have to take a leak?

JIMMY

(laughs)

Yeah.

Amy's truck is parked outside of a road house called "Lenny's Log Cabin."

AMY

I'll bet you a beer that I can take a leak and be sitting at that bar before you can.

(CONTINUED)

JIMMY

You're on.

AMY

The Men's room is on the right; the Ladies' room is on the left.

JIMMY

Let's go!

They both burst out of the truck and barrel toward their respective rest rooms.

Jimmy races across the parking lot, unzipping as he goes. He smiles, sure of victory. But, just to make sure, he decides to cheat a little by stopping outside the rest room to leak against the outside of the door instead of wasting time by going all the way inside. A Priest opens the door from within and starts out. Jimmy gets him on the pants leg. The Priest is startled. So is Jimmy.

JIMMY

I'm terribly sorry, Father. I'm in this race ---

The Priest just shakes his head in disgust and walks off. Jimmy walks alongside him, pulling up his fly.

JIMMY (cont'd)

If I confess leaking on you, will you forgive me?

The Priest walks briskly toward his car looking straight ahead.

PRIEST

For your penance, stick a cork in your ass for a month.

Jimmy looks, dumbfounded, as the Priest disappears among the cars. Jimmy remembers the race, and rushes to the road house.

27

INT. - ROAD HOUSE

27

It is an unfancy, beer joint type of place. But there are tables, food is served, and there are no pool tables. Amy is seated at the bar, smiling, drinking a beer. There is a beer

(CONTINUED)

in front of the stool next to her, waiting for Jimmy.

AMY  
Pay up, turtle kidneys.

Jimmy sidles up to the bar stool.

JIMMY  
I was held up by a clergyman.

Jimmy puts the beer money on the bar and has a swallow of his brew.

AMY  
It's fun having you with me. I don't like driving alone. I'm glad you didn't turn out to be a pervert.

JIMMY  
If goats could talk, you'd change your mind about that.

Amy laughs.

JIMMY (cont'd)  
(to Bartender)  
Give me some beef jerky.

BARTENDER  
What did you call me?

JIMMY  
Never mind. My intestines would never forgive me.

28 EXT. - PARKING LOT - LENNY'S LOG CABIN - SAME TIME

28

Jive Hackley pulls his truck into the lot near Amy's truck. He gets out and his cat leaps out of the cab. He starts to chase her, then slams the door, leaving the keys in the ignition.

JIVE  
You just blew a trip to Paris, Annie.

He heads into the bar.

29 INT. - BAR

29

Amy and Jimmy are still sitting there.

JIMMY

--- Yeah, I'm working on this bit about three fag pirates. One of them dies and they use his wooden leg for toothpicks at his funeral dinner.

Amy laughs. In the background, Jive enters the bar. He heads for a stool at the counter.

JIVE

Look alive, it's Jive.

Rudy the bartender looks around, sees Jive, and the two slap hands.

RUDY

How ya doing, Jive? What will you have?

JIVE

Just a pit stop, Rudy. Just going to throw back one drink. Make it a stinger and grape juice.

Neither Amy nor Jimmy pay much attention to Jive.

AMY

Whatever got you interested in being a comedian?

JIMMY

I guess it's because I've always been kind of the class clown. Once, we had a physical at school. I filled the specimen jar with apple juice, then went in and drank it in front of the doctor.

AMY

I used to have a siren my brother rigged under my dress. I'd shake hands with the male chaperons at

(MORE)

(CONTINUED)

AMY (CONT'D)

the school dance and set the siren  
off.

Jimmy looks at the clock.

JIMMY

I'm getting nervous about getting  
to Los Angeles. Do you mind if we  
leave?

AMY

No sooner said than spoken.

They finish their beers and head out.

JIMMY

Got the truck keys?

AMY

I ran for the Ladies' room so fast  
I left them in the ignition.

Amy and Jimmy exit. Rudy brings Jive his order.

RUDY

You seem to be in a hurry, Jive.  
What are you up to?

JIVE

I'm making a score for a biggie in  
L.A. If it comes through, I'll buy  
my own nuclear reactor and give  
myself a cosmic enema every  
morning.

30 EXT. - PARKING LOT - LENNY'S LOG CABIN

30

Jimmy and Amy mistakenly get into Jive's truck.

AMY

We haven't far to go now.

JIMMY

Mind if I try out some of some my  
lines on you?

Amy starts up the truck.

(CONTINUED)

AMY

As long as I don't laugh us into a ditch.

JIMMY

What's black and white and twenty feet tall?

Amy pulls the truck out of the lot.

31 EXT. - TRUCK

31

AMY (V.O.)

I don't know.

JIMMY (V.O.)

Sister Mary Kong.

Amy laughs. The truck drives off into the distance.

AMY (V.O.)

I think we're safe.

32 EXT. - TRUCK TRAVELING ALONG FREEWAY - SERIES OF SHOTS

32

AMY (V.O.)

Your family always lived in Indiana?

JIMMY (V.O.)

No, my great, great grandfather moved there from Kentucky. He made a fortune selling bar stools to the Mohawks.

AMY (V.O.)

Then your family's rich?

JIMMY (V.O.)

No, my grandfather blew it all. When he died, he left the money to a dike repair service in Holland.

33 INT. - TRUCK

33

AMY

Sounds like a good move on your grandfather's part.

JIMMY

It wasn't. The first dyke they repaired was my grandmother.

AMY

He could have made all his money back.

JIMMY

How?

AMY

By opening a branch next door to Barbara Walters' favorite bar.

They both laugh.

JIMMY

I like you. You're the cutest, most feminine truck driver I've ever met.

34 EXT. - TRUCK - SERIES OF SHOTS

34

of the rental truck driving along the freeway.

AMY (V.O.)

--- Now that's a sheltered existence.

JIMMY (V.O.)

I'll say. In high school the strongest drug I ever tried was Clearasil.

Amy laughs.

JIMMY (V.O.) (cont'd)

We snorted acne.

(CONTINUED)

AMY (V.O.)

We did that too, I once almost  
o.d.'ed off a guy's left cheek.

JIMMY (V.O.)

I once o.d.'ed on white bread.

35 EXT. - TRUCK - LATER - SERIES OF SHOTS

35

AMY (V.O.)

I've got to admit it, I was once a  
rock groupie.

JIMMY (V.O.)

Noooo ---

AMY (V.O.)

Yes.

JIMMY (V.O.)

Well, I was a comic groupie.

AMY

And I thought I was weird.

JIMMY

No, it's true. Norm Crosby once  
gave me an old wire from his  
hearing aid.

36 INT. - BANK - DAY

36

Hank Milford is standing in line at the local branch of the  
"Indiana Basketball Savings Bank." Everyone else is black  
and over 6'8". We see a Customer hand the Teller a  
withdrawal slip. She reads it, then hands the Customer three  
basketballs and a pair of sneakers.

TELLER

Have a nice day.

CUSTOMER

Thank you.

He leaves.

TELLER

NEXT. -

Hank walks up to the window and hands the Teller a check. She looks at it.

TELLER (cont'd)

Oh, you're a member of our Slam Dunk Club.

HANK

Yes, for twelve years.

TELLER

Do you have your Dribble Card with you?

Hank fishes his wallet from his pocket, and searches through it for his card. He locates it, and hands it to the Teller.

TELLER (cont'd)

Thank you, sir. Have a nice day. What's your phone number?

HANK

845-1173.

The Teller writes this down on the back of the check.

TELLER

Have a nice day. Your Social Security number?

HANK

123 54 4051.

She writes this down on the back of the check. She also stamps the check.

TELLER

Have a nice day. Your driver's license number?

Hank pulls out his license.

(CONTINUED)

HANK

N0723937.

The Teller writes this down on the check.

TELLER

Have a nice day. Your mother's maiden name?

HANK

Dreardon.

(annoyed)

Do you want the name of her high school prom date?

The Teller thinks for a moment.

TELLER

It might help.

HANK

(steamed)

Sandy Koufax.

The Teller starts to write the name on the check, and stops.

TELLER

Is that with an 'I' or a 'Y?'

HANK

That's 'Y', as in Y.M.C.A.

TELLER

Thank you. Have a nice day. What color is your car?

HANK

(mad)

Red. My grandfather's car is aqua.

TELLER

Thank you. Have a nice day.

The Teller starts punching the information into the computer terminal at her side. She stops, waits for a reply, the looks at the read-out.

(CONTINUED)

TELLER

Oh, I'm sorry. You'll have to talk  
with our president, Mister Hearn.  
Have a nice day.

The Teller points to Hearn's desk. Hank is fed up.

HANK

I don't believe this! I have to go  
through all this to get ten dollars  
for a new duck decoy just because  
my old one got pregnant?

TELLER

Have a nice day.

She points again toward Hearn's desk.

TELLER (cont'd)

Talk to him.

Hank is steamed, and mimicks the Teller.

HANK

Have a nice day -- I hope you have  
a mastectomy on Susan B. Anthony's  
birthday.

Hank storms over to Hearn's desk.

HANK (cont'd)

You're behind this, right, Hearn?

RANDOLPH

(bankishly)

A problem?

HANK

Yes.

Randolph's entire demeanor suddenly changes, and he comes  
half out of his chair with a demonic look on his face.

RANDOLPH

Look, you aren't removing one cent  
from this bank until you sign this.

He hands Hank a written copy of their bet. Hank looks it

(CONTINUED)

over, then grabs a pen out of Randolph's suit breast pocket. It is attached to his suit with a chain. Hank rips the chain out of Randolph's suit and signs the papers.

HANK

You're gonna lose, calculator face.

Randolph stands up, triumphant.

RANDOLPH

I'm going to own your farm!

Hearns remembers himself, turns prim and gets back into bank-niceness.

RANDOLPH (cont'd)

Now, let me see your withdrawal slip.

Hank hands the slip to Randolph. Randolph takes it without looking at it, sits down and then examines it.

RANDOLPH (cont'd)

Oh, you're a member of the Slam Dunk Club. You know there's a penalty for early withdrawal.

