"CRY-BABY"

by

John Waters

Third Draft
Feb. 22, 1989

SOUNDTRACK

There are several "original" music numbers in the script that would, of course, have to be written. I have tried to describe the basic "feel" of the song. Also, some of the lyrics to other songs would be slightly changed for the character's vocals. If the actors cast in these parts are not singers, a "ghost" would record them and the actors would lip-sync.

1. "Cry-Baby" -- The Bonnie Sisters

2. "The Flirt" -- Shirley and Lee

3. "Women and Cadillacs" -- Nite Riders

4. "Gee" -- The Crows

5. "Embraceable You" -- Earl Bostic

6. "Fingertips" -- Red Prysock

7. "Sh-Boom" -- Crew Cuts
   (Cover version for Baldwin and "The Whiffles")

8. "Teenage Prayer" -- Gale Storm
   (Cover version for Allison)

9. "Piddly Patter" -- Nappy Brown

10. "Pistol Packin' Mama" -- The Hurricanes

11. "The Wind" -- The Diablos

12. "King of the Drapes"
    (Orginal song to be written for Cry-Baby and Allison)

13. "Cherry" -- Jive Bombers

14. "Dixie Fried" -- Carl Perkins

15. "Jail Bird" -- Sonny Knight

16. "Cryin' Blues" -- Little Ester

17. "Teardrops Are Falling" -- Five Wings
    (Cover version for Cry-Baby)

SOUNDTRACK
(continued)

18. "Bunny Hop" -- Ray Anthony

19. "Naughty Lady of Shady Lane" -- Ames Brothers
(Cover version for Baldwin and "The Whiffles")

20. "He's in the Jailhouse, Now" -- Webb Pearce

21. "Teenage Rage"
(Original song for Cry-Baby)

22. "Bad Girl" -- Little Ester

23. "Nosey Joe" -- Bull Moose Jackson

24. "I'm Stuck" -- The Five Jets

25. "Rubber Biscuit" -- The Chips

26. "Death of an Angel" -- Donald Woods and the Vel-Aires

27. "Flamingo" -- Earl Bostic

28. "The Bells" -- Billy Ward and the Dominoes

29. "Mr. Sandman" -- The Chordettes
(Cover for Allison, Cry-Baby and "The Whiffles")

30. "The Rope" -- Billy Curtis

31. "Please, Mr. Jailer" -- Wyonna Car
(Re-written cover version for Allison, Cry-Baby Gang, and "The Conks")

32. "Weekend" -- The Kingsmen

33. "Chicken" -- The Cheers
(Cover version for Baldwin and "The Whiffles")

34. "High School Hellcats"
(Original song for Cry-Baby, Allison and Gang)

35. "Bad Boy" -- Jive Bombers

1. CREDIT SEQUENCE.

Establishing shot. Exterior 1950's high school. Beginning of summer. We hear the Bonnie Sisters' recording of "Cry-Baby" playing throughout entire sequence.

2. INTERIOR SCHOOL CAFETERIA.

Close-up of STUDENT howling in pain as he receives his polio shot from Jonas Salk-type DOCTOR as MEAN NURSE holds him down.

Camera pans back to reveal entire senior class waiting in two lines for their polio shots from DOCTORS on the last day of school. Banners reading "CONGRATULATIONS CLASS OF 1954" hang on walls.

The kids are completely polarized by fashion -- you are either a "square" or a "drape." The square boys wear charcoal-grey pants, button-down shirts, white bucks or saddle shoes and have "flat-top," "crew-cut" or "whiffle" haircuts. The "squarette" girls wear little makeup, pony-tails and full skirts with crinolines.

The Teddy-Boy male juvenile delinquent drapes are the first "peacocks," wearing motorcycle outfits or the one-button roll-coat with a Mr.-B collar shirt, tight cuffed pants (baggy at the top) with a turquoise or pink stripe down the side, and pointy toe "French" shoes. Most importantly, their long hair is exaggeratingly pompadoured and duck-tailed, sometimes with a "waterfall" in front. The "drapettes" wear incredibly tight skirts with a cinch-belt, skintight sweaters and pointy "bullet-bras," three pair of bobby sox and ballet slippers. Head scarves are a must, usually covering leftover 1940's hairdos or even pin-curls. Both drapes and drapettes sport home-grown tattooes.

Cut to ALLISON VERNON-WILLIAMS, a beautiful young squarette waiting in polio line with her handsome, square boyfriend, BALDWIN. ALLISON is a knock-out; innocent but bored, virginal but sexy, and her raging hormones are begging for excitement. BALDWIN, ignoring all the square girls' flirtations, protectively drapes his arm around ALLISON and scowls at the drapes in disapproval, unaware that ALLISON is eyeing them with amusement.

SQUARE GIRL in tears looks to BALDWIN for courage and gets her polio shot from SECOND DOCTOR with NURSE.

Shot of a drapette girl from the rear, waiting in polio line. She has an incredible body poured into skin-tight skirt. She wears a black corduroy jacket with "Cry-Baby Gang" lettered on back. We see SQUARE BOYS in line ogling her and making letcherous gestures. One SQUARE BOY pinches her rear. MONA "HATCHET-FACE" MALNOROWSKI, the drapette with the body of a goddess and, unfortunately, the face of a mule, turns around toughly and pulls a switchblade. Her face is hilariously ugly, a thin line beween special effects and bad genes. SQUARE BOYS jump back and mock scream like they've just seen Frankenstein. HACHET-FACE could care less, she's tough, proud and nobody but nobody gives her grief.

Pushing his way up the line is her boyfriend MILTON HACKETT, a handsome tattooed lug-head with a ludicrously greased hairdo who wears a black leather "Cry-Baby Gang" jacket. MILTON puts his arms around HATCHET-FACE and gives her ugly face a kiss as SQUARE BOYS back off meekly.

Cut to WANDA WILLIAMS, an outrageously sexy Mamie Van Doren type who also wears the "Cry-Baby Gang" colors. Her overt sexuality even surprises the other drapes who are proud of her as the "fastest" girl in high school. She gyrates sexily, and comically flirts with any SQUARE BOY who makes eye contact while SQUARE GIRLS look on scandalized.

Shot of SQUARE GUY bravely getting his polio shot.

Shot of MILTON balking in mock terror when its his turn and being dragged to the DOCTOR by MEAN NURSE. MILTON breaks into hysterical laughter as he gets his shot.

HATCHET-FACE defiantly gets her shot by other DOCTOR as NURSE looks shocked by her mule-face.

WANDA writhes in mock sensuality at shot, sticking out bust and liciviously licking her lips at embarassed DOCTOR.

ALLISON laughs good-naturedly at the CRY-BABY GANG's shinanigans as BALDWIN and other SQUARE BOYS glare in disgust.

Shot of PEPPER WALKER, an effervescent drapette who is happy, perky, sexy, and obviously pregnant. She wears a "Cry-Baby Gang" maternity top and is crocheting baby

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boots as the MEAN NURSE approaches her and tries to feel her pregnant stomach. Suddenly hostile, PEPPER grabs the NURSE'S arm and flips her into headlock. NURSE gulps, backs down and PEPPER, instantly sweet again, hops into chair giggling wildly and gets her shot.

Cut to WADE "CRY-BABY" WALKER, an incredibly handsome young tough, being escorted into cafeteria by a squadron of SQUARES wearing "Student Council" arm bands. Dangerous but vulnerable, his baby face shows a perpetual sneer. He wears an unbelievably cool drape outfit and his thick black hair is meticulously greased into place. CRY-BABY is obviously the "baddest" kid in school, The King of the Drapes, and is both despised and revered by the entire student body.

Cut to ALLISON, her face flushed with excitement, watching CRY-BABY's entrance.

BALDWIN bravely gets his shot as an example for ALLISON, who doesn't even notice.

LENORA, an agressively nasty drapette, eyes CRY-BABY lustfully as she vacates the vaccination chair. CRY-BABY totally ignores her as she gives ALLISON a dirty look.

CRY-BABY and ALLISON take their places for vaccination across from one another.

Shot of poker-faced CRY-BABY rolling up his sleeve.

Shot of his tatoo -- on bicep -- "Cry-Baby."

As the polio needles plunge into their arms simultaneously, ALLISON and CRY-BABY lock eyes and teen passion is ignited. Suddenly the battle lines between drape and square seem to dissolve. As they stare into each other's eyes lovingly, CRY-BABY sheds his signature "single tear" that always denotes trouble is not far behind. ALLISON melts in repressed teen desire.

End of song. End of Credits.

3. EXTERIOR SCHOOL. PARKING LOT.

We see VIRGINIA VERNON-WILLIAMS, ALLISON's grandmother, waiting to pick her up in a brand new 1954 Cadillac convertible. She is a formidable 1950's fashion plate

(continued)

who nods politely to the SQUARE BOYS and GIRLS pouring out of school while impatiently scanning the crowd for ALLISON. Suddenly her face freezes in disgust.

Shot of CRY-BABY, PEPPER, HATCHET-FACE, MILTON and WANDA coming down school steps, swaggering in bravado.

MRS. VERNON-WILLIAMS, ever regal, glares in their direction, appalled at the youth of today.

We hear a "Good Humor truck"-type bell ringing and see HATCHET-FACE's PARENTS, JO-JO and GERTIE MALNOROWSKI, the ultimate white trash, pulling up in their hilariously beat up truck that sells cigarettes to high school students. JO-JO chews tobacco and GERTIE smokes furiously and coughs with a tubercular fury.

HATCHET-FACE sighs in disgust as all the DRAPE KIDS rush to cigarette truck, shelling over their money and lighting up.

JO-JO and GETIE are doing a brisk business.

JO-JO:
Yessiree, everybody's smokin' like a chimney! Get your cigarettes! Look cool and feel great! Penny apiece, six for a nickel!

GERTIE:
(Pointing to drapette)
You owe me for yesterday, young lady!

SMOKER:
(In cold turkey)
Please...I'll pay you tomorrow! Just give me a drag!

GERTIE:
No money -- no tobacco.
(Taking a deep drag)
Mmmm -- don't you wish you had one?
(Coughing horribly and spotting Hatchet-Face in distance)
Hey Mona, get over here! You got <u>work</u> to do!
(Coughing)
HEAR THAT HACK? I'M SICK AND I NEED SOME HELP!!

HATCHET-FACE ignores her PARENTS as GANG is stopped by crossing guard, MRS. WILLIAMS, WANDA's mother. She is the personification of suburban 1950's "mom" and directs pedestrian traffic with ridiculous concern.

MRS. WILLIAMS:
(To gang)
Hi, kids! Remember, always look both ways before crossing.

WANDA:
(Completely embarassed)
Oh, mother!

MRS. WILLIAMS:
(To Wanda)
We're having your favorite supper tonight, Wanda! Potatoes au gratin!
(Signalling to gang in full authority)
NOW WALK! LOOK LEFT! LOOK RIGHT! THAT'S RIGHT, THEN WALK! GOOD TEENAGERS!

CRY-BABY GANG laughs good-naturedly at WANDA's humiliation and heads toward CRY-BABY's souped up hot rod. CRY-BABY reaches in and snaps on the radio. "The Flirt" by Shirley and Lee blasts out on soundtrack.

LENORA, always hungry for CRY-BABY, watches him from the school steps, hoping to make eye contact.

WANDA gyrates sexily beside CRY-BABY's hot rod as PEPPER, draped across hood of car, happily snaps her fingers to the beat. MILTON and HATCHET-FACE are necking as CRY-BABY lights a cigarette and looks over to HATCHET-FACE's PARENTS.

JO-JO:
(Handing kid a cigarette)
Here, this one's on me, buddy. Just try it -- inhale and give your lungs some happiness! That's it! Hotbox it!

GERTIE:
(Taking money and smoking like a fiend)
HEY, MONA! AIN'T NOTHIN' FREE IN THIS LITTLE LIFE OF HEARTBREAK! WE GOT BILLS TO PAY, DON'T FORGET!

CRY-BABY disgustedly stubs out cigarette.

A school bus pulls by and door opens to reveal WANDA's father, MR. WILLIAMS, a chirpy Ozzie Nelson-type.

MR. WILLIAMS:
Wanda, honey, wanna ride home with DAD?

WANDA:
(Trying to get rid of him)
I got a lift! Thanks anyway!

MR. WILLIAMS:
(Beaming hopefully)
We could count out of state license plates! I saw one this morning all the way up from Virginia!

WANDA:
(Humiliated)
LEAVE ME ALONE!

MR. WILLIAMS:
(Smiling inappropriately)
Bye, honey!

Bus pulls away and WANDA starts gyrating again as HATCHET-FACE and MILTON continue necking until another really UGLY GIRL walks by and winks at MILTON. He does a double-take, ugly "girl-watching" until HATCHET-FACE jealously slaps him across face and they immediately start necking again. CRY-BABY sullenly slouches across car, striking kitchen matches and flicking them at SQUARES who walk by.

Cut to ALLISON pushing her way through CROWD, alone and frantic. She stops in her tracks.

CRY-BABY is gazing intently at her. He takes kitchen match, ignites it on back of front teeth and flicks it in her direction.

LENORA snaps her head toward ALLISON and does a jealous slow burn. ALLISON, nervous that anyone will see her looking at CRY-BABY, looks over her shoulder and sees LENORA scowl at her before stomping away.

ALLISON is panicked. She sees her grandmother in car and hesitates.

Close-up of CRY-BABY's face, staring sexily at ALLISON. He lights another match on his teeth and lets it burn down to his finger without flinching.

ALLISON looks over and sees BALDWIN, surrounded by giggling teen-queens, throwing a football to SQUARE BUDDY from steps of school.

ALLISON, in a tizzy, looks back at CRY-BABY.

ALLISON:
(Hotly, to herself)
I'm soooo tired of being good!

She throws caution to the wind and shyly walks toward CRY-BABY GANG.

The GANG, amazed at ALLISON's nerve, poses threateningly around their leader as CRY-BABY strikes one last match and pops the flame into his mouth without flinching, chews it up and spits it out. ALLISON stands before him bravely and lets a sexy smile show on her face.

ALLISON:
(With all her courage)
Hi.

Cut to MRS. VERNON-WILLIAMS' shocked expression as she sees ALLISON with CRY-BABY. She leans on horn and peels out in their direction.

BALDWIN, showing off, jumps in the air to catch football to the cheers of SQUARES. He hears the horn, sees ALLISON and runs to the rescue.

Cut back to CRY-BABY's face, flashing a sexy smile at ALLISON.

CRY-BABY:
(Still the tough guy)
You're a pretty little square....
(Suddenly shy)
Wanna...hang out with us drapes tonight?

Before she can answer, MRS. VERNON-WILLIAMS screeches up in Cadillac and BALDWIN rushes to ALLISON's side possessively.

MRS. VERNON-WILLIAMS:
Allison Vernon-Williams, get in this car!

BALDWIN:
(Overly-brave)
What's the trouble, honey?
These hoodlums bothering you?

ALLISON:
(Nervously, embarassed)
No.... We were just talking....
(Trying for the best)
Grandmother, Baldwin...this is Wade
Walker and his...uh, friends.

CRY-BABY:
(Toughly)
They call me Cry-Baby....This
here's my sister Pepper....

PEPPER:
Greetings, granny-o!

BALDWIN:
(To Cry-Baby)
Allison's my girl! So
hands off, Cry-Baby!

CRY-BABY:
Could have fooled me, square.
(To Mrs. Vernon-Williams)
Hey, Mrs. Vernon-Williams, I hear
you're having a talent
show out at your charm school
today.

BALDWIN:
(Butting in)
That's right, and you're not
invited.

CRY-BABY:
(To Baldwin)
Why not? Afraid of a little
competition?
(To Mrs. Vernon-Williams)
I sing <u>real</u> good.

MRS. VERNON-WILLIAMS:
Real <u>well</u>, not good! Ever hear
of the English language?

PEPPER:
Don't pull a flip-out, mama!

HATCHET-FACE:
(Picking teeth with stilletto)
Yeah, sometimes shook up old ladies get cut!

MRS. VERNON-WILLIAMS:
(Snottily)
I can barely imagine what you'd call music!

MILTON:
(Gyrating)
It makes you feel like you got ants in your pants!

BALDWIN:
(Shoving Allison in car)
Come on, honey, they're just bums!

WANDA:
(Guzzling from half pint)
Mr. Puniverse is asking for a fat lip!

ALLISON:
(To Cry-Baby, bravely)
I'd like to hear you sing.

MRS. VERNON-WILLIAMS:
(To all)
I'll say this once and once only! Stay away from my daughter, you common juvenile delinquents!

ALLISON:
(Awkwardly)
It was nice meeting you all!

MRS. VERNON-WILLIAMS peels out as pebbles from parking lot painfully pummel the GANG.

Shot of CRY-BABY silently watching ALLISON in the distance.

ALLISON turns around and gives him a bashful look that scorches his soul.

CRY-BABY signals GANG and they hop in hot rod, CRY-BABY at the wheel, and peel out in hot pursuit, past HATCHET-FACE's PARENTS who frantically wave for her to stop.

