

"HONKY-TONK FREEWAY"

by Edward Clinton

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1 EXT. FLORIDA - HELICOPTER - DAY

skimming trees, flying low over virgin forest, towards a palm grove. Without warning, the palm grove EXPLODES and SMOKE fills the screen. Now, moving through smoke, bulldozers are carving a path through the forest. Rising high, the beginnings of a new freeway are seen stretching into the distance.

2 EXT. FREEWAY SIGN - DAY

We SEE a sign: "ANDREW JACKSON FREEWAY." "A project of the State of Florida and the United States Government. To be completed October, 1978." A huge yellow tractor passes in front of the sign. When the tractor has passed, we SEE that the earlier date has been crossed out and replaced with "July, 1979." A huge truck loaded with dirt passes in front. When we once again SEE the sign, it reads: "March, 1980." A steam roller goes by. When we last SEE the sign, all the dates have been crossed off and replaced with one word: "WHENEVER" scribbled in graffiti-like fashion. This is wiped by a bulldozer driven by FAT MAN.

3 EXT. BY THE FREEWAY - DAY

A rural home -- in the garden of a YOUNG WIFE with BABY and dogs. An orange tree in f.g. Suddenly the orange tree is bulldozed.

4 EXT. TICLAW OVERPASS - DAY

KIRBY and TICLAW RESIDENTS watch the overpass construction. The OWNER of the nearby gas station asks Kirby whether they are going to get an exit.

5 INT. DEPARTMENT OF TRANSPORTATION - DAY

TRACKING PAST a huge mock-up of the freeway. It is long, with many exits.

Two men come INTO THE SHOT. KIRBY T. CALO and DAVID KIRK. They pass a room with men in shirt-sleeves working at architectural drawing boards. Kirby carries two Burger King bags. One is much larger.

(CONTINUED)

5 CONTINUED:

KIRBY

Let's quit all this jawboning
and porkchopping and speak
plain English. That is Ticlaw!
Where's the next exit?

KIRK

Thirty-five miles away.

KIRBY

What?

6 INT. KIRK'S OFFICE - DAY

They are alone. Their separate lunches are spread out
on Kirk's desk. Kirk's is the larger of the two. This
dialogue is HEARD UNDER MUSIC:

KIRK

Thanks for the lunch.

KIRBY

That's okay -- it's deductible...
It's business.

KIRK

Well, Mr. Calo, I think I can
help you if you can help me.

KIRBY

I bought your lunch.

KIRK

I was thinking in terms of a
bigger lunch. Say, ten thousand
"hamburgers?"

KIRBY

And the town of Ticlaw gets an
Exit?

KIRK

It's a deal.

7 INT. DEPARTMENT OF TRANSPORTATION - DAY

Kirby is walking along beside this endless freeway
mock-up. There is one town in between two exits, sort
of stranded all by itself. Kirby flicks a matchstick at
this dot as he passes by. It is TICLAW. We move slowly
along the model.

8

EXT. TICLAW MAIN STREET - DAY

Moving across CLOSEUPS of money changing hands. A fund-raising event to SAVE TICLAW. A seemingly endless table along the main street, at which every kind of fund-raising is in progress. CREDITS BEGIN. As we move over the various activities, Kirby walks behind everyone, offering encouragement.

KIRBY

Come on, come on, boys, cough it up. Let's see some of that dirty green. After all, it's just bits of paper with pictures of politicians on it.

A LARGE BLACK WOMAN dressed like Aunt Jemima is flipping pancakes. Her angry-looking, teenage SON is helping her.

SALLY, the local antique dealer, is selling a collection of stuffed animal heads, antique guns, and an original Norman Rockwell. The REDNECK donator sits in front, scowling.

Beside the man is a white pony, on which KIDS are having their photographs taken.

A MAN dressed as a Puritan is having pies thrown at him.

OTTO KEMPER, a used car salesman, is selling raffle tickets for a new Chevrolet, which is set on a table. A FAT FAMILY is sitting in the car.

Next to it, velvet paintings of fierce lion and elephant from the Safari Park are mixed with paintings of the Kennedy Brothers and Martin Luther King.

BETTY BOO RADLEY is selling balloons, blown up from an oxygen cylinder by a CHILD. "SAVE TICLAW" is written on the balloons.

KIRBY

Come on now. It's only money. Nobody ever packed their wallet in their casket. Nobody ever attached a U-Haul to a hearse.

BRANDON C. DASHER is selling a small inflatable swimming pool.

MR. AND MRS. NAGUKI are selling a fiberglass motor boat filled with plants.

KIRBY and GATOR, the local sheriff, stand beside a large mock-up thermometer which indicates the progress of the fund-raising. "EXIT FOR TICLAW FUND" is prominently displayed. The thermometer rises a degree as they watch.

9 EXT. SAFARI PARK - DAY

A lazy-looking lion is being prodded by GINO, an animal trainer, and his ASSISTANT. The lion refuses to budge.

ASSISTANT
I think it's nerves.

GINO
I think it's the runs.

Gino gives up and moves away as we PULL BACK, passing a mechanical giraffe among the trees and PAUSING on the homemade entrance, which reads "SAFARI PARK."

10 EXT. TICLAW HOTEL - DAY

TRACKING PAST hotel veranda, where some OLD RESIDENTS are being handed tea and cakes by a WAITRESS, ENDING ON MISS BARBUTTI, on a walking frame, watching a parade assemble.

A HIGH SCHOOL BAND -- drum majorettes -- fire brigade -- boy scouts with banners -- three decorated floats, one of them carrying the empty lion's cage and BUBBLES, the dancing elephant, wearing a hard hat; and a girl sitting aloft with a "SAVE TICLAW SAFARI PARK" banner.

KIRBY telling GINO not to worry as he gets into the front car, where his wife, CLAIRE, is dressed as the Statue of Liberty. They all hold "SAVE TICLAW" balloons. The parade moves away through the entrance reading "TICLAW INN."

11 EXT. TICLAW MAIN STREET - DAY

The thermometer in f.g. continually rising to its target as the parade heads up Main Street. PEOPLE cheering. Floats passing. There is a cage prominently labeled "LION," but the cage is empty. Kirby telling Claire that they'll make their target. TOWNSPEOPLE cheering wildly and throwing money into the fire brigade's catch net. As the MUSIC reaches its climax, everyone releases their "SAVE TICLAW" balloons into the air. CREDITS END.

12 INT. KIRK'S OFFICE - DAY

There are a number of freeway blueprints opened out on his desk. Two boxes of Kentucky Fried Chicken are placed on top of the blueprints on the desk. Kirby slides one over to Kirk.

(CONTINUED)

12 CONTINUED:

KIRBY

That's yours.

Kirk opens it. It is filled with money.

KIRBY

(continuing)

Okay?

KIRK

Just one more thing.

Kirby has opened his box and is about to eat a piece of chicken.

KIRBY

What?

KIRK

Could I have a piece of your chicken?

KIRBY

An arm or a leg?

Semi-disgustedly, Kirby hands him a leg.

13 INT. DEPARTMENT OF TRANSPORTATION - DAY

Kirby and Kirk are standing by the mock-up of the freeway. Kirk takes a small scale model exit and places it next to the Ticlaw overpass. Kirby and Kirk shake hands, Kirby leaves. Kirk goes to his office the opposite way. A MAN in white shirt sleeves comes along and restores the scale model exit to its original place.

14 EXT. FREEWAY - HELICOPTER - DAY

The empty finished freeway. Stark. Ready for use.
The GOVERNOR'S VOICE OVER on a loudspeaker.

15 EXT. BY THE FREEWAY - DAY

A brown rabbit hops tentatively out of the foliage onto the freeway. He stops in the middle, and reacts to the Governor's speech. The rabbit looks around and then runs towards the overpass, where a gathering of Ticlaw RESIDENTS and others are surrounding a decorated flatbed truck filled with PEOPLE, including Kirk.

(CONTINUED)

15 CONTINUED:

The Governor's plane is parked nearby. To one side is a group of cars. There is a tape across the freeway. Kirby walks up the bank by the freeway towards the GOVERNOR, who is being taped for the local TV station.

16 EXT. FLATBED TRUCK - DAY

We HEAR this dialogue and the Governor's speech simultaneously.

While we HEAR this SPEECH, we concentrate primarily on Kirby and Kirk, CUTTING BACK and FORTH to the crowd or the Governor whenever necessary.

KIRBY

What the hell is this? You tell me the exit is coming. Now the freeway is open.

KIRK

Hi, Kirby, how you doin'?

KIRBY

Don't you return phone calls?

KIRK

It's been crazy.

GOVERNOR (V.O.)

Lotta people have labored long in the vineyard on this one. David Kirk is modest.

We see David Kirk react to this.

KIRK

(continuing)
The other three commissioners voted no on Ticlaw. Who would guess?

KIRBY

What can we do?

KIRK

Nothing.

GOVERNOR (V.O.)

They tell me there is an oil crisis. They tell me people can't afford gasoline to take a vacation. Well, I wanna tell you that this road saves gasoline and lives. And as long as there are theme-amusement parks and pretty resort hotels with modern conveniences, people will go to them, and if there ever was a time when the people of America needed a vacation, the time is now. And why not take it here in Florida with us!

Big APPLAUSE.

(CONTINUED)

16 CONTINUED:

He cuts the tape. Big APPLAUSE. BAND MUSIC from a loudspeaker. The Governor's plane taxis along. At the head of the procession is a flatbed truck and all the cars. It passes under a freeway directional sign which reads "Next Exit 35 Miles." There is a flamingo on the sign. The NOISE frightens it. It flies away leaving Kirby standing alone on the freeway and the people of Ticlaw in the background.

17 EXT. HOUSES - BY CONNECTING FREEWAYS - DAYBREAK

CAPTION reading "Chicago, Illinois - 7:00 A.M."
There is a great deal of traffic.

18 We PUSH THROUGH the traffic to Duane Hansen's house, a bland-looking place. The lights are on inside the house.

19 INT. DUANE HANSEN'S HOUSE - KITCHEN - NIGHT/DAYBREAK

CLOSEUP of a blender filled with water. A blob of concentrated orange juice plops into the blender. It begins to WHIRR. Next to this we SEE a six-slotted toaster. It pops up six waffles. At the same time a microwave oven goes BING. Next, we SEE a small clock radio quietly giving constant updates on the traffic and weather. Then we SEE a Mr. Coffee dripping a last few drops. We SEE CHARLOTTE, Duane's wife, a dark, angry, intense little thing in a robe, staring at the machines. She pulls limp, grayish bacon out of the microwave and places it on the three plates sitting on the stove.

We HEAR a "WHEEE" from the breakfast table. We SEE DUANE HANSEN entertaining his sons. To his right is a TV on a rolling cart showing the "Good Morning, America" show (see Appendix A).

Duane is a young man in his twenties, very average looking. He wears a business suit. He is holding a handwritten manuscript of some kind. His twin sons, DENNY and JIM, both aged eight, are listening with quiet delight to their father. They are both dressed in parkas and have their school books in front of them.

DENNY

Read it from the beginning...

(CONTINUED)

19 CONTINUED:

JIM

No, no, from the munch, munch part...

RADIO (V.O.)

We've got another cold one here. The snow has been...

DUANE

(reads aloud)

'Ricky, the Carnivorous Pony,'
by Duane Hansen. Once upon a time, in a far off land, there was this pony and his name was Ricky.

JIM

Get to the munch, munch part.

DUANE

That's coming.

Charlotte disgustedly puts the plates down in front of her family. She checks to see if everything is on the table, like a waitress. No one pays any attention to her or the food. She stands with her hands on her hips looking at them. After a few seconds...

CHARLOTTE

(authoritatively)

Eat!

No one pays any attention.

DUANE

(continuing)

None of the children could ride him, no matter how hard they tried.

JIM

Why not?

DENNY

How come? Why not?

CHARLOTTE

(with increasing
impatience)

The boys will miss their bus.

DUANE

The boys are ready for their bus.

(CONTINUED)

19 CONTINUED: (2)

He continues reading.

DUANE

Because when a child reached
his hand up to Ricky...

The kids' eyes grow wide with anticipation. The orange
juicer WHIRRS. The TELEVISION TALKS, as does the RADIO.

DUANE

(continuing)

Munch, munch, went Ricky's
powerful flat yellow teeth...

The kids are roaring with laughter to the point that
tears are coming from their eyes. Charlotte gets a
glass of ice cubes from a special fixture in the door
of their refrigerator.

DUANE

(continuing)

Then crunch, crunch, and off
came the child's fingers.

The kids are laughing. Denny reaches his hand into his
father's mouth. Duane puts his lips over his teeth and
gently bites Denny's fingers.

DENNY

Ahhh...

There is a HONK of a bus HORN. The rest is practically
all simultaneously done.

CHARLOTTE

(subdued)

Bus is here.

RADIO (V.O.)

The weather is cold, gray and
plain miserable.

TV (V.O.)

Stay tuned, we've got more.
Next is a man who changed
his sex.

DUANE

Munch, munch, and the little
boy was entirely devoid of
fingers.

(CONTINUED)

19 CONTINUED: (3)

CHARLOTTE

Duane...