HANK

Yeah, that's what your mother thought.

37 EXT. - TONY CZAR'S POOL - DAY

37

In a back yard that could be Hugh Hefner's, except the pool is shaped like a gas pump. Asleep in a chair next to it amid some beautiful pool furniture is a semi-portly man. Nearby is a round umbrella table with seven telephones on it. Two assistants in blue suits attend him. Both could bench press Bulgaria. Fourteen women, who have enough combine cleavage to qualify as a maintain range, are either in the pool or sunning themselves. They are all about five feet five-inches tall, but their bouffant hair-dos make them closer to six-feet.

The man sunning his rich, stocky body is Tony Czar. He calls his two assistants any name that comes to mind.

A phone rings. Everyone snaps to attention except Tony. The

(CONTINUED)

girls get out of their chairs and climb out of the pool to line up in front of Tony. His assistants start answering the phones on the table. None of them seems to be the one that is ringing.

One by one, the assistants start pulling the wigs off the fourteen women and checking the hidden phone that is glued to the top of each head. None of them is the right phone. The ringing continues. Everyone turns to Tony for leadership. Tony awakens.

TONY

You fools! Don't you know a phone  
when you hear it? Christy!

One of the girls perks up.

CHRISTY

Yes?

The ringing continues.

TONY

Come here!

Christy, a busty beauty, walks up to Tony.

CHRISTY

I thought it was that one.

Christy points to one of the phones on the table. The ringing continues.

TONY

Come here, dear.

Christy steps up next to Tony. Tony opens her left tit, which is on hinges, and pulls out the phone receiver he finds there. The ringing stops.

TONY (cont'd)

(into phone)

Hello, who is it? Oh, it's you.  
Listen, you no-good-for-nothing  
bum, I've had it with you! You're  
through! You can cry and beg all  
you want, but I'm going to see you  
never work again. Never! You

(MORE)

(CONTINUED)

(CONT'D)

asshole!

Tony slams the phone into Christy's chest, almost knocking her over. He closes her tit. He assistant, Vic, speaks up.

VIC

Who was that, boss?

TONY

Frank Sinatra. Where is that fool with the delivery? That Jive, what's-his-name?

VIC

Hackley. Jive Hackley, sir. He called. The truck should be here by six.

TONY

Tell, he'd better be, because at six I want to watch the news to see if I'm on it.

VIC

Yes, boss.

TONY

Where's that new lifeguard I hired? He's late.

Joey, the other assistant, speaks up.

JOEY

Right here, boss.

Joey steps forward leading Mark Spitz to Tony. Mark is in a bathing suit with his Olympic medals around his neck.

TONY

(to Mark)

Can you swim?

MARK

Yes, Mr. Czar.

(CONTINUED)

TONY

Well, take those silly medallions  
off. You'll drown if you jump in  
with those around your neck.

38 EXT. - DAY - CONTINENTAL HYATT HOUSE IN LOS ANGELES 38

The camera has a street-level shot of the hotel, and then slowly pans up to the top. (MUSIC: Liberace's version of "Beer Barrel Polka.")

39 INT. - HOTEL PENTHOUSE SUITE 39

Liberace playing the Beer Barrel Polka in his inimitable style. There is a candelabra on the piano. He is wearing a bright electric blue jacket covered with sequins. He stops abruptly and stands up.

LIBERACE

You know something, self? I think  
I've had enough of this.

He begins pushing the piano toward the French doors looking out over the city. He shoves the piano through the doors.

The piano falls to the parking lot below and shatters.

40 EXT. - HOTEL 40

Amy is just pulling the truck up to the entrance. Amy and Jimmy get out. They are both tired. A drunk parking attendant, Louie, approaches them.

LOUIE

Are you guests?

AMY

Yes.

Louie climbs into the truck. Amy and Jimmy stand back. Louie starts the truck, puts it in gear and floors it, burning rubber as he peels out. The truck skids up the parking ramp beside the hotel. We hear screeches and squeals as the truck is ram-rodged through the enclosed parking area, out of sight. Jimmy and Amy look up the ramp. They have no idea what's happening to their truck. Suddenly, there is a huge crash, accompanied by more skidding and tire squeals. As Amy and Jimmy peer up the ramp, down the chute comes the front

(CONTINUED)

half of a Mercedes Benz 450SL. It slides to a halt in front of Jimmy and Amy. Jimmy looks over to a group of people waiting for their cars. Jimmy addresses them as he points to the halved Mercedes.

JIMMY

Is half a German here?

A limousine pulls up. A mob of groupies crowd around the car, screaming and fainting: It's wild. Jimmy and Amy look at each other in disbelief. An unrecognizable person gets out of the limo. He is swarmed by the mob. You can't see him, you can only trace his movements by the rough seething of the crowd pushing around him. He runs into the hotel, trailed by the crowd. The screaming gets even louder.

AMY

That must be Frampton, or Alice Cooper, or Jagger.

JIMMY

No, it's Elvis Presley's doctor.

Jimmy points up to the marquee. It reads;

WELCOME PILL POPPERS.

AMY

Before we go in I want to warn you about something. This hotel is the most bizarre, strange hotel you'll ever see. Every kook in the world knows about it and this is where they stay when they're in town.

JIMMY

Sounds good to me.

41 INT. - HOTEL LOBBY

41

Amy and Jimmy enter. They stop and look, shocked at the mass of milling populous.

AMY

Let's eat, first. There's a great Chinese restaurant in this hotel.

Amy leads Jimmy through the packed lobby toward the Chinese

(CONTINUED)

restaurant.

We see a guy with a big smile walking around the lobby. He has a black Magic Marker in his hand. He is walking up to strangers and painting a smile like the Happy Face on them. After painting a Happy Face, he says:

MARKER MAN

Have A Nice Day.

We see a guy walking around the lobby. He's wearing a saxophone suit. He keeps walking up to women and tapping them on the shoulder.

GUY

Blow me? Please, blow me?

Amy and Jimmy watch this for a moment.

AMY

I told you this place was bizarre.

JIMMY

Boy do I believe you! Wait one second, I want to make a quick call to my Dad.

Jimmy heads for a phone booth.

42 INT. - MILFORD FARMHOUSE MAP ROOM

42

There are chickens on the desk. A couple chickens are on the floor, too. Hank is on the phone.

HANK

--- I understand, Jimmy.

Hank wipes his brow off.

HANK (cont'd)

This is like a cartoon. I'm starting to sweat. Don't worry about it. As long as we keep our sense of humor. Keep punching, son.

Hank hangs up, goes to the wall, extends the red line with his crayon into Los Angeles. He pulls the calender page reading:

(CONTINUED)

3 DAYS LEFT

revealing:

2 DAYS LEFT.

HANK

(to chickens)

Did you hear me, Betty? You've got to keep a sense of humor. You understand?

Breaks into fake tears.

HANK

Christ, Betty. I feel so much like a kamikaze pilot nearing the target. I think I'll learn Japanese.

43 INT. - CHINESE RESTAURANT

43

The lighting is low. Candles are on the tables. Chinese waiters are busy serving patrons. Amy and Jimmy are seated at a corner table.

JIMMY

I hope this comment doesn't bother you -- but you're all right.

AMY

You guys always rate girls -- am I a ten?

JIMMY

Do you know what a Jewish ten is?

AMY

Tell me.

JIMMY

A four who screws, or a five with money.

Amy laughs.

(CONTINUED)

AMY

I like you, too. Do you always get romantic in Chinese restaurants?

JIMMY

I figured you wouldn't go to the stock yards.

A Chinese Waiter approaches the table and hands them each a menu. The Waiter also has a Chinese accent.

WAITER

I am at your service.

The Waiter bows.

JIMMY

Do you have sweet and sour dragon bowels?

WAITER

Pardon me?

Amy examines the stand-up card in the middle of the table.

AMY

Never mind him. What's this drink, 'The Chow Ling Quai Special?'

JIMMY

That's Chinese for horse saliva.

WAITER

That is drink made with three kinds of rum, vodka, brandy chartreuse and one shot apricot juice. Ancient Chinese drink.

AMY

Whew! Nobody's going to get ancient drinking this.

(to Jimmy)

I think Marlon Perkins uses this to stun a rhinoceros.

(CONTINUED)

JIMMY

I think I need to to forget the  
impending disaster to my family.

AMY

Think positively.

(to Waiter)

Waiter, bring us a number three and  
a number two combination.

WAITER

Oui.

The Waiter leaves.

JIMMY

I'm thinking positively. I always  
have. That's probably how I met  
you.

AMY

(sincerely)

Thank you, Jimmy. The candle light  
is starting to get to me, too.

A Chinese man goes to a pay phone right near their table. He  
puts in coins and makes a call.

JIMMY

Do you think we can pull off this  
miracle? Christ, I have to be on  
the Tonight Show by tomorrow night.

Amy reaches over and tweaks his cheek.

AMY

Somehow we'll do it, you cute  
thing.

A Chinese girl waitress approaches the table and sets down a  
bottle of wine. She pulls out the cork and pours some wine  
in a glass for Jimmy to taste. Jimmy samples it, and spews  
it out of his mouth as though it's terrible.

JIMMY

Two more bottles, please.

All laugh. The waitress leaves.

(CONTINUED)

JIMMY (cont'd)

I sure am glad you're with me.

(toasts)

To you.

AMY

To you.

They drink the wine, looking at each other in the candlelight, with romance kindling in their eyes. Over this romantic tableau, we hear the voice of Wong, the Chinese man making the phone call near them.

WONG (O.S.)

Hello, Ming? Listen, Ho Tu died today. He was killed at the butcher's shop. His brother sank a meat cleaver into his head.

Jimmy and Amy have their romantic look turn into a little disbelief at this intrusion in their mood. Jimmy tries to get back to them.

JIMMY

Where'd you get your sense of humor?

WONG (O.S.)

Yeah, it was a mess. There will be a memorial service tomorrow. I thought you'd want to be there. Yeah, they will probably have to bury his head in two parts.