4. INTERIOR VERNON-WILLIAMS CADILLAC CONVERTIBLE.

MRS. VERNON-WILLIAMS drives with ALLISON in front and BALDWIN in the back. Shot in rear-projection.

MRS. VERNON-WILLIAMS:
The prettiest, most talented girl in school and yet she socializes with drapes!

BALDWIN:
(Leaning upon seat, gently caressing Allison's neck)
We're squares, Allison, and squares gotta stick together!

ALLISON:
(Trying to make them understand)
But drapes are people, too. They just look different. Maybe Cry-Baby <u>can</u> sing....
(Dreamily)
Something cool...something "hep."

MRS. VERNON-WILLIAMS:
Where did you learn those vulgar jazz words? Your poor dead parents would roll over in their graves!

BALDWIN:
(To Mrs. Vernon-Williams)
It's those jukebox records she listens to.
(Kissing Allison's ear lovingly)
Honey, his kind of music doesn't even get radio play!

ALLISON:
(To Baldwin, defeated)
How can I think when you're always <u>touching</u> me?

MRS. VERNON-WILLIAMS:
I've told you, Baldwin -- a young lady does not like to be <u>pawed</u>!

5. INTERIOR CRY-BABY'S HOT ROD. "Women in Cadillacs" by Nite-Riders is playing on soundtrack. Also shot in 1950's rear-projection.

HATCHET-FACE is sitting in back seat on Milton's lap, getting a hickey.

CRY-BABY is singing along with the radio, speeding intently. PEPPER sits next to him, cleaning her nails with a stiletto.

WANDA is pounding on back of front seat to the beat and swigging from bottle.

PEPPER:
(Turning down the radio and teasing good-naturedly)
I think Cry-Baby's got a girlfriend!

MILTON:
(Looking up from giving hickey)
(Lewdly)
Cry-Baby and Allison sitting in a tree, K-I-S-S-I-N-G!

CRY-BABY:
Shut up, Milton!

WANDA:
Hey, Hatchet-Face, do you think Cry-Baby's got blue-balls for the chick?

HATCHET-FACE:
She's a "square," Wanda. Cry-Baby don't dig squares!

PEPPER:
No, she's a "scrape" -- part square, part drape.
(To Cry-Baby)
I think she's pretty.
(To Wanda)
Hey, cool it with the "sneaky pete," Wanda!

WANDA:
(Passing the bottle)
Want some hootch, Cry-Baby?

CRY-BABY:
I don't drink and drive!

Shot of CRY-BABY's foot flooring the accelerator and turning up the radio.

Shot of CRY-BABY's car screeching forward, passing cars wildly. The CRY-BABY GANG hoots and hollers and wildly eggs him on.

6. Cut back to MRS. VERNON-WILLIAMS' car. We see in rear-projection CRY-BABY's car speeding up, passing and narrowly missing another car.

MRS. VERNON-WILLIAMS:
(Turning down radio)
You're too young, Allison, to know the shameful truth about the Walker boy's family. But let me warn you,...EVIL IS IN HIS BLOOD!

We see CRY-BABY's car speed up behind them and tailgate.

7. Cut to close-up of CRY-BABY's speed demon face. "Gee" by The Crows comes on radio and he turns it up and sings along. The CRY-BABY car accelerates and pulls up in wrong lane right next to MRS. VERNON-WILLIAMS's car.

ALLISON smiles to herself, but MRS. VERNON-WILLIAMS tries to outrace him. BALDWIN angrily waves CRY-BABY GANG to pull away.

From inside VERNON-WILLIAMS car we see another car approaching in the other direction.

The entire CRY-BABY GANG is hanging out the window, singing along to the blaring radio, "auditioning" their musical talent for MRS. VERNON-WILLIAMS.

Shot of MRS. VERNON-WILLIAMS' terrified face as other car gets nearer. BALDWIN threatens CRY-BABY GANG with fists and yells insults.

Shot of CRY-BABY ignoring BALDWIN and singing along with finale of song, winking at ALLISON.

Shot of BALDWIN cringing in terror as cars near head-on collision.

CRY-BABY blows ALLISON a kiss and turns the wheel, swerving and narrowly missing oncoming car. GANG cheers as they pull away.

MRS. VERNON-WILLIAMS screeches Cadillac into her driveway, shaking with rage but relieved to be alive. ALLISON, heart a-flutter, smiles dreamily as BALDWIN seethes in anger, vowing revenge.

8. EXTERIOR MRS. VERNON-WILLIAMS' MINI-MANSION, old money to the extreme. Off to the side is RSVP Charm School, a mock overdone little red schoolhouse. Cars fill the driveway and last minute arrivals and their parents are filing in.

9. INTERIOR RSVP CHARM SCHOOL. The stage is decorated with flowers and a large cut-out RSVP invitation to Talent Show.

"GOOD GIRLS" in prom dresses and white gloves are warming up for Talent Show, walking with books balanced on heads or singing vocal scales.

BALDWIN's SQUARE BUDDIES, dressed in bow ties and square suits, snap their fingers, harmonizing with their musical group, "THE WHIFFLES."

SQUARE MOTHERS pass out refreshments: pieces of cake and cups of tea.

MRS. VERNON-WILLIAMS rushes to stage as ALLISON is greeted by SQUARE GIRLS who hurry her backstage to change into her "costume."

BALDWIN runs to "THE WHIFFLES" and starts whispering what happened.

MRS. VERNON-WILLIAMS:
(On stage, speaking into microphone)
Good afternoon, ladies and gentlemen.

ALL:
Good afternoon, Mrs. Vernon-Williams.

MRS. VERNON-WILLIAMS:
And welcome to the annual RSVP Talent Show. I must apologize for our tardiness.
(Bravely)
But this afternoon we were attacked by a gang of juvenile delinquents!

AUDIENCE erupts in shock as BALDWIN huddles with outraged "WHIFFLES," planning revenge.

MRS. VERNON-WILLIAMS:
We're alright! No one was injured! But I must stress to all the young people here today the dangers, LETHAL dangers, of associating with a bad crowd.

10. BACKSTAGE RSVP.

ALLISON pops a stick of gum in her mouth.

11. RSVP STAGE.

MRS. VERNON-WILLIAMS:
Juvenile delinquents are everywhere! Right here in our community....

Shot of PRISSY PARENTS in audience, clucking in horror.

MRS. VERNON-WILLIAMS:
(Disgustedly)
Boys with long hair and tattooes who spit on the sidewalk! Girls who wear tight slacks -- "hysterectomy pants," I call them -- I've seen these creatures with my own eyes!

12. BACKSTAGE RSVP.

ALLISON cracks her gum to the horror of fellow "GOOD GIRL" CONTESTANTS.

13. RSVP STAGE.

MRS. VERNON-WILLIAMS:
...If one of these hooligans ever approaches you on the street, repeat silently to yourself the Four "B's" you've learned here at RSVP. What are they, children? The Four B's?!

BOYS AND GIRLS:
BEAUTY! BRAINS! BREEDING! AND BOUNTY!

14. EXTERIOR TURKEY POINT SWIM CLUB. "Embraceable You" by Earl Bostic plays on soundtrack.

Juvenile delinquent COUPLES in bathing suits with incredible bodies neck and roughhouse on beaches and water platforms at swimming quarry.

Shot of sign "TURKEY POINT SWIM CLUB."

Wide shot of Turkey Point, juvenile delinquent hangout.

Shot of TOUGH GIRL, fully made-up, treading water in the grimy quarry, smoking a cigarette.

15. EXTERIOR TURKEY POINT PARKING LOT.

Cut to close-up of CRY-BABY's face, driving his GANG through entrance. Camera pulls back to see a sea of hot rods and motorcycles.

In one corner of parking lot, standing behind "JESUS SAVES" table, are MILTON's stern and prune-faced parents REVEREND and MRS. HACKETT. They speak into microphone to a few skeptical DRAPES.

REVEREND HACKETT:
Teenagers everywhere -- REPENT! Let Jesus Christ be your gang leader! Turkey Point is nothing but a stagnant ditch created by Lucifer. GET OUT BEFORE IT'S TOO LATE!

CRY-BABY leads his GANG in formation through maze of hot rods. Grease-stained DRAPES slide out from under hot rods on mechanic's platforms to greet the GANG.

MILTON's bravado melts when he sees his PARENTS.

MRS. HACKETT:
Here comes our son now! WITH THAT DEVIL WOMAN!
(Holds up crucifix at Hatchet-Face and hisses)

HATCHET-FACE:
(Used to this, laughing)
Hi, Mrs. Hackett!

MRS. HACKETT:
Imagine our shame! Milton carries illegal weapons, drives fast cars and wears clothes obviously designed by homosexuals! BUT HE KNOWS BETTER! JESUS IS STILL IN HIS HEART!

MILTON:
Jeeezzze! Mom! Dad! Go home, you're embarassing me! I'M A TEENAGER -- I WANT TO LIVE!

16. EXTERIOR TURKEY POINT.

Shot of TOUGH MUSCLE DRAPE getting out of littered swimming quarry as DRAPETTE GIRLFRIEND rushes to him with comb to slick back his D.A. hairdo. They walk past two DRAPETTE GIRLS in bull ring short-shorts and tight tops playing "stretch" with knives and join LENORA, who is sunbathing on towel with other DRAPES.

LENORA sees CRY-BABY in distance and rips band-aids spelling out C-R-Y-B-A-B-Y in sunburn. With a look of determination, she rushes to him.

17. INTERIOR RSVP CHARM SCHOOL STAGE.

We see "LITTLE RUTH," A ten-year-old girl dressed in cutesy decorated gymnist outfit doing her child-contortionist act. Her only prop is a homemade platform embossed with her glittered name. She awkwardly hangs off the side as she turns herself into a human pretzel and picks up brightly colored magician's scarves with her teeth.

MRS. VERNON-WILLIAMS watches, slightly embarrassed.

LITTLE RUTH's PARENTS cheer her on.

LITTLE RUTH grotesquely twists her limbs around herself for the finale, becoming a "human wheel" and "rolling around" the stage with a smile on her face to polite applause.

ALLISON watches from the wings, laughing good-naturedly. She catches BALDWIN's eye backstage as he waits to go on with "THE WHIFFLES." He blows her a kiss. She smiles and blows him one back.

18. KOMMIE KORNER. Outdoor dance pavilion located off the beach at Turkey Point.

Hammer and cycle decorations frame a huge mural of Eisenhower and Kruschev dressed as juvenile delinquents in a knife fight. A juke box disguised as a zip-gun blares "Fingertips" by Red Prysock. A COUPLE dances the "drape-walk" on dance floor while other HOODLUMS spit on dice, roll them and shout "Snake eyes" in background.

In another corner two DRAPE COUPLES play strip poker in various stages of undress, chanting "Take it off, take it off!" to loser.

We see CRY-BABY and his GANG walking through pavillion in formation, giving friends the "drape handshake" (slapping their right knee twice, running their hands over their hair back to front and sliding palms together).

CRY-BABY stops in his tracks as he sees LENORA rush in, dressed in skimpy bathing suit.

MILTON:
Looks like somebody lost their laundry!

"Do the drape handshake"

LENORA:
(Trying to be provocative, showing Cry-Baby his sunburned name on thigh)
Look, Cry-Baby! You scorch me, man!

CRY-BABY:
Later, Lenora.

LENORA:
But Cry-Baby, I need a date for tonight's juke box jamboree!

CRY-BABY:
I'm solo, sugar.

LENORA:
(Loosening top of bathing suit)
Wanna see these gunboats? I "give," Cry-Baby! I give "bare second" on the first date.

CRY-BABY:
Use your mentality and cool down.

WANDA:
Your bosoms ain't nothin', Lenora.

HATCHET-FACE:
(To Lenora)
Better watch it, bozo, you might catch a cold!

PEPPER:
My brother wouldn't touch your titties with a ten foot pole! He likes his women bad, Lenora, not cheap!

19. INTERIOR BACKSTAGE RSVP TALENT SHOW.

ALLISON is looking in mirror, torn between the men in her life. She poses prettily and studies herself as a square.

20. RSVP STAGE.

BALDWIN and "THE WHIFFLES" are on stage singing "Sh-Boom" in beautiful harmony, snapping their fingers and smiling wholesomely.

MRS. VERNON-WILLIAMS is keeping time happily to herself.

SQUARE GIRLS in audience are watching transfixed.

21. BACKSTAGE RSVP.

ALLISON studies herself in mirror in drapette pose and takes out a cigarette.

22. RSVP STAGE.

"THE WHIFFLES" give the song a wonderfully theatrical finale.

Entire AUDIENCE erupts in applause.

23. BACKSTAGE RSVP.

ALLISON lights the cigarette and breaks into coughing spasms.

24. EXTERIOR TURKEY POINT.

The official "office" -- CRY-BABY and PEPPER's "home." A country shack with a giant skull front. It is surrounded by years of junk, stripped-down hot cars and broken up kid's playground equipment: a sliding board disguised as a tongue coming out of monster face and a jungle-gym made out of animal bones.

BELVEDERE RICKETTES, CRY-BABY's ruggedly handsome forty-year-old hillbilly drape stepfather, is bathing in washtub, legs hanging out, scrubbing his back. We see L-O-V-E and H-A-T-E tattooed on his fingers.

CRY-BABY:
(Approaching with gang)
UNCLE BELVEDERE!

BELVEDERE:
Wowweee! Ya caught me in my birthday suit, butt nekid!

PEPPER:
(Yelling towards skull house)
Gramma, we're home!

25. INTERIOR SKULL HOUSE.

We see RAMONA RICKETTES, CRY-BABY and PEPPER's fifty-year-old grandmother, the owner of Turkey Point. She is a lovable 1950's combination of Ma Kettle and Mad Max who wears biker outfits, tattooes, too much makeup and an extreme hairdo fit for a much younger woman. Her walls are covered with stolen hubcaps and her furniture is littered with auto parts. She is expertly throwing darts at crudely-painted target of the face of Mamie Eisenhower.

DUPREE, an incredibly handsome black man whose processed hair is piled high in sculpted splendor, is inspecting hubcaps. He wears tough guy leather biker outfit with gang insignia "The Conks." He picks up motorcycle muffler.

RAMONA:
Ok, Dupree, fifteen bucks for that -- take it or leave it.

DUPREE:
Come on, Ramona, ten! This is hotter than a pistol.

RAMONA:
You guys wanna do business with Ramona Rickettes or would you rather shop at Sears?
(Throws dart at him; he ducks)
Gimme the bread and keep your trap shut.

DUPREE:
(Smiling, giving her the greenbacks with respect)
You're a hard woman....

RAMONA:
With a heart of stone!
(Good-naturedly)
See ya in hell, Dupree.

26. EXTERIOR SKULL HOUSE.

PEPPER starts yodeling her heart out as a signal.

Suddenly the screen door flies open and DUPREE comes charging out carrying muffler, playing "cops and robbers" with SUZIE-Q and SNARE-DRUM, PEPPER's children. The KIDS shoot him with sling shots and cap guns as DUPREE flicks a razor blade around his mouth on tongue. Smiling happily, he pulls razor from mouth and poses threateningly with muffler as KIDS "give up" and cheer.

The CRY-BABY GANG's mouths drop open in dumb-founded respect for this stranger.

GANG:
Coooool!

DUPREE tips his head, gives the drape handshake and exits.

SUZIE-Q is six years old and wears skintight slacks, baby high heels, tight sweater, makeup and drapette hairdo dyed platinum blonde. SNARE-DRUM wears "Cry-Baby" leather jacket, ripped up T-shirt, jeans, motorcycle boots, and is missing his two front teeth. He is about seven years old. They jump in PEPPER's arms and she smothers them with kisses.

PEPPER:
You been bothering your gramma all day? She has customers!

BELVEDERE:
Hell no! They helped me steal a car!

SNARE-DRUM:
A '51 Olds -- it's really cool!

SUZIE-Q:
And ma, I swiped six hubcaps! Like a big girl!

SNARE-DRUM:
Make those monster faces, Hatchet! PLEEEEASSE!

HATCHET-FACE smiles lovingly and contorts her face as she chases SNARE-DRUM to jungle-gym.

SNARE-DRUM:
AAAGHH! It's Lady Frankenstein.

SUZIE-Q:
(Running to top of monster sliding board)
HELP! The Creature From The Black Lagoon!

Screen door flies open and RAMONA RICKETTES fires a shotgun at scurrying gopher.

RAMONA:
Goddamn gophers, diggin' up my front lawn!
(To all)
Well, what you teenagers waiting for? Turkey Point is open for business! Let's celebrate!

27. INTERIOR RICKETTES HOUSE.

BELVEDERE, now dressed in casual drape outfit, and RAMONA lead the gang to hubcap wall and spin the panel around to reveal CRY-BABY GANG's secret clubhouse.

28. INTERIOR CLUBHOUSE.

A juvenile delinquent paradise: furniture make out of cut-up stolen car bodies, a bar with soda pop, a coat of arms made out of knives, a wall of lethal weapons proudly displayed, a beautiful blinking juke box, and a cheezy mural of the gang in menacing pose.

GANG happily slouches around as BELVEDERE affectionately puts his arm around RAMONA.