DUANE

Whee! Whee! The blood ran
across his blue lips...

There is the HONK of the bus.

CHARLOTTE

The bus is here, Duane.

DUANE

Oh, let's go, boys. The bus
is here.

As they leave, the boys imitate the whee and munch,
munch sounds with much laughter in between.

20 EXT. DUANE'S STREET - DAYBREAK

Duane walks with his boys to the bus. Both boys hold
one of Duane's hands. They have calmed down slightly,
but halfway to the bus, Denny lets go with one more
"whee."

There are Christmas decorations in many garbage cans,
along with Christmas wrappings, and two cars parked in
virtually every driveway.

Duane gives both of the boys a big kiss on the lips
and puts them on the bus.

21 INT. DUANE'S KITCHEN - DAYBREAK

CLOSEUP on TV screen. We see a very masculine woman
being interviewed (see Appendix A for dialogue)...

Something is on fire in the stainless steel sink.
It is Duane's manuscript.

We HEAR a THUMP, which is Duane SLAMMING his briefcase
shut. It is the briefcase of a Xerox copy-machine
repairman. It says "XEROX" on the side. Charlotte
stirs the ashes with a metal spoon to make sure that
they keep burning.

(CONTINUED)

21 CONTINUED:

CHARLOTTE

No parent in their right mind would buy a book for their child called Ricky, the Carnivorous Pony. Your stories are sick, Duane.

DUANE

My stories are funny, Char.

CHARLOTTE

I don't find them funny. I don't find you funny. And, as of right now, I'm giving you an ultimatum...

22 EXT. DUANE'S CAR - DAY

DUANE is sitting at the entrance ramp waiting to get on. There are numerous ramps crammed with vehicles at the morning rush hour. The car in front of Duane has pulled away. Duane hasn't noticed. He is busy writing. We look at what he has in his lap. It reads: "RICKY, THE CARNIVOROUS PONY." He writes in block letters, "SECOND DRAFT." Then the car behind HONKS. Duane looks in the rearview mirror and sees the honker shaving with an electric shaver and gesturing for Duane to go.

DUANE

Okay, okay!

He accelerates, moving into a solid line of cars, all waiting to get onto the freeway.

A car pulls alongside of Duane's. The driver is a gorgeous WOMAN, a dental technician or a nurse, all dressed in white. She wears stereo headphones. Duane looks at her. She returns the look. He smiles sexily. She returns the sexy smile, then pulls away.

Duane notices a bag of brightly colored paper down by his foot. It is a "Spiderman" comic book. He smiles and looks ahead. The driver ahead of him is fast asleep. Duane HONKS. The man wakes with a start, his car leaps ahead.

23 EXT. DUANE'S CAR - DAY

Duane is almost onto the freeway. He looks up and sees, towering above him, a billboard ad for Florida which reads: "Fall in Love in Florida." Duane reacts to this and guns onto the freeway, MUSIC BLARING from his car radio.

24 EXT. CAPTAIN LEE HOUSE - DAY

We HEAR the CRASHING OF WAVES. We SEE a splendidly blue, clear sky and beach with two beach chairs facing the ocean.

On screen, we SEE the words "Elberon, New Jersey -- 8.00."

The Captain Lee House is a wonderful, old house originally owned by one Captain Lee. It is bright white on a bluff overlooking the ocean.

In the driveway of the house is a dark green "woody," which is a classic station wagon.

SHERM has a map spread out on the hood of the car and is drawing a route. Sherm is an old, bookwormish man, maybe sixty-seven, very pleasant. He wears a wrinkled trench coat.

Sherm calls out, not really out of anger...

SHERM

Carol! For crying out loud.
Carol!

The ocean is crashing in the distance, muffling his voice.

25 THE FRONT DOOR

is open. The CAMERA goes inside, past a glass mobile that is quietly blowing on the porch, making little CLINK-CLINK SOUNDS.

26 INT. THE CAPTAIN LEE HOUSE - DAY

CAROL is looking at a poinsettia plant which she has placed on a bare table. This is the only piece of furniture in the house. It stands before a nice bay window which looks out at the ocean. The plant looks sad and a little droopy. Carol has been fussing with it. She takes a drink of the Bloody Mary in her hand and considers the problem. The answer makes itself known. She goes to the wall thermometer and turns on a furnace, which responds with a deep HUM. She takes another drink from her cut crystal glass and goes to the table where she starts to write a note just as Sherm peeks his head in. He notices the heat immediately.

SHERM

Awww, you didn't?

(CONTINUED)

26 CONTINUED:

CAROL
They are tropical plants,
Sherm.

SHERM
Well, well, well, hurry it
up! We're all set.

He leaves.

CAROL
No use leaving a housewarming
present in a cold house.

She leaves a card against the poinsettia. It simply
says, "ENJOY -- WE DID."

She leaves, closing the door with a final THUD.

27 EXT. THE FRONT PORCH - DAY

Sherm rearranges things in the back of the station
wagon. Carol is on the front porch taking down the
wind chimes.

28 INT. SHERM AND CAROL'S CAR - DAY

He is looking at the map. She is in the car with the
chimes on her lap.

CAROL
Couldn't leave this.

SHERM
Nope.

As they head off with Carol trying to see the house for
every last second.

CAROL
What will you miss most, Sherm?

SHERM
Coming back.

The car DISAPPEARS from the SHOT, leaving only the
empty two-lane road, the beach, the sky and the ocean.

29 EXT. NEW YORK CITY - DAY

An ESTABLISHING SHOT with a caption, "NEW YORK CITY,
9:15 A.M."

30 EXT. NEW YORK STREET - AN INTERSECTION - DAY

Ten dogs on leads being walked by a professional DOG WALKER, revealing a street filled with PEOPLE walking dogs, mostly frail old ladies and children. CAMERA REVEALS a street with two banks on either side. A BAG LADY in a dirty pink sheet is delving through some garbage by the bank near a VENDOR peddling toy dogs on the pavement. Nearby a WOMAN holds out a pooper scooper for her dog, and at arm's length deposits the contents in a trash can near the Bag Lady, who doesn't react.

31 INT. THE BANK - DAY

The GUARD is reading a newspaper. Right close to the Guard, standing in line, is a drunken old BLACK BUM causing a ruckus.

BLACK BUM

I'm O. J. Simpson! I am O. J.!
Damnit! I'm O. J. Simpson!

No one in the line pays the slightest bit of attention to the bum. We SEE a young woman with her three poodles. She is very nervous and whispering baby talk to the dogs who are also very nervous. There is a very, very, very old Jewish couple. He wears a yarmulke. They are both about three feet tall. She keeps brushing dandruff off his shoulders, which isn't there. Then there is a normal-looking businessman, a normal-looking parking meter maid. Finally, we see two sanitation men, OSVALDO VASQUEZ, who is a short, pleasant-looking Puerto Rican and his friend, EUGENE KAMEREK, a large Polish man. They both wear the uniform of a sanitation department worker.

OSVALDO

Why did we wear our uniforms?
They'll know it was us.

EUGENE

They'll never suspect it was
real sanitation men. They'll
think we stole the uniforms.

OSVALDO

Who would steal the uniform of
a sanitation man?

EUGENE

People. Crazy people. Look
around you.

32 THE BLACK BUM

We SEE the black bum, acting up worse than ever. The guard is still reading.

BLACK BUM

They cut off my welfare check.
I, I, I was gonna go to
Israel with the money!

33 A BANK TELLER

calls out: "Next," in an almost Gestapo-like way and the line moves up a notch.

34 AN ACTRESS-TYPE

leaves the desk of a bank officer in tears and walks past Osvaldo and Eugene. She has decently-sized breasts. As she goes by Eugene:

EUGENE

Lookit here, emm, mm, I didn't know that watermelons were in season.

OSVALDO

Please, I don't wanna get caught.

EUGENE

Who will catch us?

He glances at the preoccupied guard.

OSVALDO

I hear that prison is unpleasant. It's crowded. The food is no good.

EUGENE

Nobody cares. Look outside, Osvaldo.

We SEE all the PEOPLE and the dogs through the window.

EUGENE

(continuing)

Dogs everywhere. The streets look like a gigantic dog flies over once a day and explodes.

(CONTINUED)

34 CONTINUED:

TELLER

Next!

OSVALDO

She scares me.

EUGENE

I'll handle her.

They both approach the teller, ALICE, who is a fat, rather masculine woman with a great deal of facial hair.

35 THE TEARFUL ACTRESS WITH THE NICE BUST

is standing at the next TELLER after Alice. This teller is called MARY. The actress pushes a check towards the teller. Mary pushes it right back. The actress cries.

ACTRESS

I need this check cashed.

MARY THE TELLER

Talk to an officer.

ANOTHER TELLER

Next!

ACTRESS

I talked to an officer. He said he couldn't help me.

MARY THE TELLER

Then I can't help you, either.

Osvaldo, to the teller, Alice, who has been watching all of this:

OSVALDO

Excuse us.

ALICE THE TELLER

Checking or savings?

EUGENE

Neither.

ALICE THE TELLER

Then I can't help you. Go to the end of the line.

(CONTINUED)

35 CONTINUED:

EUGENE

It's a robbery.

ALICE THE TELLER

(very unemotional;
mildly irritated)

Oh, shit. Oh, sheeeiiiiit.

I need this today?

Eugene points a huge forty-five caliber pistol at her.

EUGENE

And if you try anything funny,
I'll blow your ugly head right
off.

OSVALDO

(shocked at Eugene's
cruel streak)

Eugene!

EUGENE

Would you shut up?

OSVALDO

I've never seen you become
so abusive!

EUGENE

I'm robbin' a bank. I
don't have to be nice.

ALICE THE TELLER

Mary, what do I do when
I'm being robbed?

EUGENE

You give us the money, that's
what you do, beard face!

OSVALDO

Eugene!

EUGENE

And would you shut up with
the 'Eugene' bit!

MARY THE TELLER

(totally unconcerned)

You give them the money.

Eugene hands Alice a green garbage bag.

(CONTINUED)

35 CONTINUED: (2)

MARY THE TELLER
(continuing)

Next!

ACTRESS
(to Mary)
You'll let them take all your
money, and you won't cash a
government check?

MARY THE TELLER
Dear, they have a gun.

The teller, Alice, is filling the green garbage bag
with money, but everyone in the bank is so wrapped up
in themselves that they hardly pay any attention.

ACTRESS
(crying)
Please, I talked to an
officer twice.

OSVALDO
What's the problem here, Miss?

ACTRESS
(wiping away
her tears)
I don't know, maybe you can
help me. I'm an actress.
I'm on unemployment and they
won't cash my unemployment
check.

OSVALDO
Do you have any identification?

ACTRESS
Well, yes, of course. Here's
my driver's license.

Oswaldo looks at her license.

OSVALDO
All right, I'll initial this,
but just this once.

He initials the check and shoves it towards the teller,
Mary. She shoves it back.

MARY THE TELLER
That doesn't mean anything.

(CONTINUED)

35 CONTINUED: (3)

OSVALDO

Eugene.

Eugene points the gun at Mary.

EUGENE

Cash the check, turkey-tits.

MARY THE TELLER

How would you like that, ma'am?

ACTRESS

In cash.

She gets her money. Eugene gets the bag, and they all leave together. On the way out, the actress is next to Eugene. She leans around him to thank Osvaldo.

ACTRESS

(continuing)

Thank you.

EUGENE

I find you enormously attractive.
Would you like to accompany us
to the sunny state of Florida?

ACTRESS

Oh, gee, I'd really love to,
but I have an audition.

She walks off.

EUGENE

Then sit on my face, bitch.

36 EXT. NEW YORK STREET - AN INTERSECTION - DAY

Eugene and Osvaldo exit the bank and cross the road, nearly tangling with a group of dogs, and are almost hit by a passing vehicle. Two police cars zoom up to the bank behind them. Osvaldo and Eugene react and quicken their pace.

37 INT. THE BANK - DAY

Everybody is screaming. The numerous policemen have wrestled the black bum to the ground and are beating him savagely.

(CONTINUED)

37 CONTINUED:

Alice and Mary, the tellers, screaming in unison:

ALICE, MARY
That's not the guy.

38 EXT. NEW YORK STREET - AN INTERSECTION - DAY

Eugene and Osvaldo reach the other side of the street,
where the Bag Lady is walking and talking to herself.

BAG LADY
I look like shit! This doesn't
look good. I look like shit!

OSVALDO
Well, of course you look like
shit. You're dressed in a dirty
sheet.

A sanitation truck is turning the corner towards them.

EUGENE
Come on.

They grab three trash bags and head for the truck.

39 EXT. MOVING GARBAGE TRUCK

Eugene tosses the garbage bag into the trough and he
pulls the compactor lever. Osvaldo throws all but one
of his plastic sacks in the truck while Eugene is
watching the police.

EUGENE
Is that the right bag?

OSVALDO
Of course it's the right bag.

EUGENE
You're sure it's the right bag?

OSVALDO
Positive.

He opens the bag and sees garbage.

OSVALDO
(continuing)
...Oh, oh.

(CONTINUED)

39 CONTINUED:

The garbage truck passes the bank with police cars outside as the argument continues.