JIMMY

You know something? I'm kind of glad I wasn't proposing to you with this Chinese Boris Karloff in the background.

AMY

Yeah, it sure takes the wind out of any thoughts about making love under the table here.

While they speak, we hear the sound of more coins clinking into the telephone.

(CONTINUED)

WONG (O.S.)

Hello, Pedro? Don't bother doing Ho Tu's lawn tomorrow -- he was killed with a meat cleaver today.

Jimmy gets a "might as well go with it now" look on his face.

JIMMY

How do I love thee?

Jimmy grabs Amy's hand dramatically.

JIMMY (cont'd)

Let me count the ways.

He kisses her hand.

WONG (O.S.)

One thing, Pedro, they may want you to clean up the mess in the butcher shop. The memorial service is where Ho Tu used to go to think -- in the supermarket parking lot by the Goodwill clothes bin at Western and Melrose. Good bye, Pedro.

Wong hangs up and starts to walk back past Jimmy and Amy. Jimmy stands up in front of Wong.

JIMMY

Who are you trying to kid?

WONG

What's that?

JIMMY

Your eyes -- you can open them as round as anyone else.

Jimmy takes his fingers and tries to open Wong's eyes wider.

JIMMY (cont'd)

You're just trying to look mysterious.

Wong tries unsuccessfully to duck away. Jimmy still tries to pry his eyes open.

(CONTINUED)

WONG

You crazy.

JIMMY

I'll bet at home alone when no one's watching your eyes are as round as Little Orphan Annie's.

Wong runs off. Jimmy sits back down. He and Amy crack up.

ANNIE

Tell me something -- you aren't crazy, are you?

The Waiter comes with the food, and sets it on the table. Jimmy grabs a pair of chopsticks. He stands and puts the chopsticks straight out in front of his fly.

JIMMY

Chairman Mao with a hard-on.

The Waiter stares in disbelief and leaves. Jimmy sits. Amy calls after the Waiter.

AMY

Bring a strait jacket with hot mustard.

Jimmy holds up a chunk of food.

JIMMY

Alright, my sweet. Eat your squid balls in good health.

AMY

I'm eager to see your act.

They're eating and drinking as they talk.

JIMMY

You know, even when I'm having fun and enjoying you, I seem to have my crisis -- the deadline for getting on the Tonight Show -- churning in my gut like I swallowed a black cloud.

(CONTINUED)

AMY

Look, fella. We've got to use every ounce of ingenuity. Maybe the guys in the band can help. Geez, there are five comics who work in this hotel I know can help. Three of them have been on the Tonight Show. They try stuff out next door at the Comedy Store.

JIMMY

What do we do -- get one of them to go on wearing a mask of me?

AMY

Come on, you. Where is your fight? Your old Indiana Hoosier spirit? By the way, what's an old Hoosier?

JIMMY

I don't know. Nor have I ever shot a veal.

Jimmy shrugs his shoulders, arms out, indicating "what the hell are these things?"

JIMMY (cont'd)

I've never gone on a Naugahyde hunt, nor have I ever seen a Gideon sneak a Bible into a hotel room.

A Chinese man in a suit approaches the table. He is Mr. Kung.

KUNG

I am Mister Kung, manager of this restaurant. Mister Wong and your waiter said you were causing some sort of disturbance.

JIMMY

Mister Kung, I'm glad you're here.

Jimmy stands and pulls out a marking pen. He steps over to an expensive-looking painting with a light over it that is hanging on the wall next to them. It is a beautiful Chinese river scene with sampans.

(CONTINUED)

JIMMY (cont'd)

I think this picture could be improved if I drew some birds in the sky here ---

Jimmy starts to reach to the painting, and feigns making strokes with the marking pen. Kung panics.

KUNG

Stop!!

Kung grabs Jimmy.

KUNG (cont'd)

That painting is worth ten thousand dollars!

Kung turns to call to some nearby waiters.

KUNG (cont'd)

Throw these people out of here.

Waiters descend on Jimmy and Amy. Jimmy grabs Amy's hand and hustles toward the door.

AMY

Would you mind telling why you did that?

JIMMY

Think about it: We didn't have to pay the check, did we?

Jimmy points to his head and winks. They reach the door.

AMY

Hold on to that pen. I have a feeling it'll come in handy.

JIMMY

Make a note -- we should go to Ho Tu's memorial service at the Goodwill clothes bin tomorrow.

Jimmy hands the pen to Amy. They both laugh.

44 EXT. - TONY CZAR'S POOL - DAY

44

Tony is sitting in a chair surrounded by henchmen. In the background, we see a group of six hoods laughing and enjoying a poker game. Tony looks impatient, as usual.

TONY  
Where's this guy, Jive?

VIC  
(nervous)  
Any minute, boss. I promise. He'll  
be here.

TONY  
He better be.

Tony turns toward the poker game.

TONY (cont'd)  
The boys seem to be having fun. I  
like fun. I want to enjoy their  
fun. But my toe hurts.

Tony rubs his toe.

TONY (cont'd)  
Why don't you carry me to their  
fun?

Both Vic and Joey pick up Tony and carry him over to the poker game. They stand him up and straighten his suit out. The poker table is silent. Everyone looks stern. Their mouths are closed tightly. There are only two guys left in the game.

HOOD #1  
(smiling with his teeth)  
Let's see what you got.

Hood #2 lays down his cards. He has a full house to aces. The smile shrinks off Hood #1's face. He lays down a full house to tens.

HOOD #2  
You lose.

Hood #2 picks up a pair of pliers and starts pulling teeth

(CONTINUED)

out of the mouth of Hood #1. He throws them down into a pile of other hoods' teeth -- the jackpot. The other hoods start laughing. They have no teeth. Hood #2 rakes over his pile of teeth and starts stacking them. Tony joins in the laughter.

TONY

Good to see you boys having fun.

In the background, we hear the sound of a Ryder truck. Everyone turns to look at the driveway and mansion gate.

45 EXT. - MANSION GATE

45

The Ryder truck is there with Jive at the wheel.

46 INT. - MANSION - POKER GAME

46

TONY

Fun's over, boys. Let's get the shit.

Everyone runs to the garage. Two guys run to the gate and let Jive in. He pulls the truck into the garage. The two guys follow and close the garage doors behind them. Jive gets out of the truck, stoned.

TONY (cont'd)

What took you so long?

JIVE

I lost my vision through New Mexico.

TONY

One hour later you'd have lost your vision throughout life.

The hoods open the back door of the truck, jump in, and pull out the musical instruments inside. Frantically, they break the instruments open. Tony and Jive smile at the anticipation of ten million dollars' worth of dope falling out. Nothing. More smashing of instruments. Nothing. Silence. Everyone turns and stares at Jive. He screwed up -- and now there's trouble. Tony picks up a guitar and smashes it over Jive's head, but it doesn't faze Jive in the least.

(CONTINUED)

JIVE

I think you better tune that thing.

TONY

Alright. Where is it? Where is it?!!

JIVE

Well, it's not in here.

Jive points to his nose.

TONY

You swallowed it? I know that trick. Plastic bags. Your bowels are worth ten million dollars on the street!

JIVE

No, no way. Give me Kaopectate. I'll prove it.

Tony turns to Vic and Joey.

TONY

I want him vacuumed. Vacuumed clean! From top to bottom!

Tony leaves the garage. The men grab Jive. He screams.

JIVE

No!

They drag him into another room.

47

EXT. - GARAGE

47

A Pool Man runs up to Tony.

POOL MAN

I finished your hot tub, Mister Czar.

TONY

Good. You did it right, right???

(CONTINUED)

POOL MAN

Sure. Just like you wanted, Mr  
Czar.

The Pool Man hands Tony the end of the blue prints and starts walking away. The blue prints are twenty feet long.

POOL MAN (cont'd)

It's over one thousand feet deep.  
And I put in the accessories.

TONY

Good. I can drop at least sixty  
bodies in there before it  
overflows.

The Pool Man leaves. We hear a loud vacuuming sound -- and yelling -- coming from the garage. More yelling and louder vacuuming is heard. Tony smiles as he walks toward the pool. A dog barks.

TONY (cont'd)

Here, Rabies. Over here, boy. Come  
here, Rabies.

A huge Doberman dog comes bounding up to Tony and drops a human arm at Tony's feet. The hand is clutching the mail.

TONY (cont'd)

Good boy, Rabies. I wondered where  
today's mail was.

Tony bends to take the mail out of the hand. He looks through it.

Vic and Joey are still working over Jive in the garage.

TONY

Good boy, Rabies.

Tony pats the dog on the head.

TONY (cont'd)

You're so cute.  
(yelling to pool house)  
Maurice! Bring Rabies his reward,  
and some wine to toast him with.

(CONTINUED)

Maurice comes out. He holds a tray that has a bag of dog chow and a bottle of cognac, with a snifter. Maurice drops the dog bowl and pours in some dog chow. Tony picks up the bottle of cognac.

MAURICE

It's a 1947, sir. Chateau St. Mount  
Ice Creame de Napoleon.

Tony tastes it. He nods approvingly.

MAURICE (cont'd)

At the last Rothchild auction it  
went for over \$755 a bottle.

TONY

Good enough.

Tony pours some of the cognac into the dog bowl. Rabies ravages his food and eats the bowl. From the garage, we hear still more yelling and vacuuming.

TONY (cont'd)

(to dog)

Still hungry, Rabies?

Rabies barks. Tony pours the rest of the cognac down Maurice's pants. The dog chases Maurice into the darkness. We hear gnarling and biting. Tony laughs. Vic and Joey come up to Tony from the garage.

TONY

Well, where's the shit?

Tony holds out his hand.

VIC

That's all we sucked out of him:  
Real shit. Pure shit.

JOEY

And two Cracker Jack toys and a  
nickle.

Tony turns his back on Vic and Joey. He's steamed.

(CONTINUED)

TONY

I'll give you twenty-four hours to find that stuff. Then, you'll take a dip in my new hot tub.