BELVEDERE:
Today's a special day for me and your grandmother -- we been together for ten whole years.
(Gang cheers)
Met on Jukebox Jamboree Day back in 1944 when I was just a drugstore cowboy.

RAMONA:
(Good-naturedly)
Hush up with that mush.
(To gang)
I'm proud of you drape-children. Wanda, you sure is pretty in them tight clothes all painted up like trash....

WANDA:
I wish you and Belvedere were my parents!

RAMONA:
...And Milton...
(He is ogling horror comic like Playboy; Hatchet-Face jealously snatches it away)
...You're everything a man should be -- young, stupid and mean....

MILTON:
We're gonna play some cool music for you tonight, Ramona.

RAMONA:
...Hatchet-Face, you're like me -- you put the "T" in Tough so hard you coulda been eatin' nails for breakfast, but that's the way a woman's gotta be these days.

HATCHET-FACE:
I'd kick a square's ass for you in a minute, Mrs. Rickettes.

RAMONA:
(To all)
You're the best gang my son could ever have.

PEPPER:
Gramma, I'm so happy all knocked up! I wish I was having triplets!

RAMONA:
We gotta present for my little youngen'in your oven!

BELVEDERE goes to fake panel on wall and pushes it around like a set on a game show to reveal skull and bones baby crib decorated with bones, reflectors, gopher hides, and chicken feathers.

PEPPER:
(Thrilled)
It's fucking beautiful, gramma!

ALL applaud.

RAMONA:
Cry-Baby, when you was a little boy you had to be the man in the family....

BELVEDERE:
But I taught you how to dress, didn't I, Cry-Baby?

CRY-BABY:
You sure did, Uncle Belvedere.

RAMONA:
You're the future, Cry-Baby. The future of this god-forsaken family. I want you to sing tonight, boy, sing your heart out! (Nodding to Belvedere) Show him, Belvedere -- This took a lot of hubcaps, Cry-Baby.

BELVEDERE spins around panel to reveal incredible early '50's motorcycle -- a juvenile delinquent's dream.

GANG:
Wow! Cool! Crazy, man, crazy!

CRY-BABY is stunned, approaches motorcycle in awe, caressing and petting it and finally hops on and sheds his trademark single tear.

CRY-BABY:
Grandmother...Uncle Belvedere... you've made me the happiest juvenile delinquent in Baltimore. And guess what? (Kick starts it, revs engine) I MET A GIRL!

29. INTERIOR RSVP CHARM SCHOOL TALENT SHOW.

ALLISON is on stage, looking beautiful, singing the teen-ballad "Teenage Prayer" with all her heart.

BALDWIN beams in audience, falsely assuming that the lyrics apply to him.

MRS. VERNON-WILLIAMS proudly watches her granddaughter.

30. LONESOME HIGHWAY.

CRY-BABY is roaring down open road on his brand new motorcycle headed toward ALLISON. "Piddly Patter" by Nappy Brown plays on soundtrack. Beautifully backlit by the sun, CRY-BABY is in love: happy, handsome and rugged.

As he passes billboard, a MOTORCYCLE COP hiding in speed trap peels out in pursuit, siren blaring and lights flashing.

31. INTERIOR RSVP CHARM SCHOOL.

ALLISON is singing "Teenage Prayer" directly to BALDWIN as if she is deeply in love with him, but BALDWIN's face optically dissolves and is replaced with CRY-BABY's fantasy face, smiling at her sexily.

BALDWIN watches ALLISON singing passionately and her prom gown dissolves to a wedding dress in his fantasy.

As the song builds to a finale, ALLISON's hallucinations become more and more lurid and hilarious. Singing sexily to the audience, all the SQUARE BOY's faces dissolve into CRY-BABY's faces, panting and moaning back to her in Technicolor teenage hunger.

Suddenly we hear loud air raid siren. ALLISON, snapping back to reality, looks out the window confused as BALDWIN sighs in frustration. The musical number stops abruptly.

Shot of air raid sirens on roofs about town, blaring the signal.

MRS. VERNON-WILLIAMS jumps up, furious at the interruption, as AUDIENCE nervously looks at one another, afraid.

MRS. VERNON-WILLIAMS:
Boys and girls, unfortunately it's a "red alert!" This is only an air raid drill! No atom bombs are actually being dropped! Please take your duck n' cover positions immediately!

The CROWD moans in disgust and scurries under desks, in closets, anywhere they can assume the ridiculous "duck and cover" position -- hands over head to protect from atom bomb.

BALDWIN snuggles up to ALLISON and gives her a kiss.

32. ALLISON'S STREET.

CRY-BABY dangerously careens around corner on motorcycle with COP in hot pursuit.

We hear the air raid sirens wailing and see "God-fearing" families pulling over their cars, jumping out and "duck and covering" under any protection they can find.

Shot of CRY-BABY's face, sneering at red alert.

Shot of MOTORCYCLE COP's face, unsure of what to do.

Shot of CRY-BABY speeding along, laughing at citizens in "duck and cover" positions.

Shot of COP, finally honoring the red alert, slamming on brakes, skidding to a stop and jumping under roadside picnic area in "duck and cover" pose.

Shot of CRY-BABY hooting in victory and speeding away.

33. INTERIOR RSVP.

Everybody is giggling in "duck and cover" positions. Suddenly a different siren is heard wailing.

MRS. VERNON-WILLIAMS climbs out from under table and tries to take control.

MRS. VERNON-WILLIAMS:
That's the "all clear" signal, girls and boys. Come on out, we're all safe and sound!

34. ALLISON'S DRIVEWAY.

CRY-BABY roars up to house with "all clear" sirens blaring away.

35. INTERIOR RSVP.

Everybody is climbing out from "duck and cover" positions. Suddenly they hear CRY-BABY's motorcycle. ALLISON's eyes light up and BALDWIN freezes in place. MRS. VERNON-WILLIAMS can hardly believe her ears. GIRLS run to windows, tittering in fear. BOYS band together, bracing for trouble.

MRS. VERNON-WILLIAMS:
Stay in your places!

GIRLS are squealing as MRS. VERNON-WILLIAMS barges to window and looks out to see CRY-BABY getting off his motorcycle.

CRY-BABY combs his greased hair and looks up to house nervously. Trying to look his best, he adjusts his crotch.

MRS. VERNON-WILLIAMS' face turns to horror.

36. EXTERIOR RSVP.

ALLISON peaks out other window, amazed that CRY-BABY is actually here.

CRY-BABY catches ALLISON's face and smiles.

ALLISON smiles back and shyly covers her face with lace curtain.

CRY-BABY sheds his signature single tear.

ALLISON is fighting her growing passion, incredibly turned on.

CRY-BABY dramatically walks up path to front door, the cleats on the bottom of his boots clicking omminously.

37. INTERIOR RSVP.

Everybody in RSVP freezes. A loud knock is heard at door. BALDWIN and "THE WHIFFLES" get ready to spring to action but MRS. VERNON-WILLIAMS holds them back. Taking a deep breath for courage, she approaches door.

38. EXTERIOR RSVP.

MRS. VERNON-WILLIAMS opens the door, staring in fury. She holds a cup of hot tea.

CRY-BABY:
(Clearing his throat, trying to be polite)
I'm...sorry about this afternoon, Mrs. Vernon-Williams. Is...is Allison home? I'm going to sing tonight and I thought she might like to hear me.

MRS. VERNON-WILLIAMS:
(Sneering)
My daughter doesn't associate with greaseballs!

She suddenly throws hot tea in CRY-BABY's face. He staggers back in pain, temporarily blinded.

POV shot, CRY-BABY's blinded vision. He gradually focuses on BALDWIN.

BALDWIN:
THIS IS WHAT WE THINK OF YOUR KIND OF MUSIC!
(Sucker punches Cry-Baby in stomach to shouts of encouragement from "THE WHIFFLES")

MRS. VERNON-WILLIAMS:
(Appalled)
No violence! Baldwin, stop, it! Get back in the house!

ALLISON:
(Running outside, furiously to Baldwin)
How DARE you hit him! You don't own me, Baldwin! I have a right to hear Cry-Baby sing!

BALDWIN:
Don't get all worked up, honey. He got what he deserved.

CRY-BABY struggles to feet in pain and springs to action. He grabs BALDWIN from behind, turns him around and punches him in face, sending him flying back into "THE WHIFFLES" as all the SQUARE KIDS scream.

CRY-BABY suddenly grabs a shocked ALLISON and runs with her to his motorcycle and hops on with her. He does a "wheely" and peels out to a speechless MRS. VERNON-WILLIAMS' side.

CRY-BABY:
I'll take good care of her, Mrs. Vernon-Williams. I promise. It's OK about my face. It don't hurt much.

ALLISON:
(Pleading)
PLEAAASE! It's not a schoolnight. I've been a good girl, grandmother. One night of happiness, that's all I ask.

MRS. VERNON-WILLIAMS:
But...but you'll get your dress dirty!

ALLISON:
No I won't!
(Smiling)
Thank you for understanding, grandmother. And don't wait up....

CRY-BABY turns around on bike and gives her a smoldering look.

ALLISON:
For once, I think I'll be late.

CRY-BABY and ALLISON peel out as SQUARE GIRLS sigh in wonder.

BALDWIN bangs his fist on ground in frustration and is helped to his feet by "THE WHIFFLES" and SQUARE BOYS as he rubs his aching jaw.

39. KOMMIE KORNER. DUSK.

Jukebox Jamboree Dance is in full swing. "Pistol Packin' Mama" by The Hurricanes is blaring and juvenile delinquents, now dressed in their drape finest, are jitterbugging up a storm.

WANDA, poured into a gown so tight she can hardly move, is dancing with a SCARY HOOD, her long dangling earrings flying in the wind.

PEPPER is flipping her KIDS around to the music in wild abandon. She wears unbelievably gaudy tight maternity outfit and SUZIE-Q and SNARE-DRUM are done up in miniature versions of dressy juvenile delinquent outfits.

HATCHET-FACE and MILTON, deeply in love, are doing the "Dragnet-jitterbug." MILTON wears a "true-fit suit" and box-toe shoes with chains, HATCHET-FACE is gussied up in skintight black slacks, "Bunny" slippers and tight sweater.

DUPREE and a beautiful tough black BIKER CHICK, and several other black COUPLES dressed in Conk gang outfits and hairdos, are wildly dancing complicated jitterbug steps as DRAPES cheer them on.

Camera tracks by a grouchy LENORA, all dressed up and alone, to RAMONA and BELVEDERE doing the most unbelievable jitterbug of all. RAMONA is picked up by BELVEDERE, twirled around his back, slid down his leg, wrapped around his body in all sorts of complicated steps. Her dressy Ma Barker/Ma Kettle outfit is a hilarious creation of furs and feathers. BELVEDERE, dressed to the nines in shiny zoot suit, grabs a lampshade, puts it on his head and goes into a wild solo hillbilly dance.

40. HIGHWAY. CRY-BABY and ALLISON are journeying to Turkey Point on motorcycle with "Piddly Patter" by Nappy Brown playing again on soundtrack.

Overly theatrical heat-lightning flashes in the distance. CRY-BABY looks to the sky and gulps in fear. ALLISON, thrilled and excited, hangs on for dear life.

41. BEAUTIFUL WIDE SHOT OF TURKEY POINT.

Lightning flashes in the distance and the party lights of Turkey Point blink on and off.

CRY-BABY and ALLISON roar into parking lot on motorcycle. He looks up nervously at sky.

42. KOMMIE KORNER. DRAPES are slow dancing to "The Wind" by The Diablos.

PEPPER is dancing with beautiful ANGELIC BOYFRIEND, a baby-faced drape. WANDA is teasingly blowing in MUSCLE APE's ears as she sways to the music. HATCHET-FACE and MILTON are entwined in love. LENORA scans the CROWD, looking for CRY-BABY.

PEPPER spots CRY-BABY in parking lots and yodels. The GANG WOMEN immediately break away from their PARTNERS and come running.

LENORA fumes, never included.

43. TURKEY POINT PARKING LOT.

CRY-BABY, the complete gentleman, bashfully helps ALLISON off the motorcycle.

CRY-BABY:
You OK? Didn't get no axle grease on you, did I?

ALLISON:
(Shyly)
No...no, I'm fine.

CRY-BABY:
(Combing his hair into place)
You ever been to Turkey Point before?

ALLISON:
(Embarassed)
My grandmother wouldn't let me. She calls it the "Redneck Riviera."

CRY-BABY:
(Proudly)
It's where I live. Beautiful, ain't it?

ALLISON:
(Looking out over Turkey Point and seeing Cry-Baby Gang women approaching)
Yes, it's really wild. But...I'm afraid I'm not going to fit in here....
(Looking down bashfully)
With your friends and stuff.

CRY-BABY:
You're cool, Allison, you just look like a square.
(Tenderly)
Underneath it all, I think you're really "hep!"

ALLISON blushes happily at supreme compliment.

HATCHET-FACE, WANDA and PEPPER swagger over to ALLISON, eyeing her suspiciously.

HATCHET-FACE:
Well, what have we here?

WANDA:
The first square to ever set foot at Turkey Point!

PEPPER:
(Breaking the ice)
Hey fine, mama, welcome to the Jukebox Jamboree.
(Sticks out her hand to shake but pulls it back and goes into drapette handshake with girls)

CRY-BABY:
These are the "Cry-Baby girls!" That's Wanda.

WANDA:
(Taking a swig from bottle)
Dig it, babe. You need a new look.

HATCHET-FACE:
Don't ya got tits? Stick 'em out for God's sake.

CRY-BABY:
Thats Hatchet-Face, she don't mean no harm.

PEPPER:
First thing a Cry-Baby girl learns -- our bazooms are our weapons.

CRY-BABY:
Pepper's pregnant but she can fight like a man!

WANDA:
I wouldn't be caught dead in a full skirt!

PEPPER:
Hey girls, what'd ya think? Let's give Allison a bad girl beauty makeover!
(To Allison, daring her)
You game?

ALLISON:
(Breaking into a grin)
Sure!
(Good-naturedly assuming bad girl pose and teasingly sticking out her bust)
Think I have what it takes?

GIRLS:
WHOOAAA!

CRY-BABY:
(Turned on)
You got it, Allison...
(Sexily)
You got it raw!

44. KOMMIE KORNER STAGE.

Musical instruments are set up and RAMONA RICKETTES is at microphone addressing a wild throng of JUVENILE DELINQUENTS who worship the ground she walks on.

RAMONA:
Dig it, hep-cats and cool chicks! You all know me! I'm Ramona Rickettes!

Everybody cheers.

RAMONA:
Welcome to Turkey Point -- where the squares don't dare, the cops don't stop and the bad boys bop! There may be a storm brewing tonight but nothing like the thunder we got comin' on stage. First let me introduce The Cry-Baby Combo -- MILTON! PEPPER! WANDA! AND HATCHET-FACE!

MILTON runs to bass fiddle, HATCHET-FACE to saxaphone, PEPPER to drum set, and WANDA to triangle, which she picks up sexily and squeals.

The AUDIENCE cheers wildly and we see BELVEDERE with SUZIE-Q and SNARE-DRUM on his shoulders applauding proudly.

LENORA pants, eagerly awaiting her idol on stage.

RAMONA:
And now for the baddest boy of all -- The man you've all been waitin' for -- The Big Boo-Hoo, The Terrible Teardrop. Ladies and Gentlemen, my grandson, Cry-Baby!

CRY-BABY and ALLISON, done up in the high-drape finest, step on stage and wave. CRY-BABY is a macho knockout dressed in one-button knee-length drape coat over pink

(continued)

Mr.-B collar shirt, skintight black pants with turquoise stripe down the side and the pointiest shit-kicking shoes known to man. ALLISON has been transformed into the sexiest drapette in Baltimore -- skintight toreador slacks, revealing low-cut angora sweater over pointy bra, Debra Padgette hairdo, alluring makeup, drapette scarf around her neck and tough-looking high heel witch's boots.

The CROWD is scandalized to see CRY-BABY with a girl and whispers mix with applause.

LENORA seethes with anger and jealousy.

CRY-BABY points out BELVEDERE and the KIDS in the crowd to ALLISON and she takes her place with them in the audience.

RAMONA runs over and kisses ALLISON on cheek.

LENORA butts her way through CROWD to stand near ALLISON.

CRY-BABY and his COMBO start playing a great original rock-a-billy number entitled "King of the Drapes." It should be a much hipper hillbilly version of Ricky Nelson-type early hit at end of his TV series.

CRY-BABY sings sexily, hiccuping the lyrics about gang fights, rumbles, and stealing cars as CRY-BABY GANG wails the chorus "He's the King! The King of the Drapes!"

DUPREE and "THE CONKS" clap in double time and cheer him on.

DRAPETTE GIRLS in the audience squeal and scream as HEP CATS dance in place.

WANDA does a great sax solo as GUYS go bezerk watching.

CRY-BABY builds in intensity singing directly to ALLISON, who watches adoringly, completely transfixed.

LENORA slips off panties and throws them on stage, giving ALLISON a hateful look.

ALLISON looks bewildered at LENORA's overt sexuality.

PEPPER breaks into a wild drum solo intercut with SNARE-DRUM and SUZIE-Q dancing wildly in audience.