40 EXT. HANDS - DAY

CLOSE IN on hands poking holes in green sacks. PULL BACK in a HELICOPTER SHOT. Osvaldo and Eugene still arguing as they search through the garbage barge in mid-river with the New York skyline in the background along with the Statue of Liberty, etc. As they become tiny figures, they jump up and down with joy, pulling their particular sack from the mounds of garbage.

41 EXT. TICLAW OVERPASS - AND OLD ROAD - DAY

We SEE cars on the freeway pass by the empty old road with billboards advertising the Safari Park and the hotel.

FLO is sitting opposite the gas station at her watermelon stand. She is smiling enthusiastically as she fans herself. She looks up at the freeway with apprehension. Her angry young SON sits behind her, reading "SOUL ON ICE."

A MAN at the gas station is looking up at cars going by. No customers, His SON is polishing the pumps. One of the billboards reads, "SEE BUBBLES THE DANCING ELEPHANT."

42 EXT. HOTEL - DAY

The hotel and grounds are almost deserted.

43 EXT. SAFARI PARK - DAY

A deserted Safari Park. The black Assistant and Gino are trying to administer medicine to the sick lion. Through tropical foliage, Bubbles dancing alone.

44 EXT. HOTEL - POOL - DAY

We SEE a handsome lifeguard blow his whistle and gesture to someone to come out of the deep end. We see it is MISS BARBUTTI floating on an air mattress. She obligingly paddles back to the shallow end, where we see Kirby and Claire walking towards the hotel.

(CONTINUED)

44 CONTINUED:

KIRBY

(smiling)

Stay outta the deep end of
the pool, Miss Barbutti.

(to Claire)

If she drowns we'll have no
customers.

LIFEGUARD

Having a good day, Mr. Kirby?

KIRBY

Beautiful, beautiful, the sun
is shining, the birds are
singing and the tourists
are coming.

(to Claire)

And I wish I was dead. What
am I gonna tell these people?

CLAIRE

Kirby, we're being tested.

KIRBY

Claire, I know this is no way
for a preacher to speak, but
we are up shit's creek without
a paddle.

He speaks to JAMES, who is gardening, even though he is
the doorman.

KIRBY

(continuing)

Good job, James.

JAMES

Just trying to keep busy.

KIRBY

Claire, the thing that hurts me
deep in my heart is that I feel
like I'm letting them down, but
worse, I feel like I'm letting
you down. And worst of all, I
feel like I'm losing my faith.

Claire stops walking. Kirby continues on. He turns
and looks at her.

(CONTINUED)

44 CONTINUED: (2)

CLAIRE

You don't believe that.

She goes up to him. They continue walking arm in arm.

45 EXT. MAIN STREET - DAY

Main Street has no traffic on it. At the end of Main Street, however, we SEE the Ticlaw Baptist Church. There are many, many cars parked there.

46 INT. TICLAW BAPTIST CHURCH

The place is packed. Kirby is addressing the gathering with great energy and flamboyance. We SEE the familiar faces of Ticlaw as they listen to Kirby.

KIRBY

All right, we know that the answers are there. If we look for them, we will find them. Am I right?

Members of the CONGREGATION ad lib their agreement.

CONGREGATION

(ad lib)

Yes, oh, yes!

KIRBY

Well, am I right or am I just waggin' my jaw to fan my face? I think God wants us to be successful. Hallelujah! Repeat after me. Hallelujah! Hallelujah! Hallelujah for Ticlaw!

CONGREGATION

(ad lib)

Hallelujah! Hallelujah!

KIRBY

The ears of the Lord are open to the cries of the righteous. Praise God. But the Lord tests you. Brandon C. Dasher. Did the Lord test you?

(CONTINUED)

46 CONTINUED:

We SEE Brandon. He nods solemnly.

KIRBY

I'm not tellin' tales outta school. The Lord said, 'I shall repay what you give me tenfold. But on his income tax, Brandon only reported five-fold. Government didn't like that, but Brandon worked it out. He had faith and a good wife and a great accountant. Hallelujah for Brandon!

We SEE IRENE, Brandon's wife.

KIRBY

(continuing)

Hallelujah!

CONGREGATION

(ad lib)

Praise God! Hallelujah!

KIRBY

The point is, we're tested. We're all tested. Betty Boo Radley, she came to me.

He points at her. She goes absolutely pale.

KIRBY

(continuing)

She said, 'I'm hooked on Valium.'

She can't believe she's hearing this.

KIRBY

(continuing)

'I can't even go to the Seven-Eleven without taking three Valium,' she told me. 'My kids and my husband drive me crazy. My heart pounds, my hands shake and my feet tingle.' She told me, 'I'm afraid some night when I'm serving dinner I'll fall into the shag carpet and never get up again.' I said, 'You get up,' and she did, obviously. And she found God and she threw away her Valium. And look how calm she is.

(CONTINUED)

46 CONTINUED: (2)

Betty Boo starts to shake.

KIRBY

(continuing)

Let's praise God for Betty's calmness. The point is, we're all tested. God said to me, 'Build a safari park in Ticlaw.' I didn't say, 'Why?' You think when God told Noah to build the ark he said, 'What?' You think he said, 'What is an ark?' No, he built it and we built the safari park, just like He said. Then they build a new freeway right next to us. He didn't mention about 'no exit', but that is the test, how to get them here with no exit. And we will; we will rise to the challenge. We will soar like an eagle if we stick together, if we stand together, and we will sing together because we have faith. So let's all sing. Hallelujah!

They all rise and sing.

THE WHOLE TOWN

Ohhh, Ticlaw, Oh, Ticlaw, Oh,
Ticlaw, the beautiful, the
wonderful. My heart lies
in Ticlaw.

47 EXT. UTAH - DAY

It is a winter landscape. A defunct Safari Park. On the screen we SEE the words: "UTAH 11:30 A.M." We SEE a sign which says "SUNSHINE SAFARI PARK. SEE WILD ANIMALS FROM THE SAFETY OF YOUR CAR." Over this is a red band which says, "CLOSED PERMANENTLY." Just then the head of a rhino comes bursting through the back of the sign completely obliterating it.

48 EXT. ANOTHER ANGLE - DAY

We SEE a great number of men trying to "shoo" the rhino away from the fence toward a truck which has been backed up to a gate. There is a ramp leading up into the truck. The rhino runs away from the fence. He then alternates charging at his captors with rolling in the snow.

49 EXT. T. J.'s TRUCK - DAY

Inside the truck, we SEE two lions patiently waiting for the rhino to be loaded. In the cab of the truck, we meet T. J. TUPUS. He is a young man wearing a cowboy hat with a plug of chewing tobacco in his cheek. He sits in the cab with his feet propped up. He is working out a song, "scatting" out songs with a small, portable recorder and a tattered rhyming dictionary.

50 An OLDER MAN approaches the window of the cab. T. J. rolls the window down.

MAN

We're almost ready...in just
a few more seconds...I think.

T. J.

(bored)

Yeah, I know.

51 EXT. THE RHINO - DAY

The rhino charges at a MAN standing by the ramp and almost kills him. The other MEN encircle the rhino at the foot of the ramp.

52 EXT. T. J.'S TRUCK - DAY

MAN

He's very close to the ramp.

T. J.

(looking in the
rearview mirror)

He was much closer two days ago.

The rhino comes tearing by at full speed, causing the man to jump up on the runner of the truck, even though the rhino is on the other side of the fence. For a beat, they both watch with a kind of fascination as the rhino rolls in the snow like a dog.

MAN

It's the damnedest thing. He
likes the snow.

T. J.

Very strange. Listen, tell
me if you like this.

He scats a tune for the man who just stares at him.

(CONTINUED)

52 CONTINUED:

MAN

It's okay.

T.J.

Well, you gotta imagine me with
three black girls behind me.
Lights, a lotta lights, dancing,
you know.

MAN

It's okay. The words aren't
too good.

The rhino has now decided to kill the man. He bashes at
the chain-link fence. The man, we see, is petrified
of this animal. He goes on with the conversation.

T.J.

Those aren't the words. I
put the words in last.

MAN

Then it's very good. For a
song with no words written
by a truck driver, it's
excellent.

T.J.

You see, I'm not really a
truck driver. Actually I'm a
song-writer.

The rhino makes a very substantial charge.

MAN

Would you get that damn
rhino in the truck!!!

The men close in and the rhino runs toward the back of the
truck. There is a big NOISE.

VOICE

Rhino is loaded.

ANOTHER VOICE

Rhino is on board.

THIRD VOICE

Rhino is loaded.

(CONTINUED)

52 CONTINUED: (2)

MAN
Rhino is loaded.

T.J.
Oh, good. The rhino is loaded.

The man jumps off the truck. The men are removing the ramp. Smoke belches from T.J.'s exhaust pipe. He drives off.

MAN
Keep on singin'.

53 EXT. MONUMENT VALLEY - DAY

CAPTION reads: "ARIZONA". We SEE a recreational vehicle driving along in Monument Valley.

54 INT. KRAMER VEHICLE - DAY

Inside the vehicle are the Kramer family: SNAPPER, ERICKA and their two children, DELIA and LITTLE BILLY. Snapper, a dentist from Orange County, is driving. Ericka is in the front passenger seat. She wears a denim skirt and is into meditation and macrame. At the moment she is meditating.

ERICKA
Nam yo ho rengo kyo...

SNAPPER
We're in Monument Valley. We're in Monument Valley.

He looks at his wife who doesn't respond.

SNAPPER
(continuing)
Delia. Little Billy. Look at Monument Valley.

LITTLE BILLY
Don't wanna.

DELIA
I wanna watch T.V.

THE TWO KRAMER CHILDREN

We SEE a SHOT of the two Kramer children. They sit in the back of the R.V., which is done up like a living room. They both have small Sony color T.V. sets on their laps, which they are studying intently. Billy looks adorable. Delia looks sweet. We SEE and HEAR SOAP OPERA and CARTOONS on T.V.

Little Billy reaches over and changes the channels on Delia's T.V. She changes it back and slaps him.

DELIA

Stop it! Stop it!

She hits Little Billy repeatedly. He fights her back.

SNAPPER

Next person who kicks the back
of my seat gets no dinner.

Soap opera and cartoons on T.V.

ERICKA

All right now, kids, stop
fighting.

LITTLE BILLY

She hit me first.

DELIA

(with a crazy
look in her
eyes)

He touched my T.V.

ERICKA

Little Billy, you have your
own T.V.

LITTLE BILLY

But Mommy, I have to go potty.

DELIA

Oh crud, euphemisms.

ERICKA

We're looking for a place so
that you can go.

LITTLE BILLY

But hurry. Mommy, tell Delia
not to pick on me when I have
to tinkle.

(CONTINUED)

55 CONTINUED: (2)

DELIA
Oh crud, why can't you call it
what it is.

ERICKA
Delia!

DELIA
Say, I have to urinate.

ERICKA
Delia.

DELIA
I have to piss.

ERICKA
Would you talk to your daughter.

DELIA
Say, I have to let go with
a yellow flow.

ERICKA
Delia!

SNAPPER
The R.V. has a bathroom, Little
Billy. Come on now. Use it like
a man or do it outside.

56 EXT. MONUMENT VALLEY - DAY

Snapper stops R.V. - HIGH SPOT - vast expanse. Door to
the R.V. opens. Nobody gets out.

57 INT. KRAMER VEHICLE - DAY

ERICKA
He doesn't like the R.V. bathroom.

DELIA
He likes to pee in gas stations.
He's a freak.

ERICKA
It's a phase.

58 EXT. MONUMENT VALLEY - DAY

R.V. starts again.

59 INT. KRAMER VEHICLE - DAY

SNAPPER

He can pee in the R.V. or he can hold it all the way to Florida. I bought this damn thing so we could eat in it and sleep in it. So far nobody's eaten in it, and nobody's slept in it, so he can damn well pee in it.

ERICKA

I have had it with all of you. Next year we are all taking our vacations separately.

Ericka lapses into her meditation.

DELIA

(whispers)

I'm gonna get you, Little Billy.

60 INT. CARMEN'S HOUSE - DAY

WE SEE a SHOT of a photograph of a very heavy woman standing in front of an old model car, with a little girl around the age of nine.

ON THE SCREEN, we SEE the words: "PADUCAH, KENTUCKY".

In front of the photograph is a plastic container. A hand picks up this plastic container, opens it, and turns it over. A pair of false teeth falls out of the hand.

CARMEN

That's been my problem, friendliness.

CARMEN ODESSA SHELBY takes the false teeth, along with their plastic container, over and drops them into a large box. They land on top of a black overcoat, next to a very large shoe.

As we watch Carmen, we SEE her guest sitting at a table having a cup of coffee. It's a guy. He seems quite uncomfortable. He keeps glancing at a wall clock which is a cat with diamond eyes and a pendulum tail. The radio is quietly playing "RAINDROPS KEEP FALLING ON MY HEAD". Carmen smokes a cigarette.

(CONTINUED)

60 CONTINUED:

CARMEN

(continuing)

Oh, sure, I tell ya...I worked
at this place, Adventurama Park.
They didn't want you to talk.