Tony points to the hot tub. The huge tentacles of some octopus-like monster are coming out the top.

48 INT. - HYATT HOUSE - ELEVATOR BANK

48

Jimmy and Amy are waiting for the elevator.

AMY

The boys are on the eleventh floor.

The door opens. A man gets off. He has a very proper F.B.I. suit on, except that attached to his crotch is a huge foam rubber pecker. He walks away.

JIMMY

That must be the house dick.

49 INT. - HOTEL - ELEVENTH FLOOR

49

Amy and Jimmy get out of the elevator and head down the hallway. A line of straight men, all in neat business suits, is queued up. They are talking business and Wall Street. Jimmy and Amy walk to the head of the line. It leads into a room. They walk in; a man is sucking on our old friend Pussy Willow's tit. Thistle is standing next to her. He is holding a cigar box filled with quarters.

THISTLE

Next!

The customer backs off Pussy Willow's tit. The tit is low, flat, sucked dry. The customer puts a quarter in the box and leaves. Another walks up and holds out his Social Security card for examination.

THISTLE (cont'd)

That's an eight at the end of your Social Security number. You can't have any. This is an 'odd' day. Come back tomorrow.

The would-be customer leaves, very disappointed.

(CONTINUED)

THISTLE (cont'd)

Next!

The next guy in line stops forward and holds out his Social Security card for examination.

THISTLE (cont'd)

Good. Better suck on the reserve tank.

The customer sucks on the bigger, fuller tit.

JIMMY

(to Amy)

Can I borrow a quarter?

Amy pulls Jimmy along. They come to an open door, so they can't see the room number. They walk in. A guy who looks exactly like Jesus is sitting on the bed. He reaches over and opens the night-stand drawer. He pulls out a book from the drawer, and looks at the title:

The Gideon Joy of Sex

Jesus leans back, smiles and starts reading the book. Jimmy and Amy move on down the hall.

Amy and Jimmy continue looking for one of the rooms on their list. As they approach the room, we hear rock music coming from somewhere nearby. (MUSIC: Rock number) As they get closer to the room, the already loud music gets even louder. They stop outside room 717.

JIMMY

This must be the place.

Amy nods. The music is very loud.

JIMMY (cont'd)

Shall we?

He opens his arms to Amy for a dance.

AMY

We better do something to save our eardrums.

They dance as the music blares from the room. Finally, it

(CONTINUED)

stops.

AMY (cont'd)  
Well, I guess it's safe to enter.

She knocks on the door. One of the musicians, Rick, opens the door. He is wearing a tuxedo, as are the rest of the band. Sewn into the crotch of their pants are big vaginas with huge pubic hair. Tits are sewn on to the front of their jackets.

RICK  
(lovingly)  
Amy.

He gives Amy a big hug.

RICK  
Great. You made it.

AMY  
No problem. Everything is in the garage.

RICK  
Super down. We've just been listening to the tapes of our latest recording session.

AMY  
So has the entire hotel.

Jimmy gets an expression on his face like he's one of the stupid teenage record ratters on American Bandstand.

JIMMY  
I like the beat. It's easy to dance to. I'll give it an eighty-five.

AMY  
Oh, this is a friend, Jimmy.

RICK  
Hi, man.

Rick and Jimmy shake hands.

AMY

C'mon. I want you to meet the rest  
of 'The, The.'

Amy and Jimmy enter and Rick closes the door. Jimmy  
approaches a groupie-type lady and holds out his hand.

JIMMY

You must be 'The.'

AMY

No, this is Fern.

Fern takes a baby bottle out and squirts it on Jimmy's  
wrist.

FERN

Is it hot enough?

JIMMY

Yeah.

Sitting next to Fern is Fred, another member of the group.  
He is wearing a clear plastic-glass stovepipe hat. A little  
baby is inside the hat. Fern gives the baby the bottle.

AMY

And this is Fred.

Jimmy and Fred shake hands.

AMY (cont'd)

And that's their son, Irving.

Jimmy waves to Irving.

JIMMY

Wow, what a neat incubator hat. The  
best I've ever seen.

Amy points out another person in the room.

AMY

And that's Sid.

Sid is sitting in a sea of wine and beer bottles. He chugs a  
beer. There's a rubber balloon under his coat where his  
liver is. The balloon inflates to a big size, looking as if

(CONTINUED)

his liver is about to pop. He leans over and looks at it.

SID  
(to liver)  
Down boy.

The liver deflates. Sid proudly pats it.

SID  
Good liver. Good, liver-boy. I'll  
feed you some more.

Amy points out Ralph, who is sitting near a window smoking something from a hooka hose that leads out the window.

AMY  
That's Ralph.

Ralph waves. Jimmy waves back. Another member of the group, Karl, comes out of the bathroom. He's with a rabbi who's carrying a little black bag.

KARL  
Thanks again, Rabbi.

Karl walks the rabbi to the door. The Rabbi leaves and Karl comes over to Amy and Jimmy.

AMY  
Karl, this is Jimmy.

KARL  
Hi, Jimmy.

JIMMY  
Do you help a rabbi go to the bath-  
room very often?

KARL  
Oh that? No. The rabbi was  
circumcising my girl-friend's  
vibrator.

Karl holds out a freshly-circumcised dildo.

KARL

She's orthodox.

JIMMY

Could I have the tip? I collect them.

AMY

I better call down and see if anyone from the Comedy Store is here.

JIMMY

Yeah, would you? We got to get moving. Only two more days.

Amy goes to the phone and calls. Ralph signals Jimmy to come over to the window. Jimmy walks over.

RALPH

What a hit, man?

JIMMY

No, thanks. Where does that hose lead to?

RALPH

All the way down to the street and up to there, man.

Ralph hands Jimmy a pair of binoculars and points way up into the hills. Up in the canyon, a house is completely consumed with fire. Jimmy puts down the binoculars, shocked.

JIMMY

You're smoking a ranch house?

RALPH

No, man. I'm only using that fire to smoke the best Columbian Red. There's my pusher now.

Ralph points out the window. A Forest Service B-17 is dropping red fire retardant on the house fire.

(CONTINUED)

RALPH

He just dumped seven kilos on it.

Ralph takes a big hit off the pipe. He leans back and enjoys it.

RALPH (cont'd)

The best.

Amy returns.

AMY

We're in luck. The bellboy gave me the room numbers of the five comics. They're all here now.

JIMMY

Great. Let's find them.

Jimmy runs out the door. Amy follows with the list of room numbers.

AMY

See you guys later.

She closes the door behind herself.

50

INT. - HALLWAY

50

Amy and Jimmy are walking along looking for the doors to the comics' rooms. One door is a sign that reads;

PLATO'S RETREAT -- SENIOR CLUB

Jimmy curiously pushes the door open. A nude old lady and old man are sitting across from each other in wheel chairs. Two nursing home aides are pushing their chairs together so that they can make love as their chairs thrust back and forth against each other. Jimmy and Amy shake their heads and chuckle as they move along. They go by a room and hear a lot of yelling within. Jimmy opens the door to see if he can help. Two firemen are squirting water at a couple who are stuck in the loving position.

GUY IN BED

(yelling)

More cold water! More cold water!

I'm still stuck in here! More

(MORE)

(CONTINUED)

(CONT'D)

water!

51 EXT. - MILFORD FARM

51

A couple hundred chickens are clucking in the barnyard. Hank comes briskly out of the farm house. He looks annoyed as he walks among the chickens.

HANK

(to chickens)

Will you cut out this noise! How many times do I have to tell you?

Hank singles out one particular chicken.

HANK

And you, Betty. I can hear you above all the rest. What are you clucking so loud for? Did the rooster hurt you? You seem to be walking bow-legged lately.

The chickens go on with their din of clucking. Hank paces back and forth like a lawyer talking to a jury.

HANK (cont'd)

Not only is this clucking driving me crazy, but you're not laying many eggs any more. Why? Is that a sign that there's going to be an earthquake in Indiana? And you, Henrietta. I'll bet my wife can lay an egg before you do. I had her squat down and try the other night. I'll bet she would have, too, if she hadn't eaten that Mexican food. It kind of backfired. Don't tell me you're not laying eggs because the rooster ain't horny enough. I saw him locked on to the back of a sparrow yesterday.

Hank looks down at them.

HANK (cont'd)

Why can't you walk right? All day

--

(CONTINUED)

Hank mimics a chicken walking.

HANK (cont'd)  
--- When you walk, walk like this.

He takes proud, regular strides.

HANK (cont'd)  
I should have ten guys with palsy  
come in and pluck all of you.

The sound of clucking gets suddenly louder.

HANK (cont'd)  
So, you're going to keep up the  
racket, are you? OK.

He heads for the house, turning to shake his finger at them.

HANK (cont'd)  
I'll make you shut up. You bet I  
will.

Hank storms into the house, leaving the chickens to their thoughts.

CHICKENS  
(tiny voice)  
I wonder what he's up to? I hope  
it's not the old rubber axe joke  
again. I hate it when he razzes us  
about not laying eggs. Chickens get  
constipated, too.

Hank returns dressed as Colonel Sanders -- full regalia.

HANK  
Alright you little peckers. Now you  
better quiet down.

He strides toward them. Chickens scurry wildly everywhere.  
Hank stops, laughing.

HANK (cont'd)  
I knew that would do it.

Slowly, Hank's face turns sad.

HANK (cont'd)

You know, of course, I love all of you. I love this whole farm. So did my dad. Now it looks like it is over.

There are traces of tears on Hank's cheeks.

HANK (cont'd)

I'm gonna miss all those lovely clucking sounds.

52 INT. - HOTEL HALLWAY

52

Jimmy and Amy walk down the hallway. They come to door that has no number. They knock and it opens. No one is in the room.

JIMMY

Maybe he's in the bathroom.

Jimmy opens the bathroom door. Four hotel cleaning ladies are squatting around the toilet bowl. One is pouring a large bottle of rum into the bowl, which has flowers floating in it. One is pouring coconut milk into the bowl, ala Polynesian drinks. With four straws in the toilet bowl, they are getting drunk from sucking out the mixture. Jimmy and Amy move on.