CRY-BABY signals ALLISON to join him on stage.

RAMONA encourages ALLISON forward but she is unsure.

The CRY-BABY GANG changes the words in the backup chorus to "She's the Queen, She's the Queen of the Drapes!"

DUPREE and "THE CONKS" sing along with the refrain.

The AUDIENCE eggs ALLISON on and finally she runs to stage as WANDA plays a boogeying saxaphone entrance.

LENORA stamps her feet and goes into fit.

ALLISON takes her place with CRY-BABY and starts singing in a beautiful voice. Song becomes a duet with the chorus "He's the King. King of the Drapes!" and "She's the Queen, Queen of the Drapes!" The song builds to a finale with CRY-BABY and ALLISON singing and dancing together sexily. At final note, WANDA rings her triangle and CRY-BABY sheds his trademark single tear.

Lightning cracks and thunder is heard.

The entire AUDIENCE erupts in applause.

LENORA sobs alone.

45. EXTERIOR TURKEY POINT.

BALDWIN, "THE WHIFFLES," and their SQUARE FRIENDS pull up and unload chains, baseball bats, and spiked clubs.

They sneak into woods as the wind of the upcoming storm builds.

46. LOVERS LANE. Beautiful wooded "make-out" spot at Turkey Point. DUPREE and GIRLFRIEND and DRAPE COUPLES locked in hilarious embraces litter the countryside as "Cherry" by the Jive Bombers plays on soundtrack.

CRY-BABY and ALLISON, settled on a blanket, gaze into each other's eyes as the storm approaches. CRY-BABY tenderly flicks his long lashes on her cheek.

CRY-BABY:
Feel good? That's called a "butterfly" kiss.

ALLISON:
Oooh, Cry-Baby!

CRY-BABY:
(Passionately)
You're not like any of the other girls, Allison.
(Blows in her ear)
We were magic on stage together.
(Gazing into her eyes)
Kiss me. Kiss me hard.

She passionately kisses him but suddenly pulls away.

ALLISON:
(Bashfully)
I've never given a french kiss before.

CRY-BABY:
Watch, it's easy. You just open your mouth...
(Gently licking her lips)
...and I open mine...
(Flicking his tongue around)
...and we wiggle our tongues together. It feels...real sexy.

ALLISON:
(Turned on)
I won't get mononucleosis, will I?

CRY-BABY:
No, Allison! Just try it!
(Flicks his tongue in her ear and she goes crazy)
If you don't like it, I promise I'll stop.
(Nibbling her ear)

Lightning strikes and ALLISON pulls him toward her and they french kiss sexily, reclining in passion.

Shots of DUPREE and GIRLFRIEND and other DRAPE COUPLES nearby, wildly french kissing as the music swells.

47. KOMMIE KORNER.

The entire dance floor is filled with DRAPE COUPLES french kissing as they slow dance to "Cherry."

Shot of PEPPER and her mystery ANGELIC BOYFRIEND frenching.

MILTON gently sucks HATCHET-FACE's tongue.

WANDA teasingly frenches another TOUGH PARTNER and then pulls away.

BELVEDERE and RAMONA, in love, tenderly french kiss lightly.

SUZIE-Q and SNARE-DRUM suck on lollipops. They look at each other, giggle, exchange lollipops and start sucking again.

48. EXTERIOR TURKEY POINT PARKING LOT.

The wind is building and SQUARE BOYS paint "DRAPES MUST DIE" and "SQUARE'S REVENGE" on hot rods.

BALDWIN pours sugar in a gas tank and spots CRY-BABY's motorcycle. His eyes light up evily.

49. LOVERS LANE.

CRY-BABY and ALLISON are wildly making out in "From Here To Eternity" pose. CRY-BABY's hands creep up to her breasts and she gently stops him.

CRY-BABY:
Allison, I'm sorry...
(Kisses her neck)
It's just that you're so beautiful!

ALLISON:
I want to let you, but I can't... for my parent's sake.
(Melodramatically)
Cry-Baby, they're both dead! I'm an orphan!

CRY-BABY:
I'm sorry, Allison. But no wonder we're together-- I'm an orphan too!

ALLISON:
(Amazed)
You are?

CRY-BABY:
Yes. And orphans have <u>special</u> needs.

ALLISON grabs his hand to her breasts.

ALLISON:
(Turned on)
Just on the outside of the sweater, OK?

CRY-BABY:
Is it OK with you...?

ALLISON:
YES! YES!
(Moaning)
My parents were good people and they loved me....

CRY-BABY:
(Panting)
I love you too, Allison.

ALLISON:
(Writhing)
They had to go on a business trip together. It was their first airplane ride...
(More turned on)
Oohhh...your fingers feel so good, Cry-Baby.

CRY-BABY:
(Hotly)
I've been savin' it up for a girl like you, Allison!

ALLISON:
(In a trance)
Mommy and Daddy took separate planes for safety. You know, in case one flight didn't make it, I'd still have a living parent....But Cry-Baby, BOTH PLANES CRASHED! I NEVER SAW MY PARENTS ALIVE AGAIN!

Overcome with passion, ALLISON throws herself on top of CRY-BABY, kissing him wildly.

CRY-BABY:
(Wildly excited, in a frenzy)
Touch it, Allison! Just touch it for one second before I explode!

A huge bolt of lightning stikes a nearby tree and CRY-BABY leaps up in horror as DUPREE and other DRAPE COUPLES run for cover.

CRY-BABY:
(To the skies)
GODDAMN LIGHTNING!

ALLISON:
(Panicked)
What's the matter, Cry-Baby?

CRY-BABY:
EVERYTHING'S THE MATTER!

ALLISON:
It's just a thunderstorm.
(Eyes lighting up)
Heat lightning! It's sexy!

CRY-BABY:
(Angry, unhinged)
IT'S NOT SEXY! ELECTRICITY MAKES ME INSANE!

ALLISON:
(Confused)
Why, Cry-Baby, why?

CRY-BABY:
HERE'S WHY!
(Unsnaps his shirt to reveal giant tattoo of sparking electric chair on his chest)
ELECTRICITY KILLED MY PARENTS!

ALLISON:
(Horrified)
That's how they died?

CRY-BABY:
(Baring his soul)
That's right, Allison!
My father was the Alphabet Bomber.
He may have been crazy, but
he was my dad -- the only one
I ever had!

ALLISON:
(Chilled)
Oh God, I heard about the
Alphabet Bomber! --
bombs exploding in the airport...
barbershop....

CRY-BABY:
That's right -- all in alphabetical order -- carwash... drugstore. I used to lay in my cradle and hear him scream in his sleep "A-B-C-D-E-F-G!" (Makes exploding bomb noises)

Lightning and thunder go off. CRY-BABY and ALLISON huddle in fear.

CRY-BABY:
(Building in intensity)
My mother tried to stop him -- she couldn't ever spell for chrissake but they fried her too! BUT I'LL PAY THEM ALL BACK, ALLISON! THAT'S WHY EVERY DAY I GOTTA DO SOMETHING ROTTEN FOR MY PARENTS' SAKE AND I'LL CRY FOR WHAT I HAVE TO DO! BUT NOT MUCH, THOUGH! ONE SINGLE, SALTY TEAR IS ALL THEY'LL EVER SUCK OUT OF THIS CRY-BABY!!

A single tear rolls down CRY-BABY's cheek and ALLISON flicks it away with her tongue.

Suddenly torrential rain pours from the sky and they leap on top of each other overcome with "orphan-passion" in the raging storm.

50. HILL OVERLOOKING TURKEY POINT.

BALDWIN and the SQUARES aim CRY-BABY's motorcycle at DRAPES below running from Kommie Korner, having a ball getting soaking wet. "THE WHIFFLES" douse the bike with gasoline and BALDWIN ignites it with a torch and pushes it downhill directly towards Kommie Korner.

51. KOMMIE KORNER.

Rain-soaked DRAPES scream in panic and scatter out of the way as motorcycle careens down hill ablaze, narrowly misses LENORA, crashes through pavillion into jukebox, and explodes.

PEPPER:
(At the top of her lungs in insane yodel)
CRRRRRY-BAAAABBBBY!

52. LOVERS LANE.

CRY-BABY and ALLISON, fully dressed, drenched to the skin, are about to cinch their 1950's "dry-style" love.

CRY-BABY leaps up at the echo of PEPPER's yodel.

53. INTERIOR TURKEY POINT. "Dixie Fried" by Carl Perkins is playing on the soundtrack.

BALDWIN and SQUARES are charging down hill in attack.

LENORA cowardly runs and hides behind tree.

Fist fights between the SQUARES and the DRAPES break out everywhere as they slip and slide in the mud as the wind howls and the torrential rain drenches the gang fight.

DUPREE and "THE CONKS" are huddling under cover, frantically tying "do-rags" over their hairdos for protection from the rain. Finally prepared for battle, DUPREE blows whistle on fingers and they leap into the fistfights against SQUARES.

MILTON is attacked by BALDWIN and "THE WHIFFLES" and is getting beaten until HATCHET-FACE and WANDA leap on, biting and scratching.

SUZIE-Q shoots SQUARES with a giant slingshot and SNARE-DRUM picks them off with dart gun. BALDWIN runs from MILTON and grabs kids, who fight back. RAMONA takes aim with a stolen hubcap and flings it at BALDWIN like a boomerang, knocking his block off.

HATCHET-FACE punches a "WHIFFLE" in the mouth and WANDA "stabs" the other with her pointy tit. The girls laugh, whip out their compacts, check their makeup, and run off to more fighting.

54. EXTERIOR TURKEY POINT.

Vintage police cars, paddy wagons, and ambulances pull up, sirens blaring. COPS and POLICE MATRONS leap out.

55. INTERIOR TURKEY POINT.

CRY-BABY appears with ALLISON at the top of the hill.

Long shot of gang fight illuminated by lightning and camera zooms into CRY-BABY's burned up motorcycle.

CRY-BABY's face is twisted in fury and he lets out a bloodcurdling scream as he charges down hill with ALLISON, as lightning, thunder and rain reach a crescendo.

LENORA peeks out from hiding place, sees CRY-BABY and ALLISON, and realizing it's now or never, runs to them.

BALDWIN, staggering to his feet, spots ALLISON and painfully struggles toward her.

POLICE and MATRONS rush into Turkey Point swinging billy clubs and immediately zero in on DUPREE and "THE CONKS" and attack them before joining the SQUARES in the war against the DRAPES.

CRY-BABY, a one-man destruction crew, punches SQUARES as he races with ALLISON to burned up motorcycle. ALLISON is horrified to see her SQUARE FRIENDS in Turkey Point.

LENORA runs to CRY-BABY and tries to embrace him. Without missing a beat CRY-BABY shoves LENORA away by the face, sending her flying into a mud puddle.

ALLISON is shocked by CRY-BABY's behavior and stops to help LENORA as CRY-BABY keeps going.

LENORA:
(Pleading to Allison
from mud puddle)
I'm going to have his baby!

CRY-BABY looks over his shoulder and sees ALLISON completely stunned, gazing at him quizzically, not knowing whether to believe her ears.

Cut to PEPPER fighting with big butch POLICE MATRON as ANGELIC BOYFRIEND is being beaten by two COPS. PEPPER cries out to ALLISON "Help him." ALLISON has no choice but to snap out of it. Spotting a bicycle chain, she lunges for it and hurls it at COP, wrapping it around his neck. ANGELIC BOYFRIEND leaps up, gives ALLISON the thumbs up sign, and runs to PEPPER as she gives an expert knockout punch to MATRON. PEPPER and ANGELIC BOYFRIEND embrace.

ALLISON looks surprised at her own behavior.

LENORA evily sneaks out exit of Turkey Point, laughing to herself as DUPREE and"THE CONKS" are being handcuffed.

Cut to CRY-BABY picking up his smoldering motorcycle. He climbs on it and looks out to gang fight.

Cut back to BALDWIN staggering to ALLISON, playing up his injuries to the hilt.

ALLISON:
(Seeing Baldwin)
Oh my God, what have they done to you?

ALLISON rushes to BALDWIN, tenderly touching his wounds.

BALDWIN:
Allison, come home! They beat me and kicked me, all because I love you!

CRY-BABY sees BALDWIN and ALLISON together and his eyes light up in a rage. He kickstarts the bike and it magically starts.

CRY-BABY:
ALLLISSSONNN!

CRY-BABY peels out on bike, punching SQUARES and COPS on both sides as he speeds toward ALLISON and BALDWIN.

CRY-BABY speeds by, flips ALLISON up on bike with one swoop, leaving BALDWIN in the mud.

Cut to CRY-BABY and a terrified ALLISON zooming along on bike as rumble goes on in background. ALLISON looks straight ahead and screams.

POV motorcycle. All the COPS are aiming their drawn guns.

CRY-BABY screeches to a halt, surrounded.

56. DISSOLVE TO EXTERIOR TURKEY POINT.

A flat-bed truck enclosed in barbed wire is pulling off with DUPREE and "THE CONKS" imprisoned and shackled.

CRY-BABY, MILTON, BELVEDERE and all the DRAPES, injured and soaking wet, are chained together, tauntingly chanting to COPS while being dragged to paddy wagons.

DRAPES:
We're too smart to work!
Too cool to care!....

MEAN MATRONS lead a scared ALLISON, and a chanting RAMONA, PEPPER and KIDS, HATCHET-FACE, WANDA and other DRAPETTES in a separate chain gang to another paddy wagon.

DRAPETTES:
...Come to Turkey Point, man,
if you dare!!

BALDWIN, "THE WHIFFLES" and the other SQUARES are being given medical attention from kind NURSES and DOCTORS and helped into ambulances.

BALDWIN looks up and sees ALLISON under arrest.

BALDWIN:
(To cops)
Let her go! She's with me. Her name's Allison and she's a nice girl!!

COPS ignore BALDWIN's plea and shove ALLISON towards paddy wagon.

CRY-BABY struggles in chains to ALLISON as COPS try to hold him back.

CRY-BABY:
Allison, I'm sorry to get you locked up! But tonight...well, you were the coolest date I ever had!

ALLISON:
(Unsure, hurt)
But...Cry-Baby -- who was that girl? Why didn't you tell me...
(Pained)
...you already had a lady friend.

CRY-BABY:
That Lenora ain't nuthin' to me! I swear on my daddy's grave.
(Sexily, smoldering)
I'm burnin' inside to touch you, baby!

COPS yank CRY-BABY away.

Fade out.

57. FADE IN TO EXTERIOR POLICE STATION.

Cop cars and paddy wagons out front.

Newspaper REPORTERS snap photos of PARENTS of JUVENILE DELINQUENTS exiting police station, smacking and berating their just released rebel teenagers.

Cut to stern-faced MRS. VERNON-WILLIAMS getting out of her Cadillac and rushing into station, hiding her face from PRESS.

58. INTERIOR JUVENILE NIGHT COURT.

Benches are filled with anxious PARENTS and PRESS.

REVEREND and MRS. HACKETT are praying with all their might, and WANDA's PARENTS, cheerful as always, sit happily playing the card game "Old Maid."

RAMONA, BELVEDERE, PEPPER, SNARE-DRUM, SUZIE-Q, WANDA, MILTON, HATCHET-FACE, CRY-BABY and ALLISON are led into court in chain gang before hard-nosed JUDGE.

PRESS PHOTOGRAPHERS leap forward and start shooting photos of GANG, who pose happily and defiantly while ALLISON turns her face away discreetly.

JUDGE bangs gavel and calls for "Order" as MILTON spots his PARENTS, who hold up their arms like they're being crucified.

WANDA, ever-sexy, wiggles provocatively to COP as her PARENTS inappropriately smile and wave to her. MRS. WILLIAMS holds up "Old Maid" card, points to herself and mock frowns. WANDA sighs in disgust.

HATCHET-FACE scans the crowd, relieved but hurt that her parents are not there.

MRS. VERNON-WILLIAMS is ushered to seat by COP, shocked at seeing her daughter's appearance.

As COP takes off GANG's cuffs, ALLISON sheepishly waves to her grandmother.

MRS. VERNON-WILLIAMS, realizing there is no escape from the press, motions for ALLISON to fix her hair.

JUDGE:
Order! Order in this courtroom! (Looking at defendants) What a sad vision of today's youth! The juvenile authorities have HAD it with drape gangs! Milton Hackett...Wanda Williams... Mona Malnorowski, also known as "Hatchet-Face" -- you are blights on this community. Are the parents here?

REVEREND HACKETT:
(Standing)
Yes, your honor. We been prayin' all night for our son....

MRS. HACKETT:
(Standing)
Prayin' so hard we got headaches!

MR. WILLIAMS:
(Standing)
Hi, Wanda honey!

MRS. WILLIAMS:
(Proudly)
You were on the radio!

WANDA:
(Turning around, in a stage whisper so judge doesn't hear) Just get me the fuck outta here!

MRS. VERNON-WILLIAMS covers ears in shock as CROWD murmers in disbelief.

MRS. WILLIAMS:
(To husband)
What's "fuck" mean, Hector?

MR. WILLIAMS:
Oh Meg, just a teen nonsense word that makes Wanda feel all grown up.