She gets three different pairs of glasses from three
different locations and drops them into the box one
by one.

CARMEN

(continuing)

Well, I'm a friendly person.
My job was strapping the people,
the customers, into the Rocket-
Rocket-Rocket. It was like a
roller coaster in the dark.

He looks at his watch and then the clock. She notices
this and pours him a little more coffee. She then
takes a wig, on a styrofoam head, off a shelf. It
has a bow in the hair and someone has drawn a mouth
on it with lipstick. The nose has been mangled by
a fall or something. The wig affects Carmen somehow.
She places this in the box.

CARMEN

(continuing)

It went eighty-five miles an
hour. In the dark! People
would say, is this dangerous?
We had this speech. 'Keep
your arms and hands inside
this vehicle at all times.
Remove all eyeglasses. Place
them in your sock.'

She picks up a little ceramic doll with wings. She holds
it out towards this guy as if she is going to talk about
it. Then she simply places it in the box. She takes the
picture and places that in the box with everything else.

CARMEN

(continuing)

It was dangerous, very dangerous,
but my job was to strap them in,
say my speech and wait for the
next car.

She laughs.

(CONTINUED)

60 CONTINUED: (2)

CARMEN
(continuing)
I mean, what kind of job was
that? No communication.

GUY
I don't really know, Carmen,
but I'm gonna lose my job if
I don't get going.

He puts on a hat which has a Shell Oil insignia on it.

CARMEN
Well, will you be at Oliver's
again tonight?

GUY
Maybe. I don't know. I don't
really know. I'm kinda tired.

CARMEN
(when he
gets by
the door)
Hey, what sign are you?

GUY
You asked me that already last
night. Twice. Libra...Libra.
Listen, I'm real sorry.

CARMEN
Hey! Why? You were great.
Really, I swear. I never
felt so spectacular.

She kisses him.

GUY
No; I mean about your mama...
Well, uh...

He goes out the door. The RADIO keeps PLAYING "RAINDROPS".

61 EXT. TOWN STREET - DAY

Carmen drives her dirty '69 Oldsmobile, with two foam
rubber dice hanging from the rear view mirror and a
wooden alligator in the back window, with a moving,
balanced head. Although we can't hear her music, we
watch her keeping time and mouthing the words.

62 EXT. JACK-IN-THE-BOX - DAY

She stops her car at the microphone station where you place your order. She rolls down the window.

SPEAKER (V.O.)
Can I take your order, please?

CARMEN
Euummmmm, mmmmmmm....

Her MUSIC is too loud. She turns it down.

CARMEN
(continuing)
Could I get a whatchimicallit?

SPEAKER (V.O.)
Could I take your order please?

CARMEN
Uh, the breakfast-Jack-in-the-Box, whatever, you know, the breakfast thing, orange juice and a coffee, black.

SPEAKER (V.O.)
That will be a dollar, fifty-six. Thank you very much.
Have a good day.

63 INT. CARMEN'S CAR - DAY

Carmen, driving, and eating her breakfast. She arrives at the drive-in bank.

64 EXT. DRIVE-IN BANK - DAY

She turns off her music and digs in her purse. She takes out a passbook and withdrawal slip. The TELLER extends the metal drawer toward Carmen and she puts the passbook inside the thing, gingerly, as though it might bite off her hand.

65 EXT. BANK - DAY

The BANK TELLER is a skinny guy with pimples, dirty hair and a polyester suit. He looks to be about Carmen's age. He looks slightly eerie because of the bullet-proof glass and the lighting. There is also a microphone extended right up to his mouth, which distorts his voice.

(CONTINUED)

65 CONTINUED:

TELLER

Hey, Carmen.

CARMEN

Hey...

TELLER

Ya gonna be at Oliver's tap
again tonight?

CARMEN

Doubt it, I'm on vacation.

TELLER

(counting out
the cash
quietly)

Ten, twenty, thirty...I'd
like to take ya out. I got
a new car.

CARMEN

I saw.

TELLER

One hundred fifty, two hundred...
You never get around to talking
to me.

CARMEN

Oh, I probably will...

TELLER

One thousand, one thousand five
hundred. You should see the
inside of my car, it's all
tufted velour. Two thousand,
three thousand, five hundred.
Yep. Here, that closes it out,
Carmen. Be careful. Have a
good day.

He places an envelope, thick with bills, in the tray.

66 EXT. STREET AND DRIVE- IN MORTUARY - DAY

Carmen, still eating breakfast, pulls into "Corbett and
Corbett Drive-In Mortuary." There is a little speaker
box. Carmen rolls down her window and presses the
button. A very serious, somber VOICE answers.

(CONTINUED)

66 CONTINUED:

VOICE

Yes, may we help you?

CARMEN

Um, uhm, yeah, Lolita Shelby,
please.

VOICE

The final remains of Lolita
Shelby are being viewed in
pass-through number five.

CARMEN

Is that you, Danny Corbitt?

VOICE

(much friendlier)

Well, yes, it is. Who is
this?

CARMEN

This here is Carmen Odessa
Shelby. Do you remember me?

VOICE

Carmen Shelby, sure, I remember
you. You and I in the back of
my car...we...oh...I'm sorry
about your Mama.

CARMEN

Where is she again?

VOICE

Pass-through number five. Would
you like music?

CARMEN

No thanks, I brought my own.

VOICE

Now, Carmen, this might sound
peculiar, but there is no other
way to say this. Will that be
cash or charge?

CARMEN

I sent in my check already.

(CONTINUED)

66 CONTINUED: (2)

VOICE

Oh, yes, I'm sorry. I see that marked. Would you like to take your mother with you or have her sent?

CARMEN

I'll take her.

VOICE

Good talking to you, Carmen, keep in touch.

67 EXT. CARMEN'S CAR - MORTUARY - DAY

She drives into "bay five". There, in the viewing window, appears a big bronze urn.

68 EXT. LINCOLN CONTINENTAL DEALERSHIP - DAY

There is a bright red Lincoln in the window. It glistens and glows. Carmen looks, as it appears to get closer and closer to her.

69 EXT. MORTUARY AND STREET - DAY

Carmen, attracted by the red Lincoln, drives away from the mortuary and is stopped by the traffic.

DANNY

Miss Shelby, Miss Shelby!

70 EXT. DANNY - DAY

There is a young man, DANNY, standing outside of her car. He is holding the urn. Carmen rolls her window down.

DANNY

Don't you want your mama?

CARMEN

Yes, I do.

He hands her the urn and a receipt to sign, then he stands there looking at her.

CARMEN

(continuing)

What?

(CONTINUED)

70 CONTINUED:

DANNY

I was just remembering that night. I have day dreams.

CARMEN

Well, good. Have a nice day.

She rolls up her window and drives directly across the street.

71 EXT. CARMEN ON THE FREEWAY - DAY

Carmen, driving on the freeway, in her new, red Lincoln. She seems happy. The urn rests beside her in a cardboard box.

72 EXT. TICLAW LAKE AND PIER - DAY

We SEE an elephant's foot being placed into a "shoe" on a giant water ski. There are a few people watching.

KIRBY

I think we're almost ready, right?

GINO

Right!

Gino climbs into the boat and starts the motor. It is big and powerful. Gino, off in the boat with MOTOR RUNNING, yells out:

GINO

(continuing)

Ready?

Kirby gives the thumbs up, Gino guns the boat, the back end rips off. Bubbles, the elephant, remains on the shore.

73 EXT./INT. TICLAW HOTEL PORCH - DAY

JAMES, the elderly black doorman, is laughing as Kirby comes up the steps.

JAMES

It's never going to work.

KIRBY

That's not the right attitude, James.

74 INT. HOTEL LOBBY - DAY

Claire is behind the desk, working the switchboard.

KIRBY
(continuing)
Did you get him?

CLAIRE
It's ringing.

He picks up the house phone. He waits facing the lobby. The old lady on the frame, Miss Barbutti, is working her way along.

KIRBY
Having a good vacation, Miss Barbutti?

MISS BARBUTTI
It goes by too quickly.

She walks on very slowly. He turns back to the front desk.

KIRBY
(into the
phone)
I want to speak to David Kirk,
now, immediately...
(he pauses)

CLAIRE
What happened?

KIRBY
They put me on hold. I'm
listening to the Muzak version
of 'Climb Every Mountain.'

MRS. LEWENOWSKI
Mr. Calo.

He looks around and there is MRS. LEWENOWSKI, the head hostess of the Iroquois Room, the restaurant at the hotel. She is dressed like an Indian Squaw with one feather protruding from her gray hair.

KIRBY
Yes?

MRS. LEWENOWSKI
There are no reservations today.
Should I let some of the girls
go?

(CONTINUED)

74 CONTINUED:

A man wheels a pinball machine on a dolly into the game room past Kirby and hands him a paper which Kirby then signs.

KIRBY

Yyy...

He looks over into the dining room where he sees a number of older waitresses dressed as squaws, all looking at him apprehensively.

KIRBY

(continuing)

No. Someone will show up.
Stand by your stations.

Mrs. Lewenowski goes back to the girls who are all happy.

KIRBY

(continuing)

Hello?... Oh, I know Mr. Kirk is out to lunch. I know all about Mr. Kirk and lunch. Tell him to call Kirby Calo in Ticlaw. Kirby Calo in Ticlaw. Yes.

He slams down the phone.

KIRBY

(continuing)

Any reservations?

CLAIRE

Three.

KIRBY

How many calls?

CLAIRE

Quite a few, but when I tell them how to get here they hang up.

KIRBY

Great.

CLAIRE

And the man from Montana called. The lions and the rhino are on their way.

(CONTINUED)

74 CONTINUED: (2)

KIRBY

Good.

CLAIRE

That's the good part. The bad part is he wants his check.

KIRBY

What did you tell him?

CLAIRE

I said it was in the mail.

They both laugh.

75 EXT. TICLAW MAIN STREET - DAY

There are many PEOPLE painting the town pink -- the fire department, on extended ladders, is painting the church spire -- little boys in Cub Scout uniforms are painting in the shuffleboard area, much disapproved of by elderly players in Bermuda shorts. One of the courts is occupied by a poster of the elephant water-skiing, which is being painted by Mr. and Mrs. Naguki. On Main Street, a cement mixer is being used to mix vast quantities of red and white paint. People are dashing in and out of the hardware store with paint and ladders. Near the overpass, the garage and "Flo's Place" diner are painted pink. Betty Boo Radley is everywhere, passing out donuts and offering encouragement. Kirby is walking up the street with Gator, who looks dubious about the whole thing.

KIRBY

As a friend, as a damn boyhood friend. We grew up together, doesn't that mean cow dung?

GATOR

It does, Kirby, it does.

KIRBY

We were Tom Sawyer and Huck Finn.

GATOR

Well, not really.

KIRBY

I have a resort. I have a town, a whole town of living, breathing people that is supported by that resort.

(CONTINUED)

75 CONTINUED:

GATOR
What about the law?

KIRBY
We have to do something crazy.

GATOR
You are talking like a fool.

KIRBY
Look. I am the mayor of Ticlaw.
I am the minister of the Ticlaw
Baptist Church. I am the
President of the Elks and the
Rotary. I have two lions and
a rhino coming!

GATOR
I told you not to get more
animals. You can't take care
of that lion you got. He is
sick, Kirby.

KIRBY
Just a little case of the runs.
He never got over the plane ride.

GATOR
The safari park was a dumb idea.
I told you that. We got too many
safari parks in Florida as it is.
The place is starting to look
like Africa.

KIRBY
Please go along with it.

GATOR
I don't know.

KIRBY
For me?

GATOR
I don't know.

KIRBY
For private enterprise. For the
little guy. For Jesus' sake.

76 EXT. FREEWAY - DAY

Carol and Sherm. They pull off the expressway into a restaurant parking lot.

77 EXT. PARKING LOT - RAMADA INN - DAY

There are two MEN standing in one corner, "casing" the cars. Sherm and Carol drive up in their car. Sherm gets out first, then Carol. She is very subtly tipsy, just a slight hint of being drunk. She catches her dress in the car door, unknowingly. Sherm is already halfway across the parking lot.

CAROL

Sherm, wait for me.

SHERM

Darling, your nose is powdered,
your lipstick is on, your hair
is combed, you look fine, so
come on, let's eat.

CAROL

Sherm, I'm not drunk.

She walks toward him and her entire dress rips off.

SHERM

Oh, God.

He goes to her and puts his trench coat around her.

CAROL

It's a little accident. Just
a little accident.

They are walking towards the restaurant.

CUT TO:

78 TWO MEN - DAY

They watch Sherm and Carol. They are standing right next to Carol and Sherm's car. Carol's dress is hanging there in the door.

MAN #1

That lady's dress ripped
right off her body.

79 EXT./INT. ENTRANCE RAMADA INN - DAY

SHERM
Do you have to booze it up?

CAROL
A mixed drink is not booze,
Sherman. It's a cocktail,
you know, a before-dinner
drink.

SHERM
But dinner isn't for five
hours yet.

CAROL
Ah, yes, Sherman, but what
you're forgetting is that time
is relative.

SHERM
(very bored
with this)
To what, Carol? Light?