JIMMY (cont'd)

Do you get the feeling Princess  
Grace doesn't stay in this hotel?

53 INT. - HOTEL HALLWAY

53

Amy and Jimmy are standing outside the last room on their list.

JIMMY

This has to be it.

In frustration, he opens the door and they enter. They stop in their tracks, shocked by what they see.

A home video unit is taping a group of surgeons standing around an operating table.

(CONTINUED)

SURGEON #1

Scalpel.

Surgeon #2 hands him a scalpel. Surgeon #1 cuts into the patient. Surgeon #3 starts sucking the blood out of the incision with a suction instrument.

SURGEON #1 (cont'd)

Clamps.

Surgeon #4 hands him clamps. He shuts off the main arteries. Surgeon #4 mops Surgeon #1's brow. Surgeon #1 glances up at the wall clock.

SURGEON #1 (cont'd)

We're into the fourth hour. I hope we got it. Scalpel.

Surgeon #2 hands him a fresh scalpel. He cuts.

Jimmy and Amy look at each other in disbelief.

SURGEON #1

I think we're close.

He holds up the patient's heart. Jimmy and Amy are so startled they hug each other.

SURGEON #1 (cont'd)

Hit it, Max!

(MUSIC: "Sweet Georgia Brown.") All the surgeons back away from the table and start doing the Harlem Globetrotter warm-up routine. The patient's heart is substituting for the ball.

Jimmy and Amy are relieved to finally understand what's really happening. They laugh.

The Surgeons pass the heart behind their backs, dribble it, etc, ala the Globetrotter routine. Surgeon #1 steps to the table and cuts out another organ. He throws it into the routine. Slick routine continues.

Jimmy and Amy start clapping to the music.

Surgeon #1 reaches into the patient, grabs a kidney, and hurls it to the ceiling. The kidney is attached to a rubber

(CONTINUED)

band. It snaps back into the patient's torso.

The guy running the video camera steps forward.

CAMERAMAN

Cut!

The act stops. The comics throw off their surgical masks and laugh. Jimmy and Amy applaud.

AMY

That was beautiful, guys.

The comics turn and see Amy.

COMICS

(all)

Amy!

They rush over to her, giving her kisses and hugs.

AMY

Guys, you really had me fooled.

JIMMY

Yeah, we thought you were giving  
Gerald Ford a humor transplant.

Everyone laughs. Surgeon #1 is Amy's friend Buddy.

BUDDY

We were just making a tape for NBC.  
They want us to do a pilot.

JIMMY

Good luck. They want Bess Truman to  
do a pilot, too: A game show,  
'Battle of the First Ladies.'

The comics laugh.

BUDDY

Amy, who is this fella. He's kinda  
funny.

AMY

This is Jimmy.

Buddy regards Amy good-naturedly.

BUDDY

Nice of you to bring up someone to spritz our act.

AMY

No, guys. I need a huge favor. Jimmy's got to go on at the Comedy Store tonight.

SAM

What? I can't even get on tonight. They're jammed.

MEL

(proudly)

I got a shot around eleven-thirty.

AMY

No you don't. Jimmy here does. I'll explain later, but it's crucial Jimmy gets on the Tonight Show. Maybe some one will see him at the store.

BUDDY

Amy, you may put us out of business yet. I got someone coming over from the Tonight Show. I'll meet you there in a few minutes.

54 INT. - HOTEL LOBBY

54

as Jimmy and Amy hurry through.

55 EXT. - HOTEL DRIVEWAY

55

A tour bus pulls up. On the side of the bus is a banner that reads:

LOW I.Q. CLUB OF AMERICA.

Jimmy and Amy come out of the hotel door and stop to look. The bus door opens. Inside, there is a piece of luggage in

(CONTINUED)

each seat. A bellboy gets into the bus and starts bringing out the luggage. Another bellboy opens the luggage doors on the side of the bus and starts pulling out the Low I.Q. Club members.

56 INT. - BACKSTAGE AT THE COMEDY STORE

56

Buddy is escorting Jimmy and Amy backstage at the Comedy Store.

BUDDY

OK, now, Jimbo. Get ready to meet the Tonight Show talent coordinator, Frances Tennis. Be very polite ... and flattery won't hurt. Lay it on.

A little Mexican bus boy appears in front of them. Jimmy reaches out and shakes the bus boy's hand.

JIMMY

Very pleased to meet you, Mister Tennis. You coordinate talent the best. And you look very well tonight. That's very camp to wear that cheap tunic.

BUDDY

That's not Frances Tennis. That's a bus boy.

JIMMY

Oh.

(to bus boy)

Well, you still look nice.

Amy laughs.

BUDDY

Frances Tennis is a woman.

A tight-lipped but attractive woman in her mid-thirties, wearing very well tailored clothes, comes up behind them: Frances Tennis. She has an escort, Roger Morrison, a thin, younger man with flared pants and a coat draped over his shoulders.

(CONTINUED)

FRANCES

Did I hear my name taken in vain?

Buddy turns around, and spots Frances.

BUDDY

Frances, how's my favorite gal?

He gives her a kiss. As a gag, he then starts to kiss Roger.

BUDDY (cont'd)

Sorry, I lost my head. Howdy Roger.

FRANCES

This must be the young man you told us about.

BUDDY

Yes, this is Jimmy Milford. And this is his friend Amy Drake.

Buddy indicates Roger.

BUDDY (cont'd)

And this is Roger Morrison.

JIMMY

Pleased to meet you.

AMY

Hi.

JIMMY

You look very nice tonight.

ROGER

(slightly fay)

You look quite nice yourself, young man.

FRANCES

We'll be looking forward to laughing at you. No, that didn't sound right. To enjoying your humor. That's better.

(CONTINUED)

BUDDY

(jocularly)

Come on, Frances. Nothing makes you laugh. Every time you go to auditions, buzzards circle the club.

FRANCES

(smiling)

Stop that, now, Buddy. You can't hear me, but I'm laughing inside.

JIMMY

Hard to make you laugh, huh? Anybody got an Indianapolis bus schedule?

FRANCES

(to Jimmy)

Very droll, Tommy. You'll be just fine.

She heads into the Comedy Store. As Roger passes Jimmy, he gently places his hand on Jimmy's face.

ROGER

Good luck, friend.

He goes into the club. Jimmy turns to Buddy.

JIMMY

I want to thank you, Buddy, for doing this. I wish I hadn't heard she's not a laugher.

BUDDY

It's better to know.

AMY

Some day, you'll look back on this and say, 'What was I worried about?'

JIMMY

If I give myself a nose bleed will you put a tourniquet around my neck? A real tight one?

57 INT. - COMEDY STORE

57

We see the stage with a young, male Master of Ceremonies on the mic.

M.C.

Normally, I say 'the Comedy Store is proud to present' -- then I name the act. But in this case, I'm not sure. But then again, when you see the act you'll understand why I better say I'm proud to present the Tornados.

M.C. exits, applauding. The audience applause is light. Two huge, burly truck-driver types, Ox and Axe, burst onstage.

OX

Hey, you're gonna love us.

AXE

Yeah, and we could do with a little more applause, too.

He pound his foot on the stage.

AXE (cont'd)

Did you hear me?!

OX

We'd like to start off with a little joke.

He bends the microphone.

AXE

Why doesn't a baby duck leave marks in wet cement?

OX

Because he can't walk hardly.

Axe picks up a bass drum and punches his fist through it.

OX (cont'd)

Now that's funny.

He walks menacingly toward the audience.

(CONTINUED)

OX (cont'd)

Isn't it?!

The crowd is roaring at the comedy intimidation.

AXE

Perhaps you didn't hear us. Because he can't walk hardly. How about it?

The people roar. Not at the joke, but at this roadhouse attitude.

OX

Now you're steaming me.

Ox steps to a table and tears the shirt off a plant who's seated there. Ox goes back to the stage eating a piece of it.

AXE

Hey Ox. I know a girl so ugly when she goes out on the beach the snails get up to sixty miles-per-hour.

They both step toward the audience menacingly. Ox picks up a chair and breaks it. The audience is really enjoying it. Axe leans down to a guy sitting ringside.

AXE (cont'd)

Hey, buster.

Axe holds his hands near the guy's face.

AXE (cont'd)

Who would you like to look?

The crowd continues laughing.

58

INT. - BACKSTAGE AT THE COMEDY STORE

58

Jimmy is pacing nervously back and forth backstage. Amy is sitting in a chair eating a hamburger.

JIMMY

Christ. How can I follow them? Listen to the laughs they're getting.

(CONTINUED)

AMY

Would you relax? You'll be great.  
Here, have a hamburger.

Amy hands Jimmy a hamburger just as he paces past her. He takes it without even thinking.

AMY (cont'd)

Try not to be nervous.

JIMMY

Nervous? Who's nervous?

He takes the hamburger, opens his mouth, and puts the food up to his forehead.

JIMMY (cont'd)

Darn. I thought I was taller.  
Nervous? How could you think that?

He misses his mouth and sticks the hamburger in his neck.

JIMMY (cont'd)

Hell, I'm so cool I make James Bond  
look like Don Knotts.

He goes for his mouth again, but crumbles the hamburger all up and it falls to the floor.

59 INT. - COMEDY STORE STAGE

59

Ox has a customer by the throat.

OX

OK, fella. Where's your god now?

Axe breaks a glass onstage.

AXE

Was that Memorex or Sammy Davis'  
eye?

Axe roars with laughter at himself.

AXE (cont'd)

Hey, Ox. Lets get out of here.

Ox lets go of the customer's throat and returns to the

(CONTINUED)

stage.

AXE (cont'd)

We're going over to do a show for another set of dummies at the Wax Museum.

OX

Don't kid yourself -- we'll make them laugh.

AXE

They better.

OX

So long, wieners.

AXE

Don't take any wooden tire irons.

They wave, exiting crashing through chairs and tables. The crowd applauds wildly. The M.C. returns to the stage.