MRS. WILLIAMS:
(Innocently and loudly to judge)
Your honor, could we take Wanda "the fuck" home?

Courtroom roars in laughter as JUDGE's face turns red.

JUDGE:
Good God! Order! Order in this courtroom!

MRS. HACKETT starts twitching, eyes rolling back in her head and gibberish noises escaping from her mouth.

REVEREND HACKETT:
Hear that, your honor?! It's a sign! She's speaking in tongues! God's in her gullet and he's in your's too! Let him out! Let the words of the Savior be heard!

REVEREND and MRS. HACKETT go into seizures, hilariously babbling in tongues as MILTON hangs his head in shame. The GANG pats him on shoulder in comfort.

JUDGE:
Order! Order! No wonder your children are in trouble.
(To Hatchet-Face)
And you, Miss Malnorowski... by the way, that's a shame about your face....

HATCHET-FACE:
There's nothing the matter with my face -- I GOT CHARACTER!

JUDGE:
I see your parents didn't even bother to come get you....

Butting through the back door of courtroom come JO-JO and GERTIE MALNOROWSKI.

JO-JO:
Oh yes we did!!

JO-JO pulls GERTIE to bench in hilarious iron lung on wheels. GERTIE still has a cigarette in her mouth and coughs hideously.

JO-JO:
(To Hatchet-Face)
Happy, Mona? You've finally done it! Put your own mother in an iron lung!

JUDGE:
(Hardly believing his eyes)
Mrs. Malnorowski, there's no smoking in this courtroom!

GERTIE:
Why not? I pay tax on cigarettes, don't I? What do I get for that tax? Happiness? Hell no! I GET TUBERCULOSIS!

Suddenly there is a bang, and tire flattens on iron lung.

GERTIE:
(Wailing)
OH CHRIST! NOW I GOTTA FLAT TIRE!

GERTIE starts hacking uncontrollably as JO-JO grabs HATCHET-FACE, and throughout rest of scene forces her to help him jack up his wife awkwardly and change flat on iron lung.

JUDGE:
(To parents)
I want you to take these delinquents here and lock them up!! If they were mine I'd give 'em a bare ass whipping!!

MILTON's PARENTS grab him and start throttling him as WANDA's MOM and DAD give her an embarrassing hug.

RAMONA:
(Lurching forward)
BUT THEY CAN SING, YOUR HONOR! You should hear their music! It's new! It's exciting!

BELVEDERE:
We don't know <u>WHAT</u> to call it. It sort of rocks... it sort of spins...no, that's not the right word...twirls?...I don't know....

JUDGE:
Ramona Rickettes and Belvedere Ignatowski -- you call it music. I CALL IT NOISE! I fine you one thousand dollars apiece!

RAMONA:
But that's everything we have!

BELVEDERE:
How are we supposed to live?

SNARE-DRUM shoots JUDGE with pea-shooter.

JUDGE:
Damn you!
(To cops)
Handcuff those brats!

PEPPER:
Don't touch my children!

COPS attempt to cuff SNARE-DRUM and SUZIE-Q.

PEPPER:
Sic 'em, Suzie-Q! Bite 'em, Snare-Drum.

JUDGE:
And you...Pepper Walker. It's obvious to this court that not only are you an unwed mother but an unfit one as well! Your two children will be placed in the custody of The Chatterbox Orphanage until they can be adopted by God-fearing parents who can at <u>least</u> give them Christian names!

MRS. TADLOCK, old lady adoption official, comes forward and drags struggling CHILDREN away as kids scream "Help," "We don't wanna be square," "I love you." All the GANG tries to break away, screaming goodbyes to kids.

Shot of MRS. VERNON-WILLIAMS, shocked at the JUDGE's cruelty.

JUDGE:
Wade Walker, better known as Cry-Baby....
(Aside to him)
What a sad and silly name for a young man....
(Back to adressing the court)
You were the ring-leader of tonight's juvenile delinquency....

ALLISON:
No! He didn't do anything!
(Pleading)
Grandmother, help him! We were just singing together!

CRY-BABY:
Judge, let Allison go and I'll take the full blame.
(Turning around)
I didn't mean no harm, Mrs. Vernon-Williams. I may be a drape but I love your granddaughter. If that's a crime, I'll stand convicted!

MRS. VERNON-WILLIAMS:
(Standing)
Your honor, I am Allison's grandmother. If...if Mr. Walker does have musical talent, I'm willing to give him a second chance, won't you? The boy is at least polite!

JUDGE:
Mrs. Vernon-Williams, are you aware that Negroes were at tonight's disturbance?

SPECTATORS and PRESS murmur and scowl in shock.

MRS. VERNON-WILLIAMS:
My granddaughter is fond of <u>all</u> kinds of music....

JUDGE:
I'm going to release Allison this one time...
(Looking at Cry-Baby)
...But not you, Cry-Baby Walker. The only place you're going to sing is in <u>jail</u>....

ALLISON:
No! Please!

JUDGE:
I hereby sentence you to the Maryland Training School for boys until your twenty-first birthday! Court dismissed! Lock him up!

RAMONA:
(Defiantly)
You can't lock up his music!

CRY-BABY:
I'll get out, Allison, if
it's the last thing I do!

COPS surround CRY-BABY and drag him away as a sobbing ALLISON is blocked from kissing him goodbye.

Just before lockup door slams shut, CRY-BABY turns to ALLISON and sheds his single tear.

ALLISON:
CRRRRY-BAABBBY!!

59. EXTERIOR MARYLAND TRAINING SCHOOL FOR BOYS. "Jail Bird" by Sonny Knight plays on soundtrack.

CRY-BABY is yanked from cop car by MEAN POLICEMAN and shoved towards entrance.

PRESS is lying in wait.

Cop car pulls up and PRESS surrounds it. KINESCOPE NEWSTEAM starts shooting.

ANNOUNCER:
...Is Cry-Baby Walker a musical
pioneer or just a teenager
trying to go straight?...
STRAIGHT TO THE ELECTRIC CHAIR!

CRY-BABY is yanked from cop car in handcuffs by MEAN POLICEMAN and exhibited in front of the PRESS as they yell questions.

REPORTER A:
How does it feel to be a
juvenile delinquent?

From the shadows we see Kinoscope News CREW MEMBER shove a hiding LENORA center stage on cue.

CRY-BABY:
(Smiling defiantly for
the press)
It feels good, man! I never
been so happy in my whole life!

LENORA runs to CRY-BABY and throws herself on him, flashing large engagement ring as the flashbulbs pop.

CRY-BABY is dragged away by COPS before he knows what hit him, yelling in fury at LENORA's evil trick.

CRY-BABY:
You bitch, Lenora! I'll get you!
(Helplessly, dragged through lock up gate)
Don't believe her! Allison's the only girl I love!

PRESS ignores him and surrounds LENORA, who eats up the attention.

REPORTER B:
When did he propose?

LENORA:
(Suddenly sweet)
Just last night. You see, I'm pregnant with his child.
(Flashing engagement ring)
You know, Cry-Baby is an orphan. He wants his baby to have a real family -- the family that he himself never had.

Flashbulbs pop.

60. INTERIOR TRAINING SCHOOL. SLEEPING BARRACKS.

DUPREE and "THE CONKS" plus scary white DRAPE DELINQUENTS are all dressed in one-piece, jail-striped romper pajamas with serial numbers. They roughhouse, work out, and carve homemade weapons.

A HATEFUL GUARD enters with a fuming CRY-BABY and the TEEN CONVICTS let out a cheer. CRY-BABY gives DUPREE the drape handshake and nods in macho respect to all the HOODLUMS.

GUARD:
Ok, delinquents! Hit the sack!
(To Cry-Baby)
Strip down, asshole, it's beddy-bye time.
(Shoves him toward bunk bed)

Lights go out, CRY-BABY changes into P.J.'s and all the delinquents hop into bed grumbling.

GUARD:
(Walking through barracks)
Don't forget to say your prayers!
God bless my probation officer!
God bless the draft board! God
bless the juvenile authorities!
(Gets to Cry-Baby, whispering)
We're gonna give you a haircut
tomorrow, pretty boy. Ever hear
of a "Whiffle?" That's what
you're going to get, you big old
cry-baby.
(Continuing on)
God bless Dwight Eisenhower!
God bless Roy Cohen!
(Exits, slamming door)

61. INTERIOR ALLISON'S BEDROOM.

ALLISON is sobbing alone in her bed as "Cryin' Blues" by Little Ester plays on soundtrack. As tears roll down her cheeks she collects them in a glass jar crudely labeled "Cry-Baby."

62. INTERIOR SLEEPING BARRACKS.

CRY-BABY is beautifully lit in bed, single tears rolling down his cheeks.

He reaches down to lower bunk and grabs jailhouse guitar made out of Kleenex box, mop handle, etc., and starts strumming it and singing to himself a tormented and heartbroken hillbilly ballad entitled "Teardrops Are Falling."

"THE CONKS" in their bunks begin singing a do-wop chorus -- "Boo Hoo Hoo Hoo" -- and the song turns into a rhythm and blues rock-a-billy love song.

CRY-BABY sings sexily, hiccupping the lyrics and sobbing musically.

The WHITES in their bunks join in with their own false nasal chorus of "WA WA WA WA."

ALLISON's face fades in superimposed on shot and she begins sobbing hypnotically "Cry-Baby" over and over to his image. Her tears optically turn into miniature Cry-Baby "faces" as they roll off her cheeks and she catches them in her glass jar.

As the song reaches its climax, CRY-BABY wipes away a huge single teardrop with his fingertip and licks it sexily.

ALLISON, overcome with passion, wails her final "Cry-Baby" and drinks her tears greedily from jar and fades out.

CRY-BABY collapses on his separate bed.

The PRISONERS end their song with a fade out acapella, weeping themselves to sleep.

Slow fade out.

63. SLOW FADE IN TO MAIN STREET. NEXT MORNING. 1954 ALL-AMERICAN NEIGHBORHOOD.

Brass band is leading a parade. BALDWIN, heavily bandaged, is leading "THE WHIFFLES" and a long line of SQUARES in the "Bunny Hop" dance.

TOWNSPEOPLE run to doorways, cheering on the "good kids" of town. NEWSTEAMS film.

FAMILIES unfurl the American flag on their homes and put up signs "SQUARES WELCOME HERE," "DOWN WITH DRAPES."

BALDWIN grins for the PRESS and beckons TOWNSFOLK to join in the "Bunny Hop" line.

LITTLE KIDS, SENIOR CITIZENS, even POLICE OFFICERS run into the street joining the "Bunny Hop" line, dancing happily in square glory.

As the cheering "Bunny Hop" line passes the Relief Office, RAMONA, BELVEDERE and PEPPER exit dejectedly and look out in horror.

BALDWIN and entire "Bunny Hop" line start jeering and "THE WHIFFLES" begin throwing tomatoes at them from produce stand in front of market.

Caught in mob hysteria, RAMONA, BELVEDERE and PEPPER dodge hurled tomatoes and, totally outnumbered, beat a hasty retreat.

64. EXTERIOR MRS. VERNON-WILLIAMS'S HOUSE.

We see vintage press cars and newsreel trucks pulling up and REPORTERS jumping out and sneaking up to home.

65. INTERIOR KITCHEN.

MRS. VERNON-WILLIAMS nervously sits down to her breakfast and fearfully opens the newspaper. She sees headline "GANG WAR IN BALTIMORE" over photo of LENORA hugging CRY-BABY, flashing her engagement ring.

MRS. VERNON-WILLIAMS gasps, looks up and flashbulb goes off in her face through window from outside REPORTER.

66. INTERIOR ALLISON'S BEDROOM.

ALLISON sits on bed dressed in pretty drapette outfit excitedly listening to radio. Her expression gradually turns to horror.

ANNOUNCER:
Following last night's disturbance at Turkey Point, Cry-Baby Walker, on his way to reform school, announced his engagement to Lenora Pritchett, fellow drape and mother-to-be of his child....

67. ROOF OF VERNON-WILLIAMS HOUSE.

A REPORTER is being lowered by his feet upside down to ALLISON's bedroom window.

68. INTERIOR ALLISON'S BEDROOM.

ALLISON is staring at radio in disbelief and hurt.

CRY-BABY'S VOICE:
It feels good, man. I've never been so happy in my whole life.

LENORA'S VOICE:
You know, Cry-Baby is an orphan. He wants his baby to have a real family -- the family that he himself never had.

We see REPORTER upside down in ALLISON's window. He raps on glass. ALLISON turns around and flashbulb goes off.

In a rage, ALLISON picks up radio and hurls it at REPORTER, breaking window.

69. ALLISON'S STREET.

"Bunny Hop" line has grown as BAND plays louder. BALDWIN and the SQUARES are "bunny-hopping" their way to ALLISON's, hamming it up and waving to MOTORISTS. SQUARES honk their horns in support as they drive by.

70. INTERIOR ALLISON'S BEDROOM.

She is hurriedly wiping off makeup between sobs and angrily ripping off drapette clothes and changing into square outfit.

CRY-BABY'S VOICE is heard echoing in her mind -- "Allison, you were the coolest date I ever had," "Lenora ain't nuthin' to me, I swear on my daddy's grave." She violently brushes her hair out and puts it up in ponytail.

MRS. VERNON-WILLIAMS runs in and closes the curtains with an angry yank.

MRS. VERNON-WILLIAMS:
Quickly, Allison, HIDE! The newspapers are blowing this completely out of proportion.

ALLISON:
He lied to me, Grandmother! The whole world knows I was a drape fool.

Both freeze as they hear music building outside window.

71. EXTERIOR MRS. VERNON-WILLIAMS' HOUSE.

BALDWIN and "THE WHIFFLES" are leading the "Bunny Hop" line up ALLISON's driveway crooning wholesomely "The Naughty Lady of Shady Lane." The PRESS stampedes them.

72. INTERIOR ALLISON'S BEDROOM.

ALLISON races to bedroom window and sees BALDWIN waving up to her while he sings.

MRS. VERNON-WILLIAMS:
(In a panic)
You don't have to decide today, Allison! Give your heart some time to think!

ALLISON pauses in teen panic. Fading in and out over her devastated face is: CRY-BABY's face moaning "Just touch it, Allison;" LENORA saying "I'm going to have his baby;" and CRY-BABY's single tear rolling down cheek in courtroom.

On the rebound, she races from bedroom.

73. EXTERIOR MRS. VERNON-WILLIAMS'S HOUSE.

BALDWIN and "THE WHIFFLES" obnoxiously bellow finale of "The Naughty Lady of Shady Lane" to PRESS.

BALDWIN:
(Taking a bow)
We're "The Whiffles" and we're proud to be square!

ALLISON races out front door with MRS. VERNON-WILLIAMS chasing after her and gives BALDWIN a kiss. The PRESS goes nuts and shove microphones in their faces as BALDWIN beams.

74. INTERIOR JAIL. LICENSE-PLATE FACTORY. "He's in the Jailhouse Now" by Webb Pierce plays on soundtrack.

TEEN CONVICTS are sweating and banging out the numbers with hammers under the supervision of two BORED GUARDS.

Camera pans over to CRY-BABY, who is pounding out license plates that all read A-L-L-I-S-O-N.

A string of freshly-shorn DRAPES enter license plate factory with COP and take places in assembly line.

CRY-BABY looks at their "Whiffle" haircuts and gulps.

COP signals for next group of PRISONERS for haircut and they leave dejectedly.

CRY-BABY goes back to pounding license plates with a fury. DUPREE races to his side.

DUPREE:
(Nervously)
Hey, man -- you're old lady's on the radio. There's trouble, Cry-Baby. Big trouble!

CRY-BABY shoves his way to radio, knocking surprised CONVICTS out of the way. The PRISONERS follow to silently gather around radio. Even the GUARDS curiously listen.

75. EXTERIOR RSVP. PRESS CONFERENCE.

BALDWIN is at radio microphone, playing it to the hilt.

BALDWIN:
Allison, would you sing with me today? There's a new place that's opening -- it's sorta wild, kind of cool -- it's called a shopping center and it's the first one in the state of Maryland!

ALLISON:
I'd be proud to, Baldwin. (Grabbing radio microphone) Cry-Baby Walker, I hope you're happy with Lenora! I only have one thing to say to you: You're a liar and a womanizer! AND I SPIT ON YOUR TEARS!

76. INTERIOR LICENSE PLATE FACTORY.

CRY-BABY staggers back, incredibly wounded and shocked.

A GUARD holds up morning paper with LENORA photo and laughs.

CRY-BABY sheds his single tear.

DRAPES and "THE CONKS" silently back away from his building rage.

BALDWIN'S VOICE ON RADIO:
(Taunting)
I can sing better than Cry-Baby Walker ANY DAY OF THE WEEK!!

CRY-BABY starts growling, about ready to explode.

COPS panic and blow whistles for back up help.

"THE CONKS" start beating hammers in rhythm.

DRAPES start snapping their fingers to beat.

DUPREE twists the channel selector on radio and a wild drape instrumental blares out in factory.

CRY-BABY breaks into his own crazed upbeat vocal entitled "Teenage Rage" with the instrumental on radio. As he sings the violent and vengeful lyrics, swiveling his hips and sneering angrily, the PRISONERS begin dancing and singing threateningly the backup, "We're that age! We're that age!"