CAROL
No, Sherman, need. Time is
relative to need. Einstein
was wrong.

They go inside the restaurant.

80 EXT. PARKING LOT - DAY

They have opened the car and begun unloading Carol's
and Sherm's most treasured possessions, all the things
they wouldn't trust to movers. Strange things,
wonderful things: an old clock, a picnic hamper, a
picture, chimes, an old quilt, very personal items.

MAN #2
Why don't we steal the luggage
and the car?

MAN #1
That would be wrong.

81 INT. RESTAURANT - DAY

Carol and Sherm are in the restaurant. It has a huge
mural about the Civil War on the wall.

(CONTINUED)

81 CONTINUED:

SHERM

Will you try it for a few weeks?

CAROL

Sherman, I'm not an alcoholic.
Your mother was an alcoholic.
Where did she do her drinking?

SHERM

Alone.

CAROL

See, am I alone?

She gestures to the entire restaurant which is filled
with people, businessmen mainly, all drinking.

CAROL

(continuing)

No. And did she hide her bottle
in the Rice Krispies? And the
clothes hamper? And shoe boxes?

SHERM

Yes, she did.

Sherm is very patient with Carol because he loves her
very much.

CAROL

Tell me this, Sherman, did her
personality change greatly when
she drank?

SHERM

Yes.

CAROL

Now, these are the symptoms of
the alcoholic. Classic symptoms.
Do I have any of these symptoms?

SHERM

No, you don't.

A WAITER arrives.

WAITER

Can I get you anything to drink?

(CONTINUED)

81 CONTINUED: (2)

CAROL

I'll have five old-fashioned.

SHERM

And a coke for me.

CAROL

Do you realize, Sherm, that I have never purchased a bottle of liquor in my life?

SHERM

I know that...

CAROL

So, how could I be an alcoholic if I've never purchased a bottle of liquor?

SHERM

You're having five old-fashioned for lunch, Carol. That is an alcoholic.

CAROL

I'm hungry. Anyway, these are mixed drinks. Do you know any alcoholics anywhere who drink only mixed drinks?

The waiter brings the coke and one old-fashioned.

WAITER

The other four will be here right away.

CAROL

No hurry. This place is so cute. Cheers.

SHERM

Cheers.

CAROL

Did your ad agency name the swizzle stick, Sherm?

SHERM

Weaver, O'Leary and Mudge named the swizzle stick in 1924.

(CONTINUED)

81 CONTINUED: (3)

CAROL

Notice how I never suck my orange slice. That's a sure sign of an alcoholic.

SHERM

One meeting. Try it. Please.

She is gazing past Sherm into the parking lot where it is plain to see that the two men are stealing their car.

82 EXT. TWO MEN - DAY

We SEE they are plainly unloading all of Carol and Sherm's most valuable belongings. They are almost done. The strange thing is that they are almost gentle with the belongings.

83 INT. CAROL AND SHERM - DAY

CAROL

Someone is stealing out car, Sherm.

SHERM

You're already mumbling. It is one-thirty and you're mumbling.

CAROL

Why would they steal the car and leave the luggage?

SHERM

Would you try it for a few weeks? If you pass out with your head against the window, I will pull over. I swear.

CAROL

Sherman, would you please look...

The waiter brings the other old-fashioned.

CAROL

(continuing)

Oh, look at here.

84 EXT. FREEWAY - DAY

A cold, gray landscape. Duane is driving along behind a Greyhound bus, rehearsing a speech he wishes to make to his wife.

85 INT. DUANE'S CAR

DUANE

Char, I think there are certain things we have to discuss... Charlotte, there have got to be some changes and we've got to start them now. Charlotte, it's not that I mind you being an unbearable bitch, it's not your fault.

He is looking for an exit to make a phone call, and the bus is going rather slowly in front, and to the left of it is a car carrier blocking the left lane.

86 INT. BUS - DAY

The BUS DRIVER, who is black, is obviously frustrated by a beige car with TWO NUNS in it who are driving particularly slowly, and swerving a little in front of him.

BUS DRIVER

(to the nuns)

Move it! Move it!... It's the pedal on the left!

The car carrier is at this moment menacing the nuns.

87 INT. NUN'S CAR - DAY

The nun driving, SISTER MARY MAGDALEN, is clutching the wheel for dear life. SISTER MARY CLARISE is the other nun. She is older and officious, with a rosary permanently hanging from one hand. She's dabbing the sweat on her brow with a bit of tissue, discarding it in a paper bag filled with old tissues.

SISTER MARY CLARISE

Do we have to go so fast, Sister?

Sister Mary Magdalen looks at the car carrier on her left and hears the bus driver behind her HONKING at her.

88 ANGLE - DUANE'S CAR - DAY

Duane, who has now pulled out next to the bus, sees a sign which says "NEXT EXIT - 1 MILE." There is another car behind Duane, hemming him in behind the car carrier and the bus on his right. He indicates that he wants to go right, and HONKS at the bus driver.

89 ANGLE - BUS DRIVER

The bus driver reacts to this.

BUS DRIVER

Honk honk honky, what do you
want me to do?

90 ANGLE

Duane indicates more frantically that he wishes to turn right, and the bus driver HONKS at the nuns and gestures to Duane that it's impossible for him to do anything.

91 INT. NUN'S CAR

SISTER MARY CLARISE

You're going too fast, Sister!

SISTER MARY MAGDALEN

We're only going forty five miles
an hour. I think that is why...

SISTER MARY CLARISE

That's much too fast. Put on
your brakes.

SISTER MARY MAGDALEN

Sister, if I put on my brakes...

SISTER MARY CLARISE

I am your Superior. Put on your
brakes.

Sister Mary Magdalen obeys and jams on the brakes.

92 INT. BLACK BUS DRIVER - DAY

BLACK BUS DRIVER

(horrified)

Oh, my God.

He hits the brakes and all the passengers go flying.

93 EXT. FREEWAY EXIT - DAY

Duane pulls in front of the nuns just in time for his exit. It does not seem to bother him in the least that behind him there is almost a huge accident.

(CONTINUED)

93 CONTINUED:

He simply goes about his business. His car slows down a great deal as he rounds the exit ramp. Across the way, on the entrance ramp to the freeway, we SEE a young man standing with a sign: "Get me to the Super Bowl." His name is SPANKY.

94 EXT. PHONE BOOTH NEAR THE FREEWAY - DAY

Duane pulls up to the booth, gets out of his car, goes in and starts dialing.

DUANE
(still rehearsing
his speech)
I told you I'm sick of this.
I can't do it anymore. I
don't want to be married to
you. Nothing personal...
Answer the phone, you bitch.

95 EXT. TWO LANE IN KANSAS - T. J.'S TRUCK - DUSK

MUSICAL SEQUENCE. The rhino and the lion are jostled in their quarters, hating each other, and snarling.

Outside, a winter landscape in golden sun. Over this, we HEAR T. J. singing. He improvises his song as he passes a mobile home which is being fixed up with a large number of plastic plants and flowers. A little OLD LADY is shoveling snow, attended by five dogs. T. J. alters his song accordingly to fit the image.

96 EXT. FREEWAY - DAY

Carmen is driving along. She passes a black jeep with a GAY GUY in it. She gestures to the Guy, asking "what time is it?" The Guy has a mustache and a plaid shirt.

GAY GUY
Three thirty.

CARMEN
Thanks...you're very cute,
you know.

At this point, ANOTHER GUY, who has been asleep, appears from the passenger side. He is almost identically dressed.

(CONTINUED)

96 CONTINUED:

CARMEN
(continuing;
reacting)
You're both very cute.

The jeep speeds away.

97 EXT. KRAMERS' R.V. - DUSK

They pass a sign which says "RESTROOMS NEXT EXIT."
Little Billy is plastered up against the window
pounding on the glass, pointing at the sign.

98 EXT. SIDE OF THE ROAD - CAROL AND SHERM - NIGHT

It is raining. The car is jerking forward, then stops
abruptly. Finally it stops altogether. The LIGHTS go
on and off a few times. The HORN HONKS. The FLASHERS
go on and off. The CAR is HONKING.

99 INT. CAROL AND SHERM'S CAR - NIGHT

Sherm's side window is open. He is being rained on.
Sherm has gone absolutely mad. He is enraged, pounding
on the steering column, which sometimes HONKS the horn
and sometimes doesn't. Carol has been sobered up by
the shock of seeing her husband like this.

SHERM
I can't stand this. I can't
stand this! They can take away
my job. They can take away our
house and make us live in a
condominium with a bunch of
old farts, but they can't take
my car, they can't!

He sticks his head out the window and screams.

SHERM
(continuing)
Give me back my car, you bastards!
You, you twerps!

Carol manages to pull him back in the car.

(CONTINUED)

99 CONTINUED:

CAROL

Sherman McGellehey, get back in this car. And get control of your life. I have never seen you like this.

SHERM

I liked that car. It was my prize.

CAROL

I know it was an honor.

SHERM

It was voted.

CAROL

Best adman 1956-'57-'58,

SHERM

1954-'55-'56, would you get my career straight for once, Carol?

CAROL

Would you roll up your window, Sherm?

SHERM

They don't roll up, they buzz up.

He studies his control panel for a second and pushes a button. Her window goes down. She is covered in rain.

CAROL

Where is the tow truck?

SHERM

It's not coming. They won't even let us die in Florida playing shuffleboard. It's right here tonight, Carol.

CAROL

Don't be morbid. The truck will come.

SHERM

I can see my New York Times obituary now. Sherman McGellehey sneezed himself to death in a rented car by the side of the road in the rain with his alcoholic wife.

(CONTINUED)

99 CONTINUED: (2)

She looks at him. He's never said that to her.

SHERM

(continuing)

I'm sorry, I didn't mean it.

CAROL

I know.

SHERM

Well, I'm going to walk to the nearest gas station.

CAROL

I'll go with you. We're in this together.

They get out and walk along arm in arm, illuminated by the HEADLIGHTS of their rented car. They walk about twenty five feet in the pouring rain when a pickup truck pulls up behind their rented car on the shoulder of the road. Carol and Sherm see the headlights, turn around and return to their car. A very jaunty young AUTO REPAIRMAN gets out of the truck and approaches Carol and Sherm, by their car. He's chewing gum and is in quite a good mood.

AUTO REPAIRMAN

So, what seems to be the problem?

Carol and Sherm look like two wet rats. Sherm explodes.

SHERM

The damned thing won't start, that's the problem. The damned thing won't start!

AUTO REPAIRMAN

Do you have gasoline in it?

He gets into the car. Maybe he blows a bubble with the gum.

SHERM

Of course there's gasoline in it. It just won't start!

The Auto Repair Man looks at the dashboard a few seconds, like a doctor.

AUTO REPAIRMAN

Um hm... uh hm... um hm!

(CONTINUED)

99 CONTINUED: (3)

Meanwhile, Carol and Sherm are standing in the rain.
The auto repairman turns the ignition and the CAR
STARTS perfectly. He gets out.

AUTO REPAIRMAN
(continuing)
That'll be forty-five dollars.

Which Sherman pulls out of his sopping wet billfold.

AUTO REPAIRMAN
(continuing;
as he leaves)
Have a good day.

Carol and Sherm get back in their car, still dripping.
They pause; Sherm looks at Carol.

SHERM
...Would you like to go for
a cocktail?

CAROL
Oh, well, if you want one.

They drive off.

100 INT. OSVALDO AND EUGENE IN A VOLKSWAGON - NIGHT

It's raining. Osvaldo is driving. Eugene is reading
a copy of Hustler.

EUGENE
Do you believe it? Husbands
send in naked pictures of
their wives? With little
comments! For fifty dollars!
Who would do a thing like that?

OSVALDO
Well, you bought it.

EUGENE
'Housewife, Juanita Jacobson,
loves oral sex, anal sex and
tennis.' Well, what do you
expect from a Puerto Rican Jew?
No offense, Osvaldo...and slow
down. We don't have to go so
fast.

(CONTINUED)

100 CONTINUED:

They pass a young man on the side of the road with a sign. The sign says, "Get me to the Super Bowl by half-time." Osvaldo slows down.

EUGENE

(continuing)

Listen to this one: 'Annie Jo Wheeler, a social worker, is into needlepoint, stock cars, charity work and group sex'... who the hell are these people?

101 TWO LANE HIGHWAY - NIGHT

Osvaldo pulls over and stops.

EUGENE

What are you doing?

OSVALDO

I'm giving this kid a ride.

EUGENE

Why?

OSVALDO

It's cold. It's raining.
He's a kid.

EUGENE

He could be a cop. He'll have
to sit next to our money.

The kid comes running up and is standing there next to the car door. Eugene gets out and the kid gets into the back seat. Eugene gets back into the car and they drive off.

102 INT. OSVALDO AND EUGENE VOLKSWAGON - NIGHT

SPANKY

Hey, wow, thanks, man.

OSVALDO

You're welcome. So, are you
a student?

Osvaldo obviously gets along easily with the boy. Eugene could care less about this boy. He is very suspicious of him.

(CONTINUED)

102 CONTINUED:

SPANKY

(giggles)

Wow. Yeah, I am. Yeah.