M.C.

Coming up next, newcomer Jimmy Milford.

60 EXT. - HOTEL PARKING LOT

60

Among some parked cars, which are pointed every which way crookedly, we see Louie, the drunken parking lot attendant, trying to cram a huge stuffed toy dog into a car. He is slipping as he shoves. First, he tries with the head of the animal first. Louie stops, swigs from a bottle, then tries the dog rear-end first.

Vic and Joey approach Louie with Jive bouncing between them. Louie turns around, swaying. Jive stares speechless at Louie and the dog.

VIC

OK, Jive, describe your truck to him and ask him if a truck just like it came in here last night.

(CONTINUED)

JOEY

Tell him there might have been a  
mix-up.

Jive snorts a few times; still stoned.

JIVE

(to Louie)

Hey, man, whizz. You gotta frolic  
with the tires?

LOUIE

Last night a ramble light burromo  
came to the lot.

Jive points down. Louie points up.

JIVE

Can youooo sasenee if I was here?

LOUIE

Uh huh.

VIC

Why me? Why is this my job?

Vic runs to the street. He spots a weird-looking guy in a huge black hat with about a two foot brim. He wears a leather vest over his bare chest and knickers and tennis shoes. He steps slowly backwards one step, then takes three tiny steps forward as though he is stepping over cracks.

VIC (cont'd)

(to Weird One)

Would you mind helping me?

WEIRD ONE

Of course I would -- not -- mind.  
What's the gig?

Vic pulls out some money.

VIC

Here's ten bucks. Come with me.

Vic hurries the Weird One back up to Joey, Jive, and Louie.

(CONTINUED)

JIVE

But you can't be zoooni eeroti  
berruti.

LOUIE

Oh yes she twaang.

VIC

(to Weird One)

Now what I want you to do is  
translate what they're saying.

WEIRD ONE

Dig.

VIC

Now, Jive. Ask him if another truck  
like yours pulled in here last  
night.

JIVE

Iszzz it rooleet last nightie buzz?

LOUIE

Zure it eezi minoplita.

WEIRD ONE

He said yes there was an identical  
Ryder truck.

JOEY

Jive, ask him who the other truck  
belongs to.

JIVE

Who shammed a lot of woo woo woo  
woo?

LOUIE

Lordout and hollykamer.

VIC

What did they say?

WEIRD ONE

He asked him why he was trying to  
stuff the dog in the car. And he  
said because it's there.

(CONTINUED)

Joey punches Jive angrily.

JOEY  
Ask him who the truck belonged to.

JIVE  
Who the luburamo for the zzz?

LOUIE  
ArkaBaroz. The The.

WEIRD ONE  
A group called 'The, The.' They're  
playing at the Roxy.

VIC  
Let's go.

Vic and Joey hustle Jive toward the Comedy Store. Louie takes a swig from his bottle and resumes trying to stuff the huge dog into the car. The Weird One continues on down the street.

61 INT. - STAGE AT THE COMEDY STORE

61

Jimmy is on stage -- and on a roll. The audience response shows he's cooking. He heads down the home stretch.

JIMMY  
--- And the biggest airlines in  
Terre Haute are 'Trans Debris' and  
'Air Ash.'

The audience laughs.

JIMMY (cont'd)  
Air Ash is the only airline that  
has roll-down windows.

More laughs.

JIMMY (cont'd)  
There's no in-flight movie.  
Instead, the plane circles a drive-  
in.

Big laughs and applause.

(CONTINUED)

JIMMY (cont'd)

In closing, let me remind you this is National Forestry Week, so take a tree to lunch.

Laughs.

JIMMY (cont'd)

Thank you, thank you.

Jimmy walks off stage to applause. He makes his way toward Frances Tennis. Amy runs up to Jimmy and gives him a kiss.

AMY

See? I told you you'd be good.

They approach Frances, Roger, and Buddy.

JIMMY

(to Frances)

You look very nice tonight.

BUDDY

Good going, Indiana.

FRANCES

A good first effort, son. A few months' seasoning and we'll have another look.

Jimmy is heavily crestfallen. Amy puts her arm around him as consolation.

BUDDY

Geez, Frances, it would really mean a lot if you could ---

FRANCES

Come along, Roger.

Frances looks at her watch.

FRANCES (cont'd)

We have to go to the Monkey and the Nun opening at the Roxy.

(CONTINUED)

ROGER

I hope to see you again, Mister  
Milford.

FRANCES

(to Buddy)

We'll see you and your comic pals  
tomorrow night.

Frances and Roger leave. Jimmy is standing there in complete  
despair, Amy at his side.

BUDDY

You were damn good, Jimmy.

He stamps his foot in anger.

BUDDY (cont'd)

She pisses me off.

He storms out, shaking his head.

AMY

I know you probably don't feel like  
saying anything. Let's go back to  
the hotel.

They head out the Comedy Store entrance to the front parking  
entrance along Sunset Boulevard. Jimmy has given up hope.

JIMMY

My Dad will be lost without his  
chickens.

They walk very slowly toward the hotel.

AMY

Forgive me, Jimmy, if I sound like  
Norman Vincent Peale, but I still  
don't want to give up. We'll think  
of something.

JIMMY

Tomorrow night is the deadline.  
What could we possibly do -- buy  
NBC?

(CONTINUED)

AMY

If nothing else, remember what you  
Father taught you: "When things  
look gloomiest, bring in your sense  
of humor to the rescue."

JIMMY

He better remember that, himself.

Amy stops and just to start up some sort of an attempt to  
cheer Jimmy up she takes her fingers and pulls her mouth  
wide sideways and crosses her eyes. Jimmy is unaffected.

JIMMY (cont'd)

You're really sweet, Amy, but I  
just can't seem to find a sense of  
humor at a time like this.

Jimmy drops his pants. They both laugh. Some people passing  
by jump back, startled. Jimmy pulls his pants back up and  
they continue walking.

AMY

That's more like it. Now we've got  
to get some sort of eleventh hour  
battle plan going.

JIMMY

(newsman style)

End of the world at ten o'clock.  
Film at eleven.

They walk a little way and there is a beggar standing on the  
street. He has one leg missing from the knee down. He is on  
crutches, holding out a cup. As they approach the beggar --

AMY

I wish he was a hunchback, we could  
rub his hunch for good luck.

JIMMY

Or, if he was a fag beggar we could  
rub his fly.

BEGGAR

Anything you could spare, brother,  
would be greatly appreciated.

(CONTINUED)

JIMMY

Why not?

Jimmy reaches in and puts two quarters in the Beggar's cup. At this, the Beggar snaps the rest of his leg which he had folded behind him down, puts the crutches under his arm and tips his hat.

BEGGAR

Thank you, brother.

The Beggar walks away on two normal legs. Jimmy and Amy look at each other, then laugh.

JIMMY

What a great way to get taken.

AMY

I bet he could figure out a way to get you on the Tonight Show.

They are now at the driveway that goes up an incline to the hotel parking lot. From the depths of the parking lot, they hear a crash. A moment later, a tire rolls down the incline.

AMY (cont'd)

I see Grapehead is parking cars again.

Jimmy and Amy approach the hotel entrance.

62 INT. - HOTEL LOBBY

62

as Jimmy and Amy enter. Off to the side, there is a counter girl at the Hertz rental desk waiting on a Customer.

HERTZ GIRL

There you are, sir.

She turns the papers around for the Customer to sign.

HERTZ GIRL (cont'd)

Sign right there, please.

The Customer signs the papers.

(CONTINUED)

HERTZ GIRL

Fine, sir. And there's your  
vehicle, right over there.

The Hertz Girl points to O.J. Simpson, who is standing at the ready in the middle of the lobby. The Customer picks up his suitcase and walks over to O.J. He jumps up on O.J.'s back.

CUSTOMER

Airport.

O.J.

Yes, sir.

O.J. runs out of the hotel carrying the Customer.

Jimmy and Amy shake their heads as if to say "we've seen it all."

63 INT. - BAND HOTEL ROOM - NIGHT

63

There are three big beds and a couple of cots, A lighted fish tank is by the wall.

Amy and Jimmy enter the room. Amy goes to the TV set. Jimmy flops on one of the beds, forlornly.

AMY

It's not over yet. This hotel has  
some great cable stations. It'll  
give us a breather from our  
problems. There is a comedy  
channel.

In the background, we hear the set, but do not see the screen. Amy flops on the bed next to Jimmy. They prop pillows up to watch TV.

JIMMY

What the hell are we watching?

We hear Beethoven amid growling noises.

AMY

The Gorilla Philharmonic Symphony.

(CONTINUED)

JIMMY

The what?!

AMY

Most of the gorillas are faking it,  
but the xylophone and cymbal  
players are for real.

(Show TV with Gorilla Philharmonic if possible, but it is not necessary.) In spite of himself, Jimmy laughs.

JIMMY

What am I doing laughing? I better  
call my Dad and tell him it's all  
over.

AMY

As Yogi Berra would say, it's never  
over 'til it's over.

We hear Beethoven with a lot of extra cymbals and xylophone out of synch plus growling.

JIMMY

My Dad himself said when things  
look darkest that's when you need  
your sense of humor the most.

AMY

He's right. So -- did you ever hear  
the one about the three fag  
pirates?

The music stops. A last lone cymbal sounds.

TV ANNOUNCER (V.O.)

The Gorilla Philharmonic was  
brought to you by the Teddy Kennedy  
Race Car game.

In front of the Announcer we see a toy race car runway. A toy race car zooms down the runway and goes off a bridge.

JIMMY

How do I change the station?

(CONTINUED)

AMY

With this.

She takes a remote station changer and clicks it. The station changes. She hands the remote control to Jimmy. Jimmy is watching the new show.

JIMMY

There's hot late night programming;  
a tape delay of some soccer game.

AMY

You never know what you'll see on  
these closed circuit stations.  
They're experimental. I saw drunk  
bull fighting one night.

JIMMY

Maybe when Mister Hearn comes to  
take over the farm my Dad could  
teach the chickens to kill him.