COPS pour in with billy clubs raised.

PRISONERS glare back, beating the hammers to music.

A stand off.

CRY-BABY is still unafraid and sings threatening lyrics directly to COP.

The music builds to a fake climax, fades out and comes back louder and faster.

Nothing can stop CRY-BABY from singing. A COP punches him and another hits him with nightstick but like James Brown he staggers back up and starts another verse as PRISONERS scarily keep singing the backup.

Two COPS pull fire hoses and turn the water on CRY-BABY and knock him down again with the force. Amazingly, just when we think he's unconscious, he crawls to his feet and finishes the song beautifully as PRISONERS build to a 50's hard-rocking, hand-clapping, hammer-pounding finale.

Song ends. CRY-BABY offers his wrists to COPS to be handcuffed and bows sarcastically.

Fade out.

77. FADE IN TO EXTERIOR WANDA'S HOUSE. "Bad Girl" by Little Ester plays on the soundtrack.

All the houses in development look exactly alike. Crane shot comes down to reveal neighbors, MEN in 50's business suits and hats, WOMEN in suburban housewife outfits, whispering and pointing at her house, passing around morning paper and clucking in distaste.

78. INTERIOR LIVING ROOM.

Waiting patiently with WANDA's MOTHER and FATHER is INGA, a confused young lady dressed in complete Swedish native milkmaid costume.

WANDA, dressed in red-hot drapette outfit runs down steps with suitcase packed and stops in her tracks, looking dumbfounded at the sight of this foreigner.

WANDA:
(To parents)
Who the hell is this?

MOTHER:
(Proudly)
This is Inga. She's from Sweden. She's an exchange student and she's going to be staying with us for a while.

FATHER:
Inga, this is our daughter Wanda. Say hello.

INGA:
(Confused)
Ya?

WANDA:
(To parents)
I'm blowin' this joint!

FATHER:
(To Wanda, pretending he doesn't hear)
Inga can't understand English very well.
(Approaching Inga and talking louder in obnoxious voice)
SAY...HELLO...TO WANDA....

INGA:
(Uptight, can't understand)
Ya?...?...?

MOTHER:
(Getting in Inga's face, over-annunciating in even louder voice)
SAY HELLO...TO...OUR...DAUGHTER!

INGA:
(Terrified)
...?...? Ya?...?

FATHER:
(Giving up)
(To Wanda)
Sit down honey. Get to know one another. See the nice presents Inga brought us from her native land? (Takes out a Swedish folk hat and places it stupidly on his head)

MOTHER:
Let's all put on a folk hat and learn something about a foreign culture! (Puts one on and grins stupidly)

FATHER:
(To Wanda)
We have a surprise for you, don't we Meg?

MOTHER:
We sure do! All this silly trouble you've been in -- Wanda, honey -- you're going to SWEDEN! This afternoon at three o'clock!

WANDA:
(Appalled)
You mean you <u>swapped</u> me? For a milkmaid?

FATHER:
Inga's "Matter" and "Patter" will treat you just like one of their own.
(Looking at Inga)
Won't they, Inga?

INGA:
(Totally confused, about to break into tears)
Ya? Ya? Ya?

WANDA:
(Incredulously to her parents)
DON'T YOU EVER LISTEN?
(To Inga)
HEY, INGA! I'LL SHOW YOU WHAT WE'RE LIKE IN AMERICA! WE LIKE BOYS!
(Starts gyrating)
HOT BOYS WITH ROMAN HANDS AND RUSSIAN FINGERS!

MOTHER:
(Trying her best)
Wanda, honey, want some Ovaltine?

WANDA:
(Totally exasperated)
OH YEAH, I FORGOT TO TELL YOU --
EVERYBODY'S PARENTS ARE LOCO!
BUT WE DON'T NEED PARENTS, INGA!
'CAUSE WE GOT A GANG! A COOL
GANG THAT THE SQUARES CAN'T STOP!!

INGA:
(Suddenly cheerful, laughing)
Ya! Ya! Ya!

WANDA:
That's right, Inga. I'm a be-bop
baby and I don't take NOTHIN'
FROM NOBODY!
(To parents)
Nice Knowin' you, daddy-o's! Have
a cool yule and a frantic first!
(Exits)

79. EXTERIOR HOUSE.

WANDA runs out front door across lawn as all the NEIGHBORS point and cruelly laugh in her face.

She brazenly hitchhikes in street, lifting her skirt as "Nosey Joe" by Bull Moose Jackson plays on soundtrack.

A garish sedan screeches on the brakes.

WANDA runs to car and opens passenger door and sees TOE-JOE JACKSON, sleaze supreme. He is about fifty years old, dressed in hideously loud suit, and smokes a cigar.

TOE-JOE:
Goin' my way?

WANDA:
(Batting her eyelashes)
Ever hear of something called a
shopping center?

TOE-JOE:
Sure! Big opening there today!

WANDA:
That's where I'm going, Stallion.

TOE-JOE:
Hop in!

WANDA looks up to her house and sees her PARENTS and INGA, wearing the folk hats, stupidly waving goodbye. She sighs in disjust and jumps in.

TOE-JOE peels out.

80. INTERIOR TOE-JOE'S CAR.

TOE-JOE:
I'm Toe-Joe Jackson.
(Leering)
How about you?

WANDA:
I'm just a girl, Toe-Joe.
A girl headed for trouble!

TOE-JOE:
Yeah? Ever think of doing any figure modeling?

WANDA:
Don't get funny, buster.

TOE-JOE:
A stacked girl like you could make some easy scratch posin' for pitchers.

WANDA:
No thanks, pervert! How about lettin' me out right here, OK?

TOE-JOE speeds up, turns suddenly.

WANDA:
Hey, I said stop!
(Getting scared, fumbling for door handles)
THERE'S NO DOOR HANDLES!

TOE-JOE speeds ahead, laughing evily.

TOE-JOE:
Oohhhh! My little runaway's sexy when she's angry!
(Leering)
How 'bout my place, fleshpot?
Toe-Joe's in the mood for
A PARTY!

WANDA:
(Panicked, shouldering the door, crying out to other cars)
HELP! CALL MY PARENTS! HELP ME!!!

TOE-JOE turns up radio and sings along with "Nosey-Joe."

81. EXTERIOR VALLEY RIDGE SHOPPING MALL.

Hilarious "futuristic" 50's design. Grand opening -- flags, banners, crowd of rabidly enthusiastic SQUARES and PRESS greet BALDWIN and "THE WHIFFLES" as they lead a suddenly terrified ALLISON and MRS. VERNON-WILLIAMS center stage.

BALDWIN:
Here she is! The girl with a voice as new and fresh as this shopping mall herself! Allison Vernon-Williams!

CROWD goes nuts, SQUARES run on stage and grab at ALLISON's hair and clothes for souveniers.

BALDWIN:
And the woman who is an inspiration for squares everywhere -- Allison's grandmother -- Mrs. Vernon-Williams!!

PRESS run on stage blinding her with flashbulbs, yanking her into focus yelling "Over here," "Smile," "Look rich!"

MRS. VERNON-WILLIAMS:
(To press)
Stop this! This is ridiculous! We're the same people we were yesterday!
(To audience)
Children, have some manners! Now is the time to remember the four "B's" in life!

CROWD:
(Scarily, mob-induced)
BEAUTY! BRAINS! BREEDING! AND BOUNTY!

A badly shaken ALLISON and MRS. VERNON-WILLIAMS look from stage into cheering MOB of SQUARES.

Off in the distance, ALLISON sees a JANITOR, who is obviously a drape, picking up trash. He catches her eye, gives her a dirty look and turns his head in contempt.

Close-up of ALLISON's hurt face, guilt creeping in.

Shot of CONSTRUCTION CREW, also drapes, staring at her from scaffolding in hatred. One spits in her direction and the others give thumbs down sign.

ALLISON looks in sadness at MRS. VERNON-WILLIAMS as SQUARES build intensity of chant.

Looking miserably back at SQUARES in audience, her face turns to horror when she sees a pretty little SQUARE GIRL holding a Tiny Tears doll, wiping away the tears.

ALLISON breaks down as the SQUARES reach a crescendo of their war-cry, "Beauty! Brains! Breeding! And Bounty!"

82. INTERIOR PRISON.

GUARDS patrol scary locked vault with sign on door reading "THE HOLE."

83. INTERIOR "THE HOLE." Dark, damp, empty pit with drain in floor.

DUPREE, lit by dim, bare bulb, is giving CRY-BABY a jailhouse tattoo of a single tear on his cheek with a sewing needle dipped in dirt, heated up on cigarette lighter.

DUPREE:
(Jabbing)
Hold on, home-boy...almost done...
I know it hurts, but bein' this
cool is always a pain.

CRY-BABY:
The pain ain't nothin', Dupree....
(Flinching)
I been hurt all my life but real
tears wash away....This one's for
Allison and I want it to last
forever!

DUPREE:
(Finishing up)
There you go...it's a beauty...
you never have to cry again!

Suddenly the door flies open and MEAN GUARD enters with flashlight shining.

DUPREE jumps up and his foot gets caught in grate over drain, loosening it. He looks down amazed and covers partway opened hole with foot.

GUARD:
I heard talking in here!
(Shines flashlight in
Cry-Baby's face)
What's that on your face,
blubber-boy? A booger?
(Flips flashlight in air
and sets it down)

CRY-BABY:
You blind?
(Defiantly)
It's a lonely teardrop.

GUARD:
Ain't that cute? It oughta
look real nice with your new
haircut!

CRY-BABY:
I ain't getting no haircut.

GUARD:
Wanna bet? Your next, sniffle-snot!
(Exits, laughing meanly,
forgetting flashlight)

DUPREE pulls off grate over open drain.

DUPREE:
(Whispering)
Cry-Baby! Look! It's your
only chance, man.
(Flips Cry-Baby the flashlight)

CRY-BABY:
Nobody's gonna turn me square, Dupree. I want my girl, I want my family...
(Wedging himself into drain)
AND I WANT MY GANG!
(Disappears down drain)

84. CUT TO INTERIOR SKY-BORN HELICOPTER. REAR-PROJECTION.

MILTON is at the wheel and HATCHET-FACE rides alongside him terrified as the chopper sputters, veers up and down and careens out of control.

HATCHET-FACE:
You're gonna kill us, Milton! Try that lever! Pull it!

MILTON looks sick and moans as he yanks controls indescriminently. Helicopter drops in the sky as they both scream.

85. EXTERIOR CHATTERBOX ORPHANAGE. Gothic, forbidding building.

Close-up of sign.

Wide shot of helicopter flying erratically overhead.

86. INTERIOR HELICOPTER.

MILTON:
I said I knew how to steal it! Not drive it!!

HATCHET-FACE:
(Looking down out window)
Look! Is that the prison?!

MILTON:
I dunno. I...I feel sick.... I never been in a plane.... I think I'm gonna....

MILTON pukes out window.

87. EXTERIOR ORPHANAGE.

The JUDGE from night court is exiting and stops to look up at crazy-flying helicopter.

Suddenly MILTON's puke hits him directly in face. He goes into a tirade as RAMONA, BELVEDERE and PEPPER walk past him to entrance smiling, dressed in "straight" disguises. RAMONA wears suburban matron suit, PEPPER goody-goody maternity outfit, and BELVEDERE a short-haired wig, ill-fitting seersucker suit, and saddle shoes.

RAMONA, MILTON AND PEPPER:
Good afternoon, Judge.

JUDGE:
(Wiping puke off him, in a rage, not recognizing them)
GOOD AFTERNOON!!

88. INTERIOR HELICOPTER.

MILTON:
(Praying with all his might)
Oh God, I'm sorry for bein' bad! Please, dear Lord, help me land safely and I'll never sin again!

HATCHET-FACE:
(Taking over)
Move over, Milton! Let me try!

Helicopter veers sideways as they switch places and MILTON screams. HATCHET-FACE yanks levers and pulls controls and chopper levels out.

HATCHET-FACE:
(Laughing and opening throttle)
GERONIMO!

89. INTERIOR ORPHANAGE.

Long corridor of display windows with ORPHANS inside in cutesy display.

MRS. TADLOCK, sweetly playing adoption official, unsuspectingly leads the disguised RAMONA, PEPPER and BELVEDERE down the hall like they were shopping for a pet at the ASPCA.

MRS. TADLOCK:
(In front of little girl posing on rocking horse, waving)
This is Sheila.
(Aside)
She's Caucasian, but that's about all I can recommend.
(Whispering conpiratorily)
Bad table manners.

RAMONA:
We were hoping for two children, actually.

PEPPER:
About six or seven years old.

BELVEDERE:
With some spunk!

MRS. TADLOCK:
(In front of window displaying little boy in 50's dress up mens suit, vacuuming with all his might)
How about him? Little Joey -- mother's little helper. He not only vacuums but does windows, irons....

PEPPER races ahead, eagerly looking for children, as other ORPHANS hold up signs "I'M CUTE," "TAKE ME HOME," and, comes to SNARE-DRUM and SUZIE-Q, who are ridiculously disguised as Siamese Twins, one large romper outfit with both their heads sticking out. Their eyes light up with glee, but PEPPER puts finger to lips to hush them.

PEPPER:
Here! These are the ones we want!

RAMONA and BELVEDERE rush to window, shocked but thrilled to see them.

BELVEDERE:
A double header!

RAMONA:
They're adorable. We'll take them!

MRS. TADLOCK:
That's a thing with two heads! Absolutely not! Siamese twins are a financial burden. Sewing all those school clothes together! You're not psychologically equipped!

PEPPER:
(Pulling zip gun from purse) Mrs. Tadlock, these are my children and I'm taking them with me!

RAMONA, PEPPER and BELVEDERE in unison rip off their breakaway square disguises in one swoop to reveal great drape outfits.

MRS. TADLOCK freezes in horror.

90. EXTERIOR ORPHANAGE.

Front door flies open and all the tattered ORPHANS come charging out cheering in glee, followed by PEPPER, RAMONA, BELVEDERE, SUZIE-Q and SNARE-DRUM.

ORPHANS scatter in every direction, leaping into dumbfounded STRANGERS' arms.

SNARE-DRUM spots a SQUARE BOY getting out of new car and winks at SUZIE-Q.

SUZIE-Q runs like a jackrabbit past SQUARE BOY, snatching his keys as SNARE-DRUM hops in front seat behind wheel.

SQUARE BOY waves his hands and screams "Police!"

RAMONA, BELVEDERE and PEPPER hop in back seat and SNARE-DRUM peels out.

Car zig-zags down street as SQUARE BOY leaps out of the way while ORPHANS cheer.

91. INTERIOR STOLEN CAR.

SNARE-DRUM, barely able to see over the wheel, is driving wildly and laughing. SUZIE-Q in front seat is cheering and leans over and gives him a kiss. RAMONA, PEPPER and BELVEDERE hug in back seat, yelling directions to shopping center.

92. INTERIOR ORPHANAGE.

MRS. TADLOCK, wedged into display window, rocks on hobby horse, banging on window, crying for help.

93. INTERIOR STEAM PIPES OF PRISON. "Ant Farm"-type view. The "crying" verse from "I'm Stuck" by The Five Jets is heard on soundtrack.

CRY-BABY, drenched in sweat, is inching his way down pipe like a monkey.

At bottom of pipe, he sees endless mazes of hot tunnels and shines flashlight and sees one going up. He starts pulling himself up but halfway his pants get caught on jagged bolt. Struggling to lift himself, his pants tear off in shreds, leaving CRY-BABY in jockey shorts. He pulls himself to top and crawls off along horizontal pipe.

94. EXTERIOR PRISON. WIDE SHOT. HELICOPTER DESCENDS. "Rubber Biscuit" by The Chips plays throughout scene.

95. INTERIOR PRISON YARD.

BODY BUILDERS, both drapes and conks, are working out, but jump up at the sound of helicopter.

96. INTERIOR DESCENDING HELICOPTER.

MILTON looks terrified, snapping together crazy homemade guns as HATCHET-FACE is expertly landing the helicopter.

HATCHET-FACE:
Down, whirleybird, down!
That's a girl!

97. INTERIOR PRISON YARD.

CONVICTS look amazed at landing helicopter. GUARDS in towers take aim with guns.

HATCHET-FACE and MILTON leap from helicopter with weapons drawn.

HATCHET-FACE:
THIS IS A JAILBREAK!

All the white PRISONERS scream and run inside.

The CONKS roar in laughter.

GUARDS open fire, and HATCHET-FACE and MILTON zig-zag across yard in war maneuvers, but their guns are so big that the kickback makes HATCHET-FACE and MILTON fire uncontrollably into yard as CONKS duck for cover.

98. INTERIOR JAIL PIPES.

CRY-BABY is covered in soot and sweat, crawling along pipe, inching his way to freedom as the "crying" verse from "Death of an Angel" by Donald Woods and Vel-Aires plays on soundtrack.

Gunfire is heard in distance and CRY-BABY freezes. He sees vent at end of tunnel and struggles to it. Frantically looking through to prison yard he sees HATCHET-FACE and MILTON running in panic, being fired on. He pulls with all his might on vent, but it won't budge.