EUGENE

What's funny about that? I see nothing funny in that question.

SPANKY

Hey, man, like I'm sorry, like I'm wrecked, you know. I can't hitch on these freeways unless I'm wrecked, you know? Like, a lot of weirdos pick you up, you know?

EUGENE

And vice-versa.

SPANKY

So, what's in the garbage bag? Money?

He laugh delightedly at his stoned humor.

EUGENE

(to Osvaldo)

You're brilliant, you know that?

SPANKY

Hey, are you guys cool?

OSVALDO

Relatively.

SPANKY

Would you like to stop somewhere and do a little coke? Driving is a lot more interesting when you're snorting.

OSVALDO

No thank you. Eugene, would you like to snort some coke by the side of the road?

EUGENE

(really disgusted)

I'm fine for now.

(CONTINUED)

102 CONTINUED: (2)

SPANKY

I'm going down to the Super Bowl to sell cocaine. I'm working my way through college by selling dope.

OSVALDO

I think that's very industrious.

EUGENE

Shut up and slow down.

Spanky sees road signs passing as they drive.

SPANKY

(giggles)

Oh, wow. I love these green signs. You could be anywhere... Oregon... New Mexico... Michigan... Illinois... New York... New Jersey.

EUGENE

Yes, yes, yes, we get the idea, anywhere.

OSVALDO

You're certainly in a nasty humor.

EUGENE

Shut up and slow down.

103 EXT. TICLAW OVERPASS - NIGHT

A car goes zooming by the overpass, REVEALING Gino and his assistant, with flashlights. Then, with a strange SQUEAKING SOUND, an enormous billboard rises up into vision which shows a drawing of an elephant and reads, "COME TO TICLAW, SEE THE WORLD'S ONLY WATER-SKIING ELEPHANT." PULL BACK TO REVEAL that the sign is in fact being pulled by Bubbles the elephant herself, being encouraged by Betty Boo Radley.

Eric and Mr. Naguki are hammering the sign into place as a truck is approaching. Gino and Betty Boo Radley have to drag the elephant back onto the side of the road out of danger, enticing her with a box of donuts. Bubbles consumes the entire box full. Just as the truck passes by, the billboard's LIGHTS flash on, revealing the whole bizarre scene. The TRUCK DRIVER nearly collides with Bubbles as he zooms past in amazement.

104 EXT. FREEWAY - ABOVE A WELL-LIT URBAN AREA - NIGHT

Signs flash by as T. J. and his truck recklessly weave through traffic. He has now picked up a GIRL HITCHHIKER and T. J. is trying out a song on her, which she finds sexy. The animals sway to the MUSIC.

105 EXT. KRAMER'S VEHICLE - NIGHT

T. J. passes the RV and as his song fades into the distance, we SEE Ericka with a headache, and Snapper occasionally glances at her.

Tonight. SNAPPER

No. ERICKA

Tonight. SNAPPER

No!! ERICKA

106 SHOT - LITTLE BILLY

is bent over. His face is contorted with pain.

Are we there yet?!!! LITTLE BILLY

Not yet, honey. ERICKA

When will we be there???? LITTLE BILLY

107 SHOT - DELIA

scowling at her brother. A wicked look comes across her cute, but already wicked, face.

Little Billy? DELIA

What, Delia? LITTLE BILLY

(CONTINUED)

107 CONTINUED:

DELIA
Would you like to hear something?

LITTLE BILLY
What?

Delia gets up and goes over to the vehicle's sink.
She turns on the water. Little Billy's eyes grow
wide with fear. Ericka is totally oblivious to this.

LITTLE BILLY
(continuing;
shrieks)
Mommy!! Mommy, find a gas
station, please!!!

ERICKA
Let Little Billy pee.

108 EXT. FREEWAY AND TRUCK STOP - NIGHT

The Kramer's RV pulls off the freeway and into a truck
stop. We PUSH THROUGH the traffic to see the Kramer's
RV moving in among the big rigs at the gas station.
TRUCKERS are escorting GIRLS to their trucks.

109 INT. MEN'S ROOM - NIGHT

Little Billy explodes into the room. It is filled with
TRUCKERS. Little Billy tries to spot the urinals
through all these guys. All the stalls need a dime.
He looks under each one to find them all filled. He
finds the urinals. A place becomes vacant. A MAN
beats Billy to it. Billy paces. Another place opens
up. Billy rushes to it. What then confronts Little
Billy is a urinal approximately chest-high. It is quite
impossible, physically. He looks to either side in
desperation.

Above, unseen to him, one TRUCKER turns to the OTHER
and, without much ado, they each grab an arm and raise
Little Billy to pissing level.

LITTLE BILLY
Thanks.

110 INT. KRAMER'S RV - NIGHT

Delia is in the back of the RV stuffing her tiny
blouse with Kleenex. She sits at a back window
trying to flirt with an OLD TRUCKER...

(CONTINUED)

110 CONTINUED:

He thinks she is just a weird little girl. At the front of the RV there is a meaningful silence. Something in the truck cab next to Snapper attracts his attention. He doesn't see exactly what it is. When it reoccurs, he glances over to see a half-naked man's ass rising up and down. Snapper turns to Ericka.

SNAPPER

Tonight.

ERICKA

No.

SNAPPER

Please.

ERICKA

No.

111 EXT. RESTAURANT - NIGHT

It is one of those restaurants which was built right off the freeway. All the lanes and the cars pass in front of it. There are many headlights passing by.

112 INT. RESTAURANT - NIGHT

Carmen is looking out one of the huge plate glass windows. Because of the lights inside and darkness outside, we SEE the entire restaurant reflected in the window. We can also SEE, however, the red tail lights of the cars outside as they whizz by. There are a number of other customers. They all seem to be in one party in the corner of the room.

Near Carmen we see Duane. He is trying to get the attention of the waitress who is preoccupied with this other party of people.

DUANE

Could I... Excuse me, could I
have more coffee...please...
bitch.

The waitress manages to ignore him. Carmen watches this. Duane has gone back to scribbling in his manuscript. Carmen gets up and goes behind the counter. She gets him a cup of coffee. The waitress is in the kitchen and doesn't notice this.

(CONTINUED)

112 CONTINUED:

DUANE
(continuing)
Oh, thank you.

CARMEN
Yeah.

Carmen returns to her seat. Carmen's mother is by her foot. In fact, she rests her foot on the urn.

CARMEN
(continuing;
hums)
Raindrops keep falling...

Duane takes notice of the urn. He almost asks what it is. then he thinks better of it. She smiles at him and takes a deep drag of her cigarette. They both speak simultaneously.

CARMEN
(continuing)
Are you a...

DUANE
These waitresses...

They both stop simultaneously.

CARMEN
No, no, you go on. What?

DUANE
Nothing. I was just going to say,
these waitresses...impossible.

CARMEN
(she doesn't
agree)
Yeah, I know.

DUANE
They don't care.

CARMEN
Well...it's late and all.
What's your name?

DUANE
Duane Hansen.

(CONTINUED)

112 CONTINUED: (2)

CARMEN

I'm Carmen. Are you a writer
or something or what?

DUANE

No...no...what do you do?

CARMEN

I'm, uh, I'm a waitress.

She laughs and gets a little embarrassed. He doesn't
laugh.

CARMEN

(continuing)

Are you making fun of me, or
what?

DUANE

No, no, I bet you're a good
waitress. What...what is in
your urn there? Down by
your foot. Pebbles?
Seashells? What?

CARMEN

Actually, it's my mother.
You wanna see her.

Carmen places the urn on the counter.

DUANE

What?

CARMEN

She wanted cremation. She was
real dramatic. 'When I'm gone,
burn me up.' So I did. What's
your name?

DUANE

Duane.

CARMEN

Mama, this here is Duane. This
is my Mama, Lolita Shelby. Kinda
hard to believe there is a
dramatic, two hundred and fifty
pound woman, with dirty hair and
a double chin, in here, isn't it?

(CONTINUED)

112 CONTINUED: (3)

DUANE

Yeah, kinda.

The waitress goes walking by. She doesn't even stop or slow down or take any notice of the cremation urn. He goes back to his manuscript. She hums, "RAINDROPS."

CARMEN

My mother, she wore these wigs all the time. Last three days, I've been throwing out wigs, wigs, and more wigs.

Her eyes fill up with tears. Duane, not knowing what to do or say:

DUANE

So...so, how do you like being a waitress?

Then he feels that that was a stupid thing to say.

CARMEN

I'm on vacation.

DUANE

Ahhh.

CARMEN

Oh, waiting is okay. If you don't get too friendly. That was the problem with the last place I worked.

There is a pause as she wipes away her tears.

DUANE

...Friendliness?

CARMEN

Yeah, just talking, yeah. Sometimes I think the art of conversation is dead. I mean, really, what do you do?

This is the most depressing question in the world to Duane.

DUANE

I repair copy machines.

(CONTINUED)

112 CONTINUED: (5)

DUANE
I'm sorry about your mother.

CARMEN
(takes a
long drag)
Yeah. We were friends. She
was a waitress, too. We were
going on vacation.

She laughs.

CARMEN
(continuing)
That's why you got to live
day by day. The future?
(laughs)
I talk too much. Nobody wants
to hear. Everybody thinks I'm
crazy.

DUANE
Well, we're all crazy. Right?

There is a long pause. Very faintly, we HEAR "Raindrops
Keep Fallin' On My Head" on the Muzak system.

CARMEN
Say, babe, you want some more
coffee?

He nods "yes." She pours him some more coffee and
they sit there in silence for a while longer.

CARMEN
(continuing)
Hey, tell me, what sign are you?

113 EXT. FREEWAY - NIGHT

A VERY LONG SHOT of Duane and Carmen in the diner.
From very far away, across the freeway.

114 INT. LOBBY OF THE CHAIN HOTEL - NIGHT

Very noisy and filled with CONVENTIONEERS who all wear
little name tags that read "Fifth Annual National Sand
and Gravel Convention." There is a table set up where
a Lady registers the Conventioneers, and also hands out
name badges. A LADY ORGANIST is playing in the b.g.

(CONTINUED)

114 CONTINUED:

In the middle of all this we SEE CASUAL HIGHJINKS, a beautiful young woman, being caricatured. In the distance, standing on some stairs, dressed in a black velvet suit with white silk shirt, we SEE EDDIE WHITE blowing smoke rings. A middle-aged CONVENTIONEER gentleman stands next to him. They're looking at Casual.

EDDIE

Pretty, huh.

CONVENTIONEER

Gorgeous.

EDDIE

Would you like to have a drink with her?

CONVENTIONEER

Do you think she would?

EDDIE

I'll find out.

Eddie heads toward Casual. We CUT THROUGH the CROWD to find Sister Mary Clarise and Sister Mary Magdalen at the front desk.

115 INT. FRONT DESK - NIGHT

Sister Mary Clarise is bright red with anger. She dabs her pinkish forehead and pounds on the counter.

SISTER MARY CLARISE

I made a reservation!
We have a reservation!

The CLERK is a little girl with a sweet Southern accent and an iron disposition.

CLERK

Ma'am, our computer shows no record of that. And we are booked up. So we have no room for you. I'm sorry.

SISTER MARY CLARISE

You have no room for us? This cannot be happening. It cannot be happening to us.

(CONTINUED)

115 CONTINUED:

SISTER MARY MAGDALEN
(under her breath)
It happened to Joseph and Mary,
and that turned out okay.

The clerk, during this, has been pressing all kinds of
computer buttons.

CLERK
Oh, oh, wait. What is your
last name?

SISTER MARY CLARISE
I have no last name.

CLERK
Just for the computer, what is
your last name?

SISTER MARY MAGDALEN
(under her breath)
Christ!

CLERK
Excuse me.

SISTER MARY MAGDALEN
Well, technically, our last
name would be Christ. But...

Sister Mary Clarise is glaring at her.

SISTER MARY MAGDALEN
(continuing)
Sorry.

CLERK
I have a Clair, a Clinton, and
a Clarise.

SISTER MARY CLARISE
That is me. That is me.
Clarise.

CLERK
Uh, ma'am, it simply says M.
Clarise. It doesn't say
Sister Clarise.

SISTER MARY CLARISE
That's me. That is me.

(CONTINUED)

115 CONTINUED: (2)

CLERK

Do you have a driver's license?

SISTER MARY MAGDALEN

She doesn't drive.

She giggles happily until she gets a look that would crucify. Sister Mary Magdalen looks down at her feet. There are four crunched up little pink Kleenexes. Sister Mary Clarise slides her identification to the girl behind the counter. The girl looks at the identification and at Sister Mary Clarise, then at the identification.

CLERK

We've had a lot of people stealing television sets lately. So we are cracking down, security-wise. Do you have a major credit card?

SISTER MARY CLARISE

We are nuns!!!

CLERK

(leans forward;
she has had it)

Look, honey, I don't care what you are. I have a corporation breathing down my back.

SISTER MARY MAGDALEN

We don't have credit cards.
We will pay in cash.

CLERK

That causes a lot of problems for me, but all right. All right, you will be in Room 236. That is in the purple cluster. Here are your computer cards. You use these instead of keys. Kevin will show you to the purple cluster.