TV ANNOUNCER (V.O.)

We'll be back to the Southern  
California versus the Cadets of  
Army soccer game right after this  
message.

The Pope appears on screen.

POPE

I'm not going to say I'm infallible  
about this, but even I relax once  
in a while and go for a little  
pleasure. No, I don't light up. I  
take a little Macho Chewing  
Tobacco.

The Pope pulls out a tin of chewing tobacco.

POPE (cont'd)

I stick it under my lip, and no  
matter how big the wad, I can still  
speak eleven languages. Try Macho  
-- it's the next best thing to  
incense.

(CONTINUED)

Jimmy and Amy laugh.

TV ANNOUNCER (V.O.)  
Now, back to the Southern California/Army soccer game.

The sound on the TV is turned down low.

JIMMY  
Is there anything we can do? Use a gun -- anything?

AMY  
Maybe we could go right to the producer.

JIMMY  
And have him insult his head talent coordinator by overriding her decision tonight? Fat chance.

AMY  
It might work.

Jimmy sits up staring wide-eyed at the set.

AMY (cont'd)  
What's the matter?

JIMMY  
Do you know what the mascot of Southern Cal is?

Amy looks at Jimmy.

AMY  
Yeah, the Trojan horse, isn't it?

JIMMY  
That's right, and the Army mascot is the mule. And right now, the Trojan horse has mounted the back of the Army mule sexually.

Amy looks at the set.

JIMMY

You are now watching two mascots  
trying to breed.

(Show shot of this if possible, but it is not necessary.)  
Amy grabs the remote control channel changer away from  
Jimmy.

AMY

We better put this back on the  
regular channels.

Jimmy stops her, and gives her a kiss.

JIMMY

I promise I'll be good. I will not  
do to you what Mister Hearn's is  
going to do to my family.

Amy pushes the button to change the channel.

JOHNNY (V.O.)

Well, that wraps up the Tonight  
Show for now. What's that? Our  
producer points out I forgot to  
tell you about a special treat we  
have tomorrow night. In addition to  
the stars I told you about, an  
interview with Siamese Quintuplets.  
See you tomorrow.

Applause over the TV, and the Tonight Show closing theme.

AMY

That's our boys. Our comic friends.  
It's a funny bit they do.

JIMMY

Turn that off, it's too painful.

Amy turns off the set. They lie there in silence. Jimmy  
leans over and he and Amy embrace. Suddenly, Amy pops  
upright.

AMY

That's it. I've got it. Come on,  
we've got to find the comics.

(CONTINUED)

She practically drags Jimmy to the door. He breaks loose and goes to the lighted fish tank.

AMY (cont'd)  
Will you come on?

Jimmy looks into the fish tank.

JIMMY  
I just want to watch the end of  
Voyage to the Bottom of the Sea.

Amy heads out the door.

AMY  
Hurry up, nimwit.

Jimmy runs out after her, closing the door behind himself.

64 INT. - HOTEL LOBBY

64

Jimmy and Amy come out of the elevator and as they rush through the lobby they pass a fat woman wandering around in spike heels. She has a life-size Playboy-type fold-out taped to her body from head to toe. She is walking up to men in the lobby and propositioning them.

65 EXT. - ROXY THEATER - NIGHT

65

The marquee says:

THE, THE.

Waiting outside is a large and unruly mob. The theater is almost filled, and everyone in line is edgy and anxious. The doors are going to close any second and people are going to be turned away. A guy in an usher suit is trying to get this mob moved up against the wall.

USHER  
Back! Please! Move back! Back! Move  
back, please!

The mob moves back as he moves up to the front of the line.

(CONTINUED)

USHER

Back! Move back, please!

He gets to the door, shows the real usher his ticket, walks in. The crowd sees this and back toward the door, pissed. The line moves slowly in. From the back of the line we see a Hungarian acrobat standing on a guy's shoulders. Another acrobat is standing on his shoulders. The top guy jumps on a small round trampoline. He flies through the air, over the crowd and lands on the shoulders of the guy at the front of the line. He gives the usher his ticket, and ducks his head down as he goes through the doors on the guys shoulders.

A Husband and Wife are close to the front of the line. The Wife is huge, pregnant, and having labor pains.

WIFE

Ooohhh -- The -- the contractions  
are coming closer together, dear.

HUSBAND

Don't worry, dear. We're almost  
inside.

An Arab and his entourage approach the front door, walking past the line.

GUY IN LINE

Hey, where you going, you oily  
cocksuckers?!

The Arab stops. He turns and faces the Guy. He flashes open his robe and he's naked. His cock is in the shape of an oil derrick. He closes his robe and walks to the front of the line and into the Roxy Theater.

The pregnant woman and her Husband have now reached the front of the line.

WIFE

It's coming! It's coming!

HUSBAND

Lie down and push, honey!

She lays on her back and holds her legs and pushes. Her face turns red. The Husband kneels in front of her.

(CONTINUED)

HUSBAND (cont'd)

It's coming, honey!

People are ignoring the birth. They're stepping over the mother and walking into the theater. The father pulls the baby out and holds it up.

HUSBAND (cont'd)

It's a boy, honey! We have a son!

It's a boy!

WIFE

(exhausted)

Great. A boy.

HUSBAND

Come on, let's get a seat.

He helps her stand up, and puts the baby in her back pack. The usher stops them when they try to enter.

USHER

I'm sorry. No children under twelve-years-old are allowed.

HUSBAND

How about under twelve seconds old?

USHER

Alright.

The couple rushes into the theater. The Usher starts closing the doors. The theater is full. Joey, Vic, and Jive run up to the doors. They try to muscle their way in.

USHER (cont'd)

You can't come in. It's full. Fire laws.

Vic and Joey look at each other. Then, they pick up the Usher and jam him into a cigarette machine. His head is sticking out the back of the machine. Joey, Vic, and Jive run into the theater.

66

INT. - ROXY THEATER

66

The place is jammed -- even the aisles. People are clapping. They want "The, The." The stage is empty except for the

(CONTINUED)

instruments on their stands. Joey, Vic, and Jive try to make their way to the stage. It's hard; the aisles are blocked.

ANNOUNCER (V.O.)

Ladies and Gentlemen, "The, The."

The place goes wild as the group runs on to the stage. They grab their instruments. Joey, Vic, and Jive have been foiled.

The group starts playing. As two guys blow into their horns, cocaine blows out of the instruments. One guy strums his guitar -- coke floats to the ground. The drummer hits the bass drum and breaks through it: coke hits the floor. The audience and our group are stunned. There is silence.

AUDIENCE

It's coke. coke! Coke, everybody!

Everyone starts yelling "coke" as they storm the stage. A stampede is on.

67 INT. - ROXY LOBBY

67

Vic, Joey, and Jive run out of the theater. Joey gets in a phone booth, and dials a number.

JOEY

(into phone)

Boss, you won't believe what just happened.

68 EXT. - TONY CZAR'S POOL

68

Tony is on the phone near his new hot tub.

TONY

You got the stuff? What??? You're kidding!

Unseen by Tony, tentacles are coming out of the hot tub and are reaching for him.

TONY (cont'd)

You assholes! I'll kill you for this! I promise! I'll kill you good!

(CONTINUED)

As he continues to yell into the phone, the tentacles grab Tony and pull him toward the hot tub. Tony screams. Tony is dragged into the hot tub and pulled under. It's over for Tony.

69 INT. - TERRE HAUTE ELKS CLUB

69

Hank morosely walks up to the bar and hails the bartender.

HANK

A beer, Red. Better put a shot in it.

In the background, we can vaguely hear the sound of the Tonight Show on the bar TV set. Hank gets his beer, and drinks it quickly. Randolph Hearn walks up to Hank smugly.

RANDOLPH

Red, give my friend here another drink.

HANK

Randolph, don't rub it in. I'll get out of my place tomorrow like the agreement says.

RANDOLPH

No hurry. Noon will be fine.

HANK

Listen, I want to tell you a few things about the farm. You know, when to feed the chickens, how to handle the eggs ---

Randolph interrupts, smiling.

RANDOLPH

Look, Hank. I don't give a shit about your chickens. I'm putting apartments on that land. What you can teach me about chickens is how to wring their necks.

Hank straightens at this remark.

(CONTINUED)

HANK

You bastard. I can still stomp your ass. Then go ahead and sue. All you'll get is my clothes.

RANDOLPH

Calm down, Hank. I won't kill all the chickens. I understand there is a high school in Muncie looking for a mascot.

HANK

You know something, Randolph? Your mother and a hockey goalie have something in common. They both only change pads after three periods.

Randolph steps toward Hank angrily.

HANK (cont'd)

Ah ah ah! You know I'd cave your head in.

70

INT. - TONIGHT SHOW SET

70

Johnny Carson is at his desk.

JOHNNY

Our next guest -- guests, actually -- are a very unusual group. Those of you allergic to anything bizarre had better leave now. No use telling you anything more about them, you'll soon see. Welcome the Siamese Quadruplets.

The audience greets the Siamese Quadruplets with applause. The Tonight Show orchestra strikes up a tune to play them on. The Siamese Quadruplets come through the curtain dressed in a very large jacket. Out of the top, above the huge collar, are the heads of the four comics. The end man on the right has his arm in the right sleeve. The end man on the left has his arm in the left sleeve. They take small steps out on stage. Jimmy comes out separately in a normal jacket, tie, and pants as their interviewer.

(CONTINUED)

JIMMY

Have you ever considered being separated?

QUADRUPLET #2

Not where we're connected.

JIMMY

Have you had fun here in Hollywood so far?

QUADRUPLET #1

Yeah. We saw Burt Reynolds. We met him a few years ago. We were going to say hello to him now but we didn't know if he'd remember us.

JIMMY

What would you say is your biggest problem?

QUAD #1

(at one end)

I'm gay.

QUAD #4

(at the other end)

So am I.

QUADS #2 & #3 (together)

Big trouble for us.