99. INTERIOR HOLE.

DUPREE is yelling down drain to CRY-BABY.

DUPREE:
Come back, man! They're here and they got guns!
(Giving up)
Oh Lord, these white people are something!

100. INTERIOR PIPES.

CRY-BABY frantically struggles back down pipe, vainly trying to escape back <u>into</u> the hole. Suddenly a wave of sewage floods the get-away pipe the moment before he enters. Jumping back in the nick of time, CRY-BABY yells out in frustration and smashes his fist against wall. Pipe shatters, and CRY-BABY starts ripping away the metal with his bare hands to reveal heating duct. Taking a deep breath for courage, he wedges himself through hole.

101. INTERIOR PRISON GYM.

CONVICTS watch horror movie wearing 3-D glasses. The monster is sneaking up on young beauty queen.

102. PRISON CORRIDOR.

HATCHET-FACE and MILTON run in every direction as CONVICTS in cells yell out "Try the cafeteria," "He's in The Hole," "Go to the laundry," "He's in the movies!" COPS come running down the hall behind them, and MILTON and HATCHET-FACE start firing wildly as CONVICTS hit the floor and COPS scatter. HATCHET-FACE and MILTON run towards door marked "GYMNASIUM."

103. INTERIOR GYM.

CONVICTS are on edge of their seats, in 3-D glasses, biting their nails, watching monster about ready to grab girl in movie.

Right as monster attacks, HATCHET-FACE bursts through movie screen and freezes in panic at seeing all the CONVICTS staring at her in 3-D glasses.

CONVICTS scream in terror, crying, jumping under seats, hugging one another at the sight of HATCHET-FACE's face.

MILTON jumps through hole in screen and grabs her, and they run out as COPS flood the gym, firing into the air as CONVICTS scream in fright.

104. INTERIOR JAIL ROADWAY.

CONK PRISONERS are throwing final load of trash into open-back garbage truck as it heads toward gate.

HATCHET-FACE and MILTON run out firing back at COPS on overhead platform. They frantically look out to escape and see truck.

CONKS motion for them to jump.

HATCHET-FACE and MILTON gulp in fear and throw themselves over and land in a mound of garbage on back of truck.

CONKS look at each other and then jump in, too, burying themselves in garbage as gate opens and truck exits, leaving confused COPS searching for them on overhead platform.

105. INTERIOR PRISON HEATING DUCT.

CRY-BABY, drenched in sweat and blackened with dirt, crawls in agony to end of duct. Another "crying verse," this time from "The Bells" by Billy Ward and The Dominoes, plays on soundtrack.

He looks in both directions -- up is a dead end, down is a bottomless chute to darkness.

With little choice, he closes his eyes and bravely slides down chute, landing in a giant rat nest filled with sewer rats. He freezes in horror.

Close-up of hideous rat's face.

106. DISSOLVE TO LENORA'S FACE, GRINNING LURIDLY.

TOE-JOE'S STUDIO. "Flamingo" by Earl Bostic plays on soundtrack.

Camera pulls back to see LENORA, dressed in peek-a-boo biker outfit with Cry-Baby insignia, trashily posing on phony motorcycle in front of rigged-up wind machine as TOE-JOE lecherously snaps her photo.

Tough female DRAPETTES "model" in front of cheezy backdrops illustrating a particular motif.

WANDA, furious, sits in giant champagne glass, dressed in hilarious 50's Frederick's of Hollywood-type lingerie as STINKY and GOOSE-PIMPLES, TOE-JOE's "prop masters," dump confetti on her out of camera range.

On other side are male beefcake MODELS dressed in ludicrously revealing outfits, flexing their muscles in front of macho tableaus.

TOE-JOE is ogling all the MODELS, flashing his camera with creepy abandon.

WANDA:
Lenora Pritchett, you little whore! You ain't pregnant and you ain't no Cry-Baby girl!

TOE-JOE:
(To Wanda)
Shut up, runaway! I'm warnin' you -- it's titty time!
(Threateningly)
And you're gettin' on my heterosexual nerves!
(Approaching hula girl in front of volcano)
Yeah, baby! You got the sex appeal, that's what you got!

(more)

TOE-JOE:
(Continued)
(Crossing over to photograph a "Greek god" in laurel wreath, sandles, loin cloth and cardboard shield with sword)
Yeah, joy-boy. FLEX THEM PECS!
(To a half-naked "telephone repair man" hanging on fake telephone pole)
Let's see some VIM! Let's see some VIGOR!
(Snapping a black girl wrapped in a mink stole, posing on bear skin rug as fake snow falls)
WHAT A BOMBSHELL! VA-VA-VOOM!
(Rushing over to black nudie Santa on crummy sleigh pulled by cut-out reindeer)
SANTA BABY! LIGHT UP THE SKY!

SANTA grouchily makes a muscle.

TOE-JOE:
OK! Stinky! Goose-pimples! Grab the models and strip them down!
(Evily to models)
Somethin' new today -- we're going all the way!

All the MODELS look at each other and gulp in fear.

LENORA licks her lips in excitement and wiggles provocatively.

LENORA:
(Eyeing all the male models)
I'll just close my eyes and think of Cry-Baby!
(Pointing to telephone repairman)
You first, ruff-stuff.

All the MODELS look at LENORA with contempt.

WANDA:
What?...you mean...
(Appalled, scared)
...the dirty deed?
(Terrified)
Hey, look, I'm all talk and no action! I swear, I'm a virgin!
(In desperation)
Ask my parents, they'll tell you!

BLACK GIRL:
(Picking up prop and holding it menacingly)
We quit, Toe-Joe! You said this was gonna be art!

MALE MODELS:
(Grabbing props as weapons and advancing on Goose-Pimples)
Yeah!

GREEK GOD:
(With sword pointed)
Suppose the squares saw these photos?!

LENORA suddenly looks frightened.

TOE-JOE:
Whores and hustlers, stay in your positions! Lenora, honey, come with Uncle Toe-Joe....

WANDA:
(Smashing small champagne glass and climbing down from set)
Come on, girls -- WE'VE HAD ENOUGH!

FEMALE MODELS grab props and advance on STINKY.

LENORA runs to TOE-JOE.

TOE-JOE:
(Panicked)
I'LL SHOW THESE PITCHERS TO YOUR PARENTS!

WANDA:
(Advancing on Toe-Joe with jagged glass)
No you won't, SMUT KING!

"GREEK GOD" grabs LENORA away roughly and holds her "hostage" with sword.

BLACK GIRL grabs TOE-JOE from behind in headlock.

LENORA:
(Trying to talk her way out of it)
You know, Wanda -- I've been thinking. Maybe I should turn square. I know you guys don't like me much and....

WANDA:
SHUDDUP!
(To Toe-Joe)
GIVE US THAT FILM, TOE-JOE!

TOE-JOE:
GET 'EM STINKY! HELP ME, GOOSE-PIMPLES!

WANDA punches STINKY in mouth. FEMALES jump him.

SANTA punches GOOSE-PIMPLES. MALE MODELS pummel him with fists.

WANDA:
(To a whimpering Toe-Joe held by black girl)
How about some naked pictures of you, Toe-Joe?

BLACK GIRL:
YEAH, IT'S TITTY TIME!

107. INTERIOR STOLEN CAR.

SNARE-DRUM is speeding along with SUZIE-Q, BELVEDERE, PEPPER, and RAMONA singing the "Cry-Baby" song.

108. INTERIOR TOE-JOE'S STUDIO.

MODELS give one last choreographed punch to STINKY and GOOSE-PIMPLES, sending them flying through plate glass window.

109. EXTERIOR TOE-JOE'S STUDIO.

GOOSE-PIMPLES and STINKY fall in slow motion and land head-first through roof of SNARE-DRUM's speeding car.

110. INTERIOR STOLEN CAR.

STINKY's and GOOSE-PIMPLE's heads smash through roof staring wide-eyed at CRY-BABY GANG. They scream and screech to a halt.

111. EXTERIOR TOE-JOE'S.

WHORES and STUDS are running into streets as SQUARE FAMILIES grab their KIDS and try to cover their eyes. CRY-BABY GANG leaps from car.

LITTLE BOY:
(To father)
LOOK! IT'S SANTA CLAUS!

LITTLE GIRL:
(To mother)
A REAL LIVE FAIRY PRINCESS!

LENORA runs out crying and yelping and stops in her tracks when she sees the CRY-BABY FAMILY's furious glare.

SUZIE-Q and SNARE-DRUM fire sling shots at LENORA's ass as she runs away in other direction, grabs shocked SQUARE BOY, kisses him and hops in his car.

WANDA, changed back into her drape clothes, comes running out front door aiming movie camera.

CRY-BABY's FAMILY's eyes light up in happiness.

TOE-JOE comes flying out dressed in posing strap, motorcycle boots, women's lingerie and laurel wreath as CRY-BABY's FAMILY roars in laughter.

TOE-JOE runs down the street as SQUARE FAMILIES scream and run from him.

"Rubber Biscuit" is heard again on soundtrack. HATCHET-FACE and MILTON, now driving garbage truck, speed by, do a double-take and screech on the brakes.

WANDA and CRY-BABY's FAMILY run happily to truck.

Escaped CONKS poke their heads up from garbage and give them a hand hopping in back.

The CRY-BABY GANG peels out, reunited at last, HATCHET-FACE honking the horn in happiness.

112. EXTERIOR SHOPPING MALL STAGE AREA.

ALLISON is beautifully singing "Mr. Sandman, Bring Me A Dream" as BALDWIN and "THE WHIFFLES" harmonize the chorus.

PRESS MOB is filming and recording as SQUARES sway to the beat.

MRS. VERNON-WILLIAMS watches proudly from audience until BALDWIN starts to upstage ALLISON, butting in front of her for camera attention.

ALLISON fights back for stage center, stepping in front of BALDWIN to sing.

Not wanting to be outdone, "THE WHIFFLES" harmonize louder, going into their own attention-getting, finger-snapping choreography and knock ALLISON out of the way.

ALLISON, musically aggravated, looks off to the wings and sees "THE CONKS" posing as trashmen, sweeping up and getting closer to stage.

MRS. VERNON-WILLIAMS is blinded by flashbulb of overly-zealous NEWSMAN, and when the spots disappear before her eyes she sees RAMONA standing next to her with SUZIE-Q and SNARE-DRUM. RAMONA smiles and puts finger to lips to be quiet.

MRS. VERNON-WILLIAMS hesitates and smiles. SUZIE-Q, suddenly bashful, looks up to MRS. VERNON-WILLIAMS and holds out arms. SNARE-DRUM jumps into RAMONA's arms. Overcome with emotion, MRS. VERNON-WILLIAMS picks up SUZIE-Q and hugs her.

ALLISON, still trying to hold her own on stage, looks up to CONSTRUCTION CREW and spots BELVEDERE, WANDA, MILTON and HATCHET-FACE climbing up twin scaffoldings that frame the stage. They catch her eye and give her the drape handshake in the air.

Confused, ALLISON looks back into audience and sees LENORA, now completely done up in hilariously exaggerated square outfit, singing along with the SQUARES and swooning over BALDWIN, who plays up to her from stage. LENORA gives ALLISON a snotty look back.

Furious, ALLISON jumps in front of BALDWIN and "THE WHIFFLES" and completely upstages them, singing and building to a finale.

From one scaffolding we see BELVEDERE and WANDA tying a rope to wall and BELVEDERE grabbing on to it.

As song ends to applause, BELVEDERE swings down on rope from above and picks up ALLISON and lands on other scaffolding with HATCHET-FACE and MILTON.

The SQUARES run like the munchkins in The Wizard of Oz when the witch appears.

ALL SQUARES:
DRAPES!

"THE CONKS" surround bandstand area in military formation to stop escape, as PRESS aim cameras and microphones up at ALLISON.

BALDWIN:
(Yelling to gang)
GIMME BACK MY GIRL, YOU FILTHY DRAPES!

MILTON:
Allison Vernon-Williams, the decision is yours....

BELVEDERE:
You sang with the squares -- now sing with the drapes!

WANDA:
(From other scaffolding)
Give us a chance, Allison. You're one of us!

HATCHET-FACE:
Cry-Baby needs you!

ALLISON is torn and looks to her grandmother, who nods affirmatively. She looks at BALDWIN, who gazes at her intently.

BALDWIN:
We'll get married and live in suburbia! I love you, Allison.

ALLISON:
I...I...don't want to hurt you, Baldwin.

She spots the now "square" LENORA in audience, holding SQUARE CHILD's Tiny Tears doll and waving its hand and laughing.

ALLISON:
(To Baldwin)
I'm sorry...but I've got to see Cry-Baby -- ONE MORE TIME!

113. INTERIOR JAIL PIPES. The "they're gonna hang you" chorus from "The Rope" by Billy Curtis plays on soundtrack.

CRY-BABY sits dazed, surrounded by sewer rats. He pets one as another sits on his shoulder. A rat keeps nipping his fingers and running back and forth to side of tunnel. CRY-BABY follows the rat and sees small pipe with a grate at the end with light coming through.

He kisses the rat in thanks and wedges himself into pipe, making one last valiant attempt at escape.

Reaching the grate, he struggles to rip it open.

114. INTERIOR JAIL. BARBER SHOP.

PRISONERS are getting their beautiful drape hairdos buzzed off by BARBERS.

A grate in the floor moves and CRY-BABY hoists his head up and freezes in horror. PRISON GUARD laughs. He has "escaped" directly into prison barber shop.

115. INTERIOR JAIL PIPES.

The rat laughs cruelly.

116. CUT TO EXTERIOR JAIL.

ALLISON, looking absolutely ravishing, dressed in slinky red cocktail dress, is singing sexily the opening verse of "Please, Mr. Jailer, Let My Man Go Free." "THE CONKS" back her up with instruments.

The PRESS films her every move while DRAPES and CONKS watch transfixed.

MRS. VERNON-WILLIAMS watches happily with PEPPER, WANDA, RAMONA and the KIDS. RAMONA hands MRS. VERNON-WILLIAMS a skull and crossbones pin, and she happily pins it to her designer suit.

117. EXTERIOR ROOF OF PRISON.

MILTON, BELVEDERE, HATCHET-FACE and "THE CONKS" slither across roof headed toward prison air raid siren.

118. JAIL BARBER SHOP.

CRY-BABY, cleaned up after escape attempt, wearing handcuffs and a ball and chain on each ankle, stands in line with other PRISONERS awaiting a haircut.

Black and white PRISONERS are being shaved bald by HATEFUL BARBERS with electric shavers.

CRY-BABY hears ALLISON singing and rushes to look out bars with other CONVICTS.

119. JAIL EXTERIOR.

ALLISON is doing a real number, belting out the torch song "Please, Mr. Jailer" as PRISONERS stick their arms through bars, waving to their GIRLFRIENDS.

ALLISON scans the cells until she spots CRY-BABY's face, beautifully lit behind bars, shedding his single tear, which fills his tattoo and glimmers magically in the sunlight. Suddenly lovestruck, she starts wailing "Please, Mr. Jailer" directly to him.

120. INTERIOR BARBER SHOP.

The MEAN GUARD grabs CRY-BABY away from window and shoves him back in line. There are only two PRISONERS in front of him now and he gulps in fear.

The MALE PRISONERS start singing "answer verses" to the GIRLS outside.

CRY-BABY breaks into a grin and starts singing with all his teen macho as GUARD's face turns to stone.

ALLISON hears the entire male prison population singing back to her and begins writhing in passion, ringing every ounce of sexuality out of the song.

RAMONA, PEPPER, WANDA and the KIDS join in singing with ALLISON, and even MRS. VERNON-WILLIAMS finally belts out the song. They begin heading toward prison entrance, singing and beckoning ALLISON to follow.

Seeing her grandmother singing, ALLISON grins in happiness and leaves combo, boogeying her way through cheering DRAPES, singing her heart out.

121. INTERIOR PRISON BARBER SHOP.

BALD CONVICT leaves barber chair as PRISONERS sing out beautifully. It is CRY-BABY's turn. He panics as GUARD removes cuffs and shoves him into barber chair. EVIL BARBER raises shaver to CRY-BABY's neck.

Suddenly a voice booms over prison loud speaker.

VOICE:
WALKER, WADE WALKER! YOU HAVE A VISITOR!

122. INTERIOR JAIL VISITING ROOM. Long row of visiting booths separated by glass, connected with telephones on both sides.

ALLISON, RAMONA, PEPPER, WANDA, MRS. VERNON-WILLIAMS and KIDS are singing "Please, Mr. Jailer" in booths as CRY-BABY, DUPREE and three CONKS dance in, harmonizing and singing back.

DUPREE joins WANDA, and they grind through the glass as PEPPER and KIDS sing with DERANGED CONK.

MRS. VERNON-WILLIAMS looks on in disbelief at OUTRAGEOUS CONK beckoning her to dance. Giving in, she does her best and comically dances back.

CRY-BABY picks up phone and glues himself against glass, singing sexily and tenderly to ALLISON, trying to touch her. ALLISON looks nervously at him and all her anger melts away. She begins singing back hotly in desire and writhes up against glass, kissing him: "phone sex" for the 50's.