There is a clone-like, cute blonde BOY behind them.
Clerk, totally forced and vicious:

CLERK

(continuing)

Have a good day.

(CONTINUED)

115 CONTINUED: (3)

SISTER MARY CLARISE
(same tone)
God bless you.

They turn.

KEVIN
Hi, I'm Kevin. I'll be showing
you to your room.

Sister Mary Clarise and Sister Mary Magdalen follow Kevin. They pass a disco. Sister Mary Magdalen slows down and looks in with great curiosity. She has never seen a disco before. Eddie walks by, having set up Casual with the Conventioneer. Sister Mary Magdalen looks up at Eddie with interest.

SISTER MARY CLARISE
Sister!

SISTER MARY MAGDALEN
Coming, Sister.

116 EXT. HOTEL - RAIN - NIGHT

The bellboy and the nuns run through the rain toward their hotel room.

KEVIN
Come on, girls, we gotta run.

THEY LEAD US ONTO the window of Carol and Sherm's room, where Carol is closing the drapes.

117 INT. CAROL AND SHERM'S HOTEL ROOM - NIGHT

He is trying to sleep. She is in a robe, with her ever-present cocktail.

CAROL
We did pack that horrible
painting of the jungle that
we love?

SHERM
Yes, darling.

CAROL
Oh, no...

(CONTINUED)

117 CONTINUED:

SHERM

What?

CAROL

The seashells from the summer
in Hawaii, when you wore your
bathrobe on the beach. You
rolled up the sleeves and
then never rolled them down.

SHERM

Packed. The movers got it.

He falls asleep.

CAROL

That little lade made of corn
husks...Sherm? Sherm?

She leans over closer to him.

SHERM

(sleepily)

The movers.

She kisses him, picks up a pamphlet (as well as her
drink), turns out the light and goes into the bathroom.
She shuts the door halfway and sits. For a moment,
she looks at the pamphlet. It is very colorful. It
says, "The Complete Retirement Condominium." She
tosses it to the floor, takes a drink and looks around
the room. She crosses and uncrosses her legs, causing
her white bathrobe to fall open across her knees and
thighs, revealing a terribly vulnerable old thigh.
She squeezes the flesh, as if to say, "can anything be
done?" She smiles with a smile that says, "oh, well."
She looks at Sherm's bathrobe which is on a hook. She
touches it. The sleeves are rolled up. She leans her
head against it in an almost sensuous way and looks
at all the hotel give-away packs laid out on the wash
basin.

CAROL

(suddenly to Sherm,
through the door)

Sherm, wasn't it your idea
to make a soap that floats?
Brilliant, Sherm.

He is fast asleep.

118 EXT. HOTEL - NUNS - DAWN

The sun has just come up. The air seems pink. Most of the draperies are pulled in the succession of sliding glass doors. The water in the pool is perfectly calm. Only one set of draperies is open, the nuns'.

119 INT. NUNS' ROOM - DAWN

AIR CONDITIONER'S WHIRRING. The young nun sneaks out of the room, dressed only in a shift, past her snoring companion.

120 EXT. HOTEL POOL - DAWN

The young nun gets up on the diving board and dives into the pool and swims.

121 EXT. TICLAW OVERPASS - DAWN

The billboards are up -- Kirby stands alone on the freeway in a mood of anticipation. The billboards say: "This is Ticlaw -- Free Oranges -- Free Gas -- Free Fun", etc.

122 EXT. MOTEL - DAY

Duane and Carmen's cars are parked side by side.

123 INT. MOTEL ROOM - DAY

They are waking up in bed together.

DUANE

Carmen, all my life I've been waiting for someone like you.

CARMEN

I'm overweight.

DUANE

I don't care.

CARMEN

Call your wife.

124 EXT. PARKING LOT - HOUSE OF PANCAKES - DAY

Duane and Carmen's cars are parked side by side. The CAR THIEVES cannot open the computerized door of Carmen's car. They turn to Duane's car and with their master key they pick the lock.

125 INT. HOUSE OF PANCAKES - DAY

Duane is reading his placemat which has all kinds of information about the universe on it.

DUANE

Did you know that Jupiter is
the largest planet in our
solar system?

CARMEN

(as she eats)

I always sit in this booth.
It's the same, no matter what
state you're in, what city.
This booth remains the same.
House of Pancakes is the one
consistent thing in my life.

126 EXT. HOUSE OF PANCAKES - PARKING LOT - DAY

Duane's car is driven away by the car thieves, leaving his Xerox briefcase, galoshes, children's comic books and his collection of tapes on the ground. They drive out of the parking lot. Across the street is a used car lot. A MAN is putting a sign which reads "A Classic" on Carol and Sherm's Woody.

127 INT. HOUSE OF PANCAKES - DAY

A white WAITRESS is getting two plates of specially concocted pancakes from a black COOK. The waitress brings over the pancakes to Carmen and Duane.

WAITRESS

Boysenberry?

Duane gestures.

WAITRESS

(continuing)

Strawberry?

(CONTINUED)

127 CONTINUED:

DUANE

I'll go with you. I'll help
you spread your mother around
Miami Beach. How's that?

CARMEN

Oh, I don't know. That's what
I mean about my mama. She just
loved messing up everybody's
life. I sprinkle her around
down there on the beach...and
then a wind will come up and
blow her all over these
people, you know, got suntan
oil on then? Then they gotta
wash my mama off'a them.
Somebody they never knew.
See, she will be affecting
them and they'll never know.

DUANE

I love you.

CARMEN

You don't know me, Duane.
I've slept with over three
hundred men in Paducah,
Kentucky. That's not easy.
Three hundred men.

DUANE

Everyone has their faults.

CARMEN

No, Duane, you don't understand.
I'm like Ricky, the Carnivorous
Pony, in respect to men.

DUANE

I love you and I need you and
I want to make you happy,
that's all.

Carmen considers this for a bit.

CARMEN

I don't know if that's what I
really want out of life.

128 EXT. FREEWAY - EXCALIBUR - DAY

Stunning expanse of country with the Excalibur way
below us.

129 INT. EXCALIBUR - DAY

EDDIE WHITE is driving. He is dressed beautifully. Sort of a dandy. Casual Highjinks is crying. His quadrophonic STEREO TAPE DECK is playing a jazzed-up GREGORIAN CHANT.

CASUAL

You don't really love me.
You don't treat me like I'm
number one.

EDDIE

Baby, you are very special.
You are number one.

CASUAL

That's what you tell me,
but I don't feel it.

EDDIE

Have you got nice clothes?
I see gems on your fingers.
Do we drive a nice car? In
the winter, are you cold --
you have a fur. Did you
attend the poker convention
in Vegas? Don't I introduce
you to senators, congressmen?
How more special could you
feel? What do you want?
Casual, what is it?

CASUAL

What do I want?... I want to
feel... I want to feel
something from you.

EDDIE

Casual...

CASUAL

Please, I will still do all
this, but please.

EDDIE

Casual...

They drive along for a bit in tense silence.

CASUAL

And if I quit?

(CONTINUED)

129 CONTINUED:

EDDIE

You lose.

CASUAL

Things, Eddie, that's all I lose, things.

They are passing an enormous area filled with junked cars.

EDDIE

So lose 'em. Come on. It's just things. Let's part company, okay?

CASUAL

Could we have a hamburger first?

130 EXT. TOLL BOOTH - DAY

They pull into the toll booth. There are two cars ahead of each stall. When they stop, they are parallel with the nuns. They proceed into the booth, where Eddie presents the MAN with a hundred-dollar bill.

131 INT. NUNS' CAR - TOLL BOOTH - DAY

SISTER MARY MAGDALEN

I know I had my change purse with me. I know I had it.

SISTER MARY CLARISE

You're not doing a very good job on this trip. When we pick up the new Mother Superior, I will have to tell her.

SISTER MARY MAGDALEN

Sister, do you suppose I could borrow seventy-five cents from you?

SISTER MARY CLARISE

They gave you the expense money. I send all my change to the leper colony on Molokai.

TOLL TAKER

Sister, you can go through without paying the toll.

(CONTINUED)

131 CONTINUED:

SISTER MARY MAGDALEN

Thank you.

SISTER MARY CLARISE

Oh, where would we be on the
road of life if it were not
for the occasional good
samaritan?

Sister Mary Magdalen just looks at her. They drive off. Eddie and Casual pull out next, followed by the Gay Boys. Next to them, Osvaldo and Eugene pull out. The Gay Boys pull ahead of the group, revealing a bumper sticker which says "Honk If You're Horny." Eugene HONKS away madly and pulls beside the jeep to discover his mistake.

132 EXT. TICLAW OVERPASS AND GAS STATION - DAY

A line of cars filling up with free gas -- Gator is organizing the traffic jam. Some CUB SCOUTS are handing out flyers advertising all sorts of freebies to the people for their visit to the town. The GAS STATION OWNER looks extremely worried about the amount of gas he's giving away, but Kirby reassures him that he will be reimbursed three-fold for his generosity.

133 EXT. MAIN STREET - TICLAW - DAY

Kirby is walking along, pleased with the traffic jam. Brandon C. Dasher gives him the thumbs up sign from across the street. PEOPLE are crowded in the antique shop. All the novelty shops are filled. Kirby is more than proud. As he approaches the flower shop, Mr. Naguki, in the middle of a sale of miniature Florida orange trees, bows to Kirby in Japanese style. Simultaneously, Mrs. Naguki pins a carnation on his lapel. She kisses him on the cheek. He continues on to his hotel happily.

134 EXT./INT. TICLAW HOTEL - DAY

Cars are driving up, PEOPLE are asking where the free buffet is, and where they get free tickets for the Safari Park and inquiring of the black DOORMAN where they get their free bushel of oranges. Kirby is organizing the whole thing. Miss Barbutti stands nearby with her walking frame, shaking her head in disbelief.

135 INT. CHAIN STORE - DAY

Oswaldo has bought a whole pile of shirts and trousers and is looking at himself in an outrageous new creation in the mirror, while the SALESLADY is totaling up his purchases. Eugene is watching a whole batch of people returning their Christmas presents at other counters and fighting over the January sales giveaways. He is clearly bored by Oswaldo's shopping mania.

OSVALDO
How does this look?

EUGENE
(he could care
less)
Fine.

Oswaldo turns around and puts his hands on his buttocks.

OSVALDO
It doesn't make my ass look
big?

EUGENE
No, your ass looks fine.

Oswaldo does a little walk, looking back at his ass. To the spinster salesgirl, this walk seems mincing. She is figuring this out.

OSVALDO
It doesn't make my ass look
big?

EUGENE
Your ass looks great.

OSVALDO
I'll get one more shirt, then
we'll go.

Oswaldo goes to the revolving shirt dispenser and turns it as he looks. Somebody else directly opposite him turns the dispenser the other way. Oswaldo turns it back and the other person turns it again.

The salesgirl adds up all the purchases and announces the total. Eugene, clutching the garbage sack, is

(MORE)

(CONTINUED)

135 CONTINUED:

obliged to disappear behind a clothes rack in order to surreptitiously produce the right amount of money. His hand emerges from the clothes, clutching the bills.

136 EXT. STORE & PARKING LOT - DAY

Packed with cars. More people returning Christmas presents. Osvaldo and Eugene walk toward their car, where Eugene has difficulty getting into the vehicle because it's parked so closely to another car. As they face each other above the car, Osvaldo once more asks Eugene:

OSVALDO

You're sure it doesn't make my
ass look big?

EUGENE

Shut up about your ass!

137 INT. GO-KART TRACK - DAY

This is part of an enormous complex. They have a water slide, a go-kart track and various other attractions. Little Billy is racing around a go-kart track which rather resembles the freeway, which is off in the distance behind it. Snapper and Ericka stand and watch, with Delia, who is her same strange self. Suddenly:

DELIA

I'm going blind! I'm going
blind.

Ericka and Snapper pay absolutely no attention. Ericka is putting Tiger Balm on her temples.

SNAPPER

Tonight.

ERICKA

We'll see.

SNAPPER

Tonight.

ERICKA

I'm getting cigarettes.

(CONTINUED)

137 CONTINUED:

SNAPPER

I'll get Little Billy.

They both walk off and leave Delia alone. A husband and WIFE drift over, obviously watching their child on the go-karts. Delia sizes up the wife, then speaks to her.

DELIA

Psst. Psst.

The Wife looks down at her.

DELIA

(continuing)

You've got to help me.

She points at her parents.

DELIA

(continuing)

They're holding me prisoner.
They burn me all over my body
with cigarettes. Lit cigarettes.

The Wife looks at Delia's bare arms.

WIFE

You don't seem to have any burn
marks on you.

DELIA

They healed. They keep me in a
monkey cage.

WIFE

Oh, they do?

DELIA

Yes, and on top of that, I'm
going blind! I'm going blind!

Snapper and Ericka return with Little Billy. Snapper and Ericka smile at the other husband and Wife as if to say, "Well, you know how imaginative kids can be." The other couple smiles back, as if to say, "Isn't she cute."

SNAPPER

Time to get back on the road.

(CONTINUED)

137 CONTINUED: (2)

ERICKA

I got the cigarettes.