71 EXT. - NBC STAR PARKING AREA

71

We see Louie, our drunken parking lot attendant from the hotel, driving into the star parking lot area in a long stretch limousine. He is driving erratically. As usual, he has not beaten John Barleycorn.

The sign over the parking area says;

STAR PARKING LOT

Louie is looking for a parking space. He starts to back up into places where he obviously can not fit the limo. He's pulling forward, creeping backward, and searching everywhere for a spot to park.

(CONTINUED)

Louie is getting more confused. He backs into Tim Conway's car. Tim gets out and gives Louie a dirty look. Tim holds up a finger at Louie, but it's not the insulting one. Then, he tries his index finger instead of his little finger -- no, that's not quite right either. Neither is the thumb. Finally, Tim just throws his hands up: The hell with it.

Louie, meanwhile has been trying for another space, and bangs into another car -- this time, Carroll O'Conner's. O'Conner stands nearby doing a slow burn.

Louie crosses back to try his luck on the other side. He backs into another car: Jack Lemmon's. Jack gets out of his car and shakes his fist at Louie. Louie is now too frantic to find a parking place to concern himself with trifles like auto wrecks.

He sees another spot and goes for it, this time damaging Bob Hope's car. Bob gets out of his car to deal with Louie.

Finally, Louie finds a spot in the middle of the wide corridor and stops the limousine. It's not running too well, now, and just about every panel and fender on the entire car has been crumpled. Louie forces open his door and gets -- or rather falls -- out.

LOUIE

Sssorry every buddy. Hiii. Pleazze  
file by one at a timme and give me  
your lawyer's card.

72 INT. - TONIGHT SHOW SET

72

Jimmy is interviewing the Siamese Quadruplets. They are getting big laughs from the audience, who obviously enjoys them.

JIMMY

What's the thing you regret most?

QUADRUPLET #3

We'll never do a Volkswagen  
commercial.

JIMMY

Were you breast fed?

(CONTINUED)

Very fast sequence.

QUADRUPLET #1  
No.

QUADRUPLET #2  
Yes.

QUADRUPLET #3  
Yes.

QUADRUPLET #4  
No.

JIMMY  
Thank you, gentlemen.

QUADS  
Thank you.

The Quadruplets exit, but Jimmy stays out.

The Tonight Show staff is looking quizzically at each other. We can see them buzzing, indicating they don't know what Jimmy's up to.

Jimmy walks over to the stand-up monologue mark. The four Siamese Quadruplet comics run off. Jimmy starts a monologue quickly, since it is unauthorized.

JIMMY  
Folks, forgive me for a minute. I just got into town and you wouldn't believe my hotel. I knew I was in trouble when I saw the bed had a sanitary strip across it.

The associate producer goes to stop Jimmy, but hears the laugh. Johnny Carson indicates to let him go.

JIMMY (cont'd)  
The house detective knocked on the door and said, 'Do you have a girl in there?' I said no, so he threw one in. The bed stand had a Gideon Bible and a bucket of oysters. They closed the kidney shaped pool because it had to pass a stone. The

(MORE)

(CONTINUED)

JIMMY (CONT'D)

room key has a number on it -- the phone number of the nearest bail bondsman. A sign on the wall of my room said 'Beethoven was so deaf he thought he was a painter.'

73

INT. - ELKS CLUB IN TERRE HAUTE, INDIANA

73

Hank Milford is going out of his mind, cheering and punching the air happily, as are the other Elks.

HANK

He did it! Yahoo.

BOB

Congratulations, Hank. The kid is really good.

Hank spins around hollering. He ends up near a table filled with bottles, glasses and plates. Hank grabs the tablecloth as though he's about to pull it.

HANK

Fellas, tonight I think I can pull this out from under that stuff so fast it won't spill.

Everyone scrambles to grab bottles and drinks, but Hank stops just before actually yanking on the tablecloth.

HANK (cont'd)

Innkeeper!

He walks to the bar, laughing and shouting.

HANK (cont'd)

Innkeeper! Never mind the horses, more wine for my friends. All around. Where's Randolph?

Hank spots Randolph at the end of the bar. He goes to him.

HANK (cont'd)

Well, Randolph. I guess I'll be laughing all the way to your bank. Check that -- my bank.

(CONTINUED)

RANDOLPH

I still can't believe the whole damn thing.

HANK

Well, as your first wife said on your wedding night, 'No hard feelings.'

74 INT. - TONIGHT SHOW SET

74

Jimmy is winding up his stand up spot. He is going over fabulously.

JIMMY

Where are you people from?

They all holler out cities. Jimmy picks Detroit. He points to a man.

JIMMY (cont'd)

Detroit? Boy, you got a tough town, there. A lot of crime. In Detroit, they sell nylon stockings by the head size. They're so tough they consider rape foreplay. A freighter in the Detroit River went aground on former bookie bones. They put a statue of the mayor of Detroit in the park by the river -- it was the most cement ever used there above water. The biggest expense for the Detroit police department is body outline chalk. Anybody here from out of the country?

A few countries are hollered out. Jimmy points to out lady.

JIMMY (cont'd)

Germany? God love you. You made our family some money. During World War II my Dad bet on Germany to place.

Jimmy looks at his watch.

(CONTINUED)

## JIMMY

I have to leave now for my weekend job in the Middle East. I'm a shoe shine boy for firing squad victims. Thank you. You've been great. You've made an Indiana country boy feel terrific.

Jimmy bows and leaves. The audience gives him thunderous applause and shouts of approval. The band strikes a triumphant upbeat number. Jimmy exits, turns, and gives one more wave of thanks as he goes backstage through the curtain.

75 INT. - TONIGHT SHOW BACKSTAGE

75

The Tonight Show band plays an upbeat play-off segue into happy jubilant music.

Jimmy bursts through the curtain. He's on cloud nine. The comics are there still in their Siamese Quadruplet get-up. Amy is there jumping with joy. All the comics ad lib congratulations.

## COMICS

Great Jimbo. You'll be Rookie of the Year. You did it.

Jimmy picks up Amy and hugs her, swinging her around in a circle. He puts her down, holds up his arm and fist in a Rocky-like gesture of triumph.

## JIMMY

We did it! Thanks everybody.

In the background, the band plays appropriately triumphant music for the studio audience during a commercial.

Jimmy takes Amy's hand and they head out of the studio. On the way, they go by a group of animals brought by Joan Embry from the San Diego Zoo. As Jimmy and Amy pass them, three seals start to applaud with their flippers, chimps clap their hands, and other animals seem to be showing their congratulations in their individual ways.

(CONTINUED)

JIMMY

Thanks, fellas.

Jimmy and Amy run hand-in-hand out the door. Louie honks the horn of his limousine. Jimmy and Amy see him, and go up to the car.

AMY

Louie, what are you doing here?

LOUIE

Buddy told me to be here and driive you hooome if you were good.

AMY

He was terrific.

LOUIE

Get in.

Jimmy and Amy climb into the limousine.

76

INT. - LIMOUSINE

76

JIMMY

Whose limo is this, Louie?

LOUIE

The Shah of Kuwait. He's at a Western OPEC meeeeeeeting at sa hotell. He won't miss ---

As Louie drives off erratically, he turns on the radio.

ANNOUNCER (V.O.)

--- at the Continental Hyatt House Hotel tonight the western OPEC meeting was cancelled by the hotel as a protest to high oil prices.

Hearing this, Louie does some heavy swerving. Jimmy and Amy laugh but register nervousness at his driving. Jimmy spots a phone in the back of the car.

(CONTINUED)

JIMMY

I'm going to use the phone here,  
Louie.

Louie is too busy going through guard gates, swerving, and keeping from dozing to care.

AMY

You better call the Vatican for a  
Saint Christopher medal.

The car lurches and they're thrown back, laughing.

CUT TO:

77

INT. - ELKS CLUB BAR

77

Beyond Hank and Randolph, a Man holds up the phone.

MAN

(shouts)

For you, Hank. It's your son.

Hank runs full blast to the phone and grabs it.

HANK

You did it, son. But I want you to  
know I love you, whether you did or  
not.

Hank listens for a moment.

HANK (cont'd)

Yeah, I'll rub it into Randolph.  
But I just bet him you'd star in a  
picture with Bo Derek within four  
months.

Hank laughs to himself as he hears Jimmy's reaction.

HANK (cont'd)

Just kidding, son -- You think you  
just ran over a what? -- Yes, I'll  
go up in the attic and say hello to  
your mother. Good going, son. Talk  
to you later.

78

INT. - LIMOUSINE

78

Louie is heading down Sunset Boulevard. Jimmy and Amy are in the back. Jimmy spots a one-legged Beggar on crutches with a cup.

JIMMY

Stop the car, Louie.

Louie comes to a lurching halt.

JIMMY (cont'd)

(to Amy)

Come with me.

They get out of the car.

AMY

Thanks, Louie.

JIMMY

You gonna be all right?

LOUIE

Yeah, I got some wine hidden behind that Coppertone billboard up there.

Louie zooms away.

JIMMY

Now, watch this.

Jimmy and Amy walk up to the one-legged Beggar.

BEGGAR

Can you spare anything?

Jimmy pushes the Beggar over. He and Amy walk on, laughing. Jimmy looks back, then forward, then does a double-take.

JIMMY

Holy Christ, he wasn't a con man.  
He really did have only one leg.

Sure enough, the Beggar has but one leg. Jimmy and Amy stop and look at each other. Jimmy shrugs, and they laugh.

(CONTINUED)

JIMMY

You know, getting on the show and winning the bet for my Dad was the second-best thing that's happened to me. I'd like to kiss the first.

Jimmy kisses Amy. Amy smiles.

AMY

Isn't it great?

A lady stops and looks at them, as though saying "What are you doing on the public street?" Jimmy kisses the lady.

JIMMY

(to lady)

Isn't it great?

Amy grabs a passing guy and kisses him.

AMY

Isn't it great?

Jimmy and Amy kiss everybody, saying "Isn't it great?" (MUSIC: Swelling, happy theme.)

THE END