The two GUARDS look on, shaking their heads in disbelief as song builds to panting finale.

123. EXTERIOR JAIL ROOF.

"THE CONKS," BELVEDERE and MILTON, have formed a human pyramid with HATCHET-FACE on top. Inching her fingers closer to the air raid alert, HATCHET-FACE finally hits the alarm, setting off the siren.

124. EXTERIOR JAIL.

The siren wails and PRESS panics, looking to the sky and running for "duck and cover" positions.

The DRAPES jeer at the PRESS' cowardice.

MILTON, HATCHET-FACE, BELVEDERE and "THE CONKS" look down from jail roof, laughing.

125. INTERIOR JAIL VISITING ROOM.

Sirens wailing. COPS are trembling in "duck and cover" positions under desks.

CRY-BABY starts banging the glass with phone and it cracks. DUPREE and "THE CONKS" follow suit, hurling themselves up against glass as CRY-BABY WOMEN cheer them on.

CRY-BABY is the first to smash through and tears apart visiting booth with bare hands to get to ALLISON. DUPREE and "THE CONKS" smash glass and climb through to hugs from CRY-BABY WOMEN and a chaste kiss on cheek from MRS. VERNON-WILLIAMS.

CRY-BABY takes ALLISON in his arms and kisses her passionately.

126. INTERIOR CELL-BLOCK CORRIDOR.

CRY-BABY leads his GANG, DUPREE and "THE CONKS" running to freedom as other CONVICTS in cells cheer them on and siren ends its wail.

127. EXTERIOR JAIL.

BALDWIN and an army of SQUARES, including LENORA and "THE WHIFFLES," are in a virtual stand off facing "THE CONKS," DRAPES, MILTON, BELVEDERE and HATCHET-FACE. The PRESS excitedly films both sides.

CRY-BABY, ALLISON, MRS. VERNON-WILLIAMS, PEPPER and KIDS, WANDA, DUPREE and visiting room CONKS come barrel-assing out prison door and screech to a halt at seeing the budding gang war.

BALDWIN:
(To Cry-Baby)
Out so soon, big shot?

CRY-BABY:
(Snarling)
Yeah! Good behavior!

ALLISON:
Baldwin, please...Give me some time!

MRS. VERNON-WILLIAMS:
(To Baldwin)
Haven't you caused enough trouble?

BALDWIN:
He thinks he can sing better than me, Mrs. Vernon-Williams!

CRY-BABY:
I know I can!

BALDWIN:
Wanna prove it? Let's see what these guys in the press think.

CRY-BABY:
Name the time, sucker.
(Suddenly polite)
Excuse me, Mrs. Vernon-Williams.

BALDWIN:
Tonight. Eight o'clock. Turkey Point! And the winner gets Allison!

ALLISON:
NO!

CRY-BABY:
You got yourself a deal.
(Threateningly, menacingly)
SEE YA THERE, SQUARE!!

128. WIPE CUT TO TURKEY POINT. WIDE SHOT. NIGHT. "Weekend" by The Kingsmen plays on soundtrack.

129. TURKEY POINT PARKING LOT.

PRESS illuminates the arriving SQUARES and DRAPES with popping flashbulbs as they rush to Kommie Korner. SQUARE BOYS wear white dinner jackets and bow ties, and their GIRLS are dressed in the frilliest of prom dresses. The DRAPES are done up in unbelievably cool "Hollywood" outfits: hipster suits or skintight drapette evening gowns.

130. KOMMIE KORNER.

A complete war zone. DRAPES on one side, SQUARES on the other, separated by barbed wire. SQUARE and CONK "MARSHALLS," wearing helmets, patrol the no-man's land in between.

Underneath a huge "BATTLE OF THE BANDS" banner, the stage is equally polarized. BALDWIN and "THE WHIFFLES" set up their equipment on one side and THE CRY-BABY GANG, dressed in the most glamorous drape outfits of the movie, tune up on other.

The PRESS has grown, recording every moment, pushing and shoving for position.

Seated on folding chairs in the middle, dressed to the nines, are ALLISON, MRS. VERNON-WILLIAMS, RAMONA, BELVEDERE and the KIDS.

CRY-BABY picks up his guitar and a rat crawls out.

BALDWIN and "THE WHIFFLES" laugh at their prank.

CRY-BABY does a slow burn.

LENORA, obnoxiously over-dressed in square "formal," laughs cruelly with the other SQUARES in the audience.

DRAPES erupt in fury. PEPPER's ANGELIC BOYFRIEND pounds his fists for revenge.

PEPPER blows him a kiss from stage.

MRS. VERNON-WILLIAMS rushes to center stage.

MRS. VERNON-WILLIAMS:
(Trying to be gracious and fair)
Hello, teenagers everywhere!

All the CROWD cheers as NEWSTEAMS film.

MRS. VERNON-WILLIAMS:
We've had so much trouble here in Baltimore. But tonight we're going to settle this little affair of the heart and settle it once and for all. Not with fists, not with foul language, but with TALENT!

Shot of PRESS PHOTOGRAPHERS going wild, snapping her photo.

MRS. VERNON-WILLIAMS:
(To press)
Tell me, gentlemen, you promise, for once, to be fair?

PRESS:
Yes, Mrs. Vernon-Williams.

MRS. VERNON-WILLIAMS:
(Taking out coin)
Baldwin?

BALDWIN:
HEADS!

MRS. VERNON-WILLIAMS flips coin.

MRS. VERNON-WILLIAMS:
HEADS IT IS -- TAKE IT AWAY, SQUARES. LET THE BATTLE OF THE BANDS BEGIN!

BALDWIN and "THE WHIFFLES," backed by a FRAT-BAND and a chorus of SQUARE GIRLS, start bellowing the up-beat frantic square song, "Chicken." The lyrics describe the dangerous automobile game. As the song builds, the SQUARES in the audience sing along and taunt the DRAPES by making clucking noises.

LENORA rushes to stage and takes a live chicken out of her purse and pushes it towards CRY-BABY's side.

ALLISON leaps up and runs to hold CRY-BABY back as he struggles toward LENORA furiously.

MRS. VERNON-WILLIAMS gently pulls ALLISON back in fairness.

BALDWIN and "THE WHIFFLES" laugh cruelly as chicken struts to front of CRY-BABY COMBO.

CRY-BABY races to his microphone as song ends.

CRY-BABY:
Nobody calls me a chicken!

BALDWIN:
(To Cry-Baby)
Cry-Baby Walker, you think you're a big man! But underneath those tough-guy clothes and that sissy-boy haircut, I bet you're nothing but a yellow-bellied... CHICKEN!

The DRAPES in the audience jump to their feet in rage as the SQUARES make clucking noises.

MRS. VERNON-WILLIAMS looks horrified and holds ALLISON back as RAMONA and BELVEDERE and KIDS seethe in anger. "THE CONKS" run to stage.

THE CRY-BABY COMBO throws down their instruments in fury as "THE CONKS" assume biker formations behind them.

MRS. VERNON-WILLIAMS runs to microphone.

MRS. VERNON-WILLIAMS:
Everybody calm down!

CRY-BABY:
Let me handle this....
(Politely)
Please, Mrs. Vernon-Williams.
(To Baldwin)
YOU CALLIN' ME A CHICKEN TO MY FACE?...CHICKEN!!

BALDWIN:
YEAH...CHICKEN!

CRY-BABY:
You know how to play the game?

BALDWIN:
Sure! My car and your car! We head toward each other at full speed! First one to turn the wheel's a chicken...CHICKEN!

MRS. VERNON-WILLIAMS:
WE AGREED TO SETTLE YOUR DIFFERENCES WITH MUSIC!

CRY-BABY:
(Smiling)
I can sing while I drive.
(To press)
OK with you, fellas?

REPORTER A:
(To camera crew)
You got enough footage?

CREW A:
You bet! This could make Edward R. Murrow!

MRS. VERNON-WILLIAMS:
No! Both of you! This has gone far enough!

CRY-BABY:
Comes a time, Mrs. Vernon-Williams, when a boy's gotta prove he's a man!

(more)

CRY-BABY:
(Continued)
(To Baldwin)
You got yourself a race, CHICKEN! Only I got some different rules. How about you and me on TOP of the car?

BALDWIN:
(Gulping)
I'm man enough, YOU BIG CRY-BABY!

CRY-BABY:
(To press)
We gotta new kind of song for you. It's kinda hillbilly...but it sounds colored. We don't know what to call it so we just say...ROCK AND ROLL!!

131. WIPE TO CRY-BABY'S STARTING POSITION. END OF TURKEY POINT DIRT ROAD.

CRY-BABY is lying prone on top of his hot rod holding on through window openings. BELVEDERE is at the wheel being kissed goodbye by RAMONA. PEPPER and her ANGELIC BOYFRIEND hold the KIDS, wishing CRY-BABY good luck.

CRY-BABY:
(Beating time on roof)
A one, a two, a three.
(Singing out with a snarl)
WE'RE HIGH SCHOOL HELLCATS
AND WE DON'T CARE!....

Throughout entire sequence THE CRY-BABY GANG sings the great hard-rocking original song "High School Hellcats."

132. FINISHING LINE.

HATCHET-FACE, MILTON and WANDA, wave checkered flags and sing as the PRESS hurriedly sets up equipment.

HATCHET-FACE AND WANDA:
(Singing back)
BAD GIRLS, BAD GIRLS, WE'RE GONNA WAIL!....

MILTON:
(Singing)
HIGH SCHOOL HELLCATS, TIRED OF BEIN' GOOD!....

133. CRY-BABY'S STARTING POSITION.

Close-up of PEPPER singing out.

PEPPER:
HIGH SCHOOL HELLCATS, WE'RE PROUD TO BE HOODS!

134. HALFWAY POINT. TURKEY POINT DIRT ROAD.

ALLISON claps her hands as "THE CONKS" beat out the rhythm beautifully on Combo's equipment.

The opposing teams stand on either side of road, cheering.

135. BALDWIN'S STARTING POSITION. OPPOSITE END OF TURKEY POINT DIRT ROAD.

BALDWIN is lying prone on top of his square car with a "WHIFFLE" at the wheel. The rest of "THE WHIFFLES" are egging him on, holding their ears at CRY-BABY's music. MRS. VERNON-WILLIAMS pushes her way through.

MRS. VERNON-WILLIAMS:
(Begging)
Baldwin, please. Be a <u>gentleman</u> and call off the race! IT'S TOO DANGEROUS!

BALDWIN:
Mrs. Vernon-Williams, you were born a square and you're gonna die a square! You're coming with me!

"THE WHIFFLES" grab her and shove her into back seat as she struggles and screams for help.

The tires spin in place.

136. CRY-BABY'S STARTING POSITION.

The wheel of his car grinds the dirt as BELVEDERE revs the engine.

CRY-BABY and PEPPER are singing. Suddenly we see PEPPER double over in labor pains. ANGELIC BOYFRIEND panics, trying to help her, opens back seat door and lies her down in car. RAMONA hops in front seat, leaning over and wiping a singing PEPPER's brow. SUZIE-Q's and SNARE-DRUM's eyes light up in happiness at the thought of their new sibling.

137. HALFWAY POINT.

ALLISON wrings her hands in suspense as "THE CONKS" rock out on instruments and join with their own chorus.

138. FINISHING LINE.

HATCHET-FACE, MILTON and WANDA, singing out, drop the checkered flags and the race begins as the MOB cheers and PRESS jockeys for camera positions.

139. BALDWIN'S STARTING POSITION.

THE "WHIFFLE" floors the accelerator and car takes off.

140. EXTERIOR ROOF OF BALDWIN'S CAR.

BALDWIN hangs on for dear life.

141. INTERIOR BALDWIN'S CAR.

MRS. VERNON-WILLIAMS screams in horror.

142. CRY-BABY'S STARTING POSITION.

BELVEDERE has no choice but to peel out. Car lurches forward with front door still open.

ANGELIC BOYFRIEND leaps away from back door and grabs SUZIE-Q and SNARE-DRUM.

143. EXTERIOR ROOF OF CRY-BABY'S CAR.

CRY-BABY sings out in hoodlum glory, gripping on with all his might as the wind rips through his hair.

144. INTERIOR CRY-BABY'S CAR.

RAMONA struggles to shut front door.

PEPPER is in back seat, still singing happily, going into labor.

145. WIDE AERIAL SHOT. TURKEY POINT DIRT ROAD.

Both cars are speeding towards one another with the GANG singing "High School Hellcats" as the CROWD cheers.

146. HALFWAY POINT.

ALLISON's face freezes in horror.

POV shot of BALDWIN's speeding car with MRS. VERNON-WILLIAMS hanging out window.

147. EXTERIOR BALDWIN'S SPEEDING CAR.

MRS. VERNON-WILLIAMS is trying to grab BALDWIN on roof of car through window.

MRS. VERNON-WILLIAMS:
STOP THIS CAR! YOU'LL KILL US ALL!

148. HALFWAY POINT.

ALLISON:
GRANDMOTHER!

She grabs DUPREE away from instrument and drags him to motorcycle.

CONKS:
NO ALLISON!

DUPREE peels out with ALLISON on back.

LENORA smiles evily with cheering SQUARES.

149. EXTERIOR CRY-BABY'S CAR.

CRY-BABY is singing his juvenile delinquent heart out.

Close-up of CRY-BABY's fingers, starting to lose their grip.

150. FINISHING LINE.

HATCHET-FACE, MILTON and WANDA sing and dance, waving flags.

151. EXTERIOR CRY-BABY'S CAR.

RAMONA is yelling "Push! Push!" as Pepper sings a high note and gives birth as BALDWIN's car speeds toward them.

152. HALFWAY POINT.

ALLISON is speeding toward cars on back of DUPREE's motorcycle.

Close-up of the hem of her dress getting caught in spokes of motorcycle back wheel.

153. WIDE SHOT TURKEY POINT DIRT ROAD.

GANG deliriously sings finale of "High School Hellcats" as the chicken game turns three-way between the speeding motorcycle and two cars.

154. EXTERIOR BALDWIN'S CAR.

BALDWIN is panicking on roof as CRY-BABY's car speeds directly toward him.

155. INTERIOR BALDWIN'S CAR.

MRS. VERNON-WILLIAMS sees ALLISON speeding toward them from the side.

MRS. VERNON-WILLIAMS:
ALLISON!

156. SPEEDING MOTORCYCLE.

ALLISON's dress gets caught in wheel and rips off, leaving her in beautiful lingerie.

157. INTERIOR CRY-BABY'S CAR.

Close-up of BELVEDERE, driving like a wild man, refusing to give up.

Close-up of RAMONA's tension-filled face.

Close-up of PEPPER, holding her newborn baby, singing and laughing and waving the BABY's hand to ANGELIC BOYFRIEND and KIDS out back window.

158. CRY-BABY'S STARTING POSITION.

ANGELIC BOYFRIEND frantically scribbles on piece of cardboard. SNARE-DRUM and SUZIE-Q wave back in family happiness. ANGELIC BOYFRIEND jumps up and flashes hand-drawn sign: "MARRY ME, PEPPER."

159. INTERIOR CRY-BABY'S CAR.

PEPPER mouths "Yes," beaming in happiness as RAMONA grins in maternal pride and then covers her eyes in fear.

160. EXTERIOR CRY-BABY'S CAR.

Close-up of CRY-BABY singing final note of song as he sees ALLISON speeding toward him.

161. EXTERIOR BALDWIN'S CAR.

BALDWIN is panicked, chickening out and closing his eyes.

BALDWIN:
(Yelling to the "Whiffle")
TURN THE WHEEL!
(Giving up)
CHICCCKKKEENNN!

162. INTERIOR BALDWIN'S CAR.

The "WHIFFLE," sobbing in cowardice, turns the wheel in the nick of time as MRS. VERNON-WILLIAMS cries out in relief.

163. SPEEDING MOTORCYCLE RACING TO FINISHING LINE.

DUPREE hits a bump and ALLISON flies off, slow motion through the air, beautifully and surreally tumbling through space, smiling dreamily.

164. FINISHING LINE.

CRY-BABY's car screeches to a halt as BALDWIN's swerves to the side. WANDA, HATCHET-FACE and MILTON wildly wave the flags for end of race as LENORA races to BALDWIN.

165. BEAUTIFULLY LIT AND INTERCUT WITH ALLISON'S FREE-FORM TUMBLE:

MRS. VERNON-WILLIAMS sheds a single tear.

RAMONA and BELVEDERE shed a single tear.

PEPPER, ANGELIC BOYFRIEND, SUZIE-Q and SNARE-DRUM shed a single tear.

DUPREE and "THE CONKS" shed a single tear.

WANDA, HATCHET-FACE and MILTON shed a single tear.

LENORA kisses a sobbing BALDWIN.

166. TOP OF CRY-BABY'S CAR.

CRY-BABY looks up and ALLISON lands in his lap, gently as a feather. They kiss as flashbulbs from the surrounding PRESS light up the night. In perfect unison CRY-BABY and ALLISON shed a slow motion double-tear from both eyes. Freeze frame.

Credit roll as "Bad Boy" by the Jive Bombers plays on soundtrack.