SNAPPER

Go on, Delia, run ahead, go on.
Get back in your special place,
you little monkey.

Delia heads off towards the R.V., but she looks back at the lady with a look that says, "You could have saved me."

As the Kramers walk back to their R.V., they pass the waterslide and a familiar person. It is Carmen. She looks off to her left and a ways down. WE SEE Duane talking on the phone. Carmen is looking at all the little boys enjoying themselves. Duane comes back from making a phone call. He sits down.

DUANE

Well, it's done.

CARMEN

Your wife?

DUANE

Yes.

CARMEN

Did you call your insurance
company?

DUANE

Yes, they said that it would be
no problem. It can be replaced.

He is watching all the little boys enjoying the waterslide with their fathers.

CARMEN

Did you talk to the boys?

DUANE

No, she wouldn't let me.

CARMEN

I'm sorry...

She puts the urn down and kisses him.

138 EXT. TICLAW GAS STATION - DAY

Kirk drives by the cars at the gas station, notices the free advertising, and fumes.

139 EXT. HOTEL LAWN & BEACH - DAY

A gigantic motor boat is being harnessed to Bubbles for another water-skiing attempt. Bubbles wears a giant life preserver. Many holiday-makers are skeptically gathered to watch the event.

KIRBY
(to the Black
Attendant)
This time it will work.

BLACK ATTENDANT
Elephants don't like this.

KIRBY
Don't worry. Ladies and Gentlemen,
you are about to see a first.

Kirk pushes his way through the crowd.

KIRK
Kirby.

KIRBY
Oh, Mr. Kirk, you're just in
time.

KIRK
You can have a chorus line of
water-skiing elephants but you
can't take the law into your own
hands.

KIRBY
We're not taking the law into
our hands.

GINO
(calling from
motorboat)
Now?

KIRBY
In just a second.

(CONTINUED)

139 CONTINUED:

KIRK

The oil companies won't tolerate
you giving away free gasoline.

KIRBY

Well, stuff the gasoline companies.

KIRK

You'll be sorry.

KIRBY

This is our town. We'll do what
we want.

KIRK

You'll pay for this.

KIRBY

We already did, and I think you
better go now.

GINO

(from motorboat)

Go now?

The motorboat ROARS OFF. The elephant goes into the
water and sinks.

140 EXT. FREEWAY - DAY

Freeway workers wearing hard hats cut down all the
billboards with electric saws.

MUSICAL BRIDGE as the Ticlaw signs disappear. They
are dumped unceremoniously onto a truck.

141 EXT. MASSAGE PARLOR - NIGHT

A lighted billboard -- "Roman Health Spa -- Men Wanted
-- No Experience Necessary -- Girls, Girls, Girls."

WE SEE Osvaldo and Eugene outside of a trailer beneath
the "Girls, Girls, Girls" billboard. They both look
rather spiffy.

OSVALDO

Do I look okay?

EUGENE

You look fine.

(CONTINUED)

141 CONTINUED:

OSVALDO
Does my ass look big?

EUGENE
Your ass looks small.

OSVALDO
Do I smell good?

EUGENE
You smell fine. What is it with you? These are hookers, not debutantes.

OSVALDO
Could I ask one thing? Could we both try to finish our endeavors at roughly the same time so I don't have to wait around? Like last time?

EUGENE
Absolutely.

OSVALDO
I just don't want to be kept waiting. Okay?

They enter the trailer.

142 INT. MESSAGE PARLOR - NIGHT

Two HOOKERS are watching T.V., one is making notes on little index cards. The program she is watching is Julia Child. She is teaching how to cook a roast suckling pig. (See Appendix A.) Next to her is Osvaldo waiting, angry. Osvaldo keeps pulling at something at the back of his neck. What he doesn't realize is that he has neglected to remove the plastic from the shirt collar.

HOOKER #1
(whispers)
How was the little guy?

HOOKER #2
Weird.

HOOKER #1
How weird?

(CONTINUED)

142 CONTINUED:

HOOKER #2

When he gets really excited he
sneezes.

HOOKER #1

That's kinda cute.

Big burst of LAUGHTER and GIGGLING from the hall.
Eugene enters with a GIRL. Osvaldo finally removes
the plastic tag from the collar.

EUGENE

(to Osvaldo)

One more, just one more, then
we'll go.

(to Hooker #2)

He's not speaking to me.

He takes Hooker #2 away. The Girl whom Eugene has
just finished with sits down and lights a cigarette.

GIRL

That guy is unbelievable.

HOOKER #1

I know he's great, right?

GIRL

Incredible. He gets me on the
bed, okay. Then the first thing
he does...

143 SHOT

of Osvaldo, very angry. He sneezes in spite of
himself, however.

The MADAM brings in a wimpy bespectacled salesman
type. She introduces them.

MADAM

That's Joy, and that's Cash.

The man stares leeringly at Osvaldo.

OSVALDO

I'm waiting for a friend.

144 EXT. ROAD - NIGHT

T.J.'s truck is barreling along a road.

145 INT. T.J.'S TRUCK - NIGHT

There are two young BLACK BOYS around the age of twelve sitting in the truck. They are singing along with T.J. and looking worriedly back at the rhino and lion swaying behind them.

BLACK KID #1
You could just drop us off.

T.J.
Don't worry, I'll take you right
to your grandma's. Now come on,
this is the part where all you say
is, 'oh yeah baby, oh yeah baby.'

T.J. sings, then the two Black Kids join in at the proper moment.

TWO BLACK KIDS
Oh yeah baby, oh yeah baby.

146 EXT. GUEST HOUSE - NIGHT

The Kramers' R.V. sits in the driveway. It is one of those old-fashioned guest houses with a neon light reading "No Vacancy." There are two darkened windows upstairs. AS WE CLOSE IN on one of them, WE HEAR some eerie NOISES.

147 INT. BEDROOM - NIGHT

Little Billy sits bolt upright in his bed, terrified, listening. He switches on the bedside light as the eerie NOISES continue, and looks at Delia in her bed. She is clearly awake.

LITTLE BILLY
It stopped.

DELIA
(with a knowing grin)
It'll start again.

(CONTINUED)

147 CONTINUED:

She says this in the voice one reserves for the telling of ghost stories. Suddenly a certain RHYTHMIC THUMPING starts to come from the wall. As it gets faster and faster, Billy's eyes grow wider and wider. Then it stops with an eerie faraway MOAN, which amazes him more than anything.

DELIA

(continuing)

I told you this place is haunted.

148 EXT. OVERPASS - NIGHT

It's very late at night, hardly any traffic. Kirby is standing right in the middle of the road, holding a bottle. Claire sits on the overpass wall.

KIRBY

Damnit.

CLAIRE

You'll be killed Kirby. Come here. Let's go home. Let's go down and get in our car and go home.

KIRBY

(who's been
drinking)

This 'Thing.' This 'Thing' is gonna wipe us off the map. It already has.

CLAIRE

We'll figure a way. We always have.

KIRBY

All right, I messed up. I should have bribed all four highway commissioners. I'm sorry, okay? I flunked bribing 101.

CLAIRE

Why are you acting like this?

KIRBY

I am an adult man who has been pinning his future on a pink town, a half-assed safari park and a damn bitch elephant who can't water ski.

(CONTINUED)

148 CONTINUED:

He throws the bottle down onto the freeway. It
CRASHES.

KIRBY
(continuing)
If she could just get up once.
They'd come. They would. I
would. I'm dying of curiosity.

CLAIRE
Kirby...

KIRBY
I'm sorry...

His eyes fill up with tears. He sits down on the
freeway.

KIRBY
(continuing)
I'm sorry.

We SEE, way off in the distance, a truck.

CLAIRE
Kirby, come on now.

She goes to get him. She helps him stand up. He is
a little difficult and awkward to get back on his
feet.

She moves him off the freeway. They start down the
embankment towards their car. She gets him closer
to the car.

KIRBY
In 1976, I tole 'em. We should
not be celebrating the revolution,
we should be having another one.
Damnit.

CLAIRE
You'll do it Kirby.

149 EXT. FREEWAY

The broken bottle, with a truck barreling down.
It ROARS by. After it passes, it is DAY.

150 EXT. GAS STATION AND GIFT STORE - DAY

Gorgeous sunrise. Osvaldo and Eugene's car is having gas pumped into it.

Osvaldo sits on the passenger side still in a huff. Eugene is not in the car. He comes out of the gift shop with a huge stuffed toy alligator and sneaks up on Osvaldo's side of the car and places the alligator up to the open window. He is on his knees. He talks for the alligator.

EUGENE

Hi. I'm sorry about last night.
It will never happen again. Do
you forgive me?

OSVALDO

(charmed)

All right, you're forgiven.

Eugene hands him the alligator and goes around to his side.

OSVALDO

(continuing)

It's not that I have anything
against hookers. I'd like a
nice clean virgin, that's all.

EUGENE

There are no more. There's a
critical shortage of virgins in
this country.

Eugene rummages around in the back of the car for money.

EUGENE

(continuing)

Can I just tell you about the
last one. The last one was the
best.

He gets into the car. Across the way we SEE Sister Mary Clarise waiting next to a washroom.

151 INT. LADIES' ROOM - DAY

Sister Mary Magdalen is in one of the stalls, surreptitiously applying mascara. She looks in a tiny hand mirror, then adjusts her habit as Sister Mary Clarise ENTERS.

(CONTINUED)

151 CONTINUED:

SISTER MARY CLARISE
Will you hurry up. What on
earth is taking you so long?

SISTER MARY MAGDALEN
Coming, Sister.

She puts a tiny bit of lipstick on her lips.

SISTER MARY CLARISE
I am going to have to tell the
new Mother Superior about you.

Sister Mary Magdalen comes out.

SISTER MARY MAGDALEN
All ready.

As they leave:

SISTER MARY CLARISE
I'm sick of your nonsense.

152 EXT. GAS STATION AND GIFT SHOP

They go outside and around to the front.

SISTER MARY CLARISE
Where is the car?

SISTER MARY MAGDALEN
It's right...

She points, but there is no car where she points,
only their luggage.

SISTER MARY MAGDALEN
(continuing)
Oh shit.

SISTER MARY CLARISE
Now, I'm afraid, Sister, that
you've lost our car.

SISTER MARY MAGDALEN
I didn't lose it. I put it
right there.

(

153 SHOT

of the luggage sitting there all by itself. CAMERA
PULLS BACK to include Nuns.

SISTER MARY CLARISE
You put our luggage right there.
Did you leave the keys in the
car?

SISTER MARY MAGDALEN
They're here somewhere.

She is feeling around in her robes.

SISTER MARY MAGDALEN
(continuing)
Oh...this damn robe.

SISTER MARY CLARIESE
This what?

SISTER MARY MAGDALEN
My vestments! I'm not used to
my vestments yet!

SISTER MARY CLARISE
Now we'll be late getting to
Miami. You are really hopeless.
Get your bag. We are going to
walk.

SISTER MARY MAGDALEN
Walk? To Miami Beach? Maybe
we'll get a ride.

Just then Osvaldo and Eugene come driving by.
Sister Mary Magdalen tries to hitch a ride, but
they drive on.

154 EXT. ANOTHER PART OF THE FREEWAY - DAY

VERY FAR AWAY the Nuns are trudging on their way as
no one stops for them. Sister Mary Clarise dabs
her forehead continually so that she leaves a trail
of used Kleenex behind her.

155 INT. TICLAW BAPTIST CHURCH

Kirby is in top gear, the congregation in a frenzy.

(CONTINUED)

155 CONTINUED:

KIRBY

Are we gonna let one little ole'
mean highway department take the
peace of mind out of our lives?
The bread out of our mouths?

CROWD

(murmuring)

No, no.

KIRBY

God said, 'I will provide for
you an abundance.' We need an
exit and I wanna tell ya' that
all things are possible to the
righteous. Hallelujah!

CROWD

Hallelujah!

KIRBY

God told us to have a real nice
safari park. And it ain't a
real nice safari park when there
ain't no people in it. God's
doin' his job. We're not doin'
ours. The lion is well. But
there is no one to see him. We
have a giant enemy against us.
They told David Goliath was a
giant too big to hit with a stone.
David said, 'He's too big to miss
with a stone.' You know Samson
pulled down the temple. You
don't mess with the little people
or they'll pull down your temple.
Amen! Amen! Oooh, yes!

CROWD

(ad lib)

Amen!

KIRBY

We've had a rough few days and
our backs are against the wall.
And things are gonna get
rougher. Are we gonna give up?

CROWD

(ad lib)

No!

(CONTINUED)

155 CONTINUED: (2)

KIRBY

You know the Israelites had their backs to the Red Sea with the Egyptians coming right at 'em. Did they give up? No. They had faith. And God parted the Red Sea for them. They got their exit. We'll get ours. Oooh, yes! And we will have people here. We will. And what are we gonna show 'em? We're gonna show 'em a real good time. What did I say? A real good time. Let's hear it.

They all rise and sing. The song FADES AWAY BEHIND THE FOLLOWING SEQUENCE.

156 EXT. BRIDGE - DAY (PART HELICOPTER)

The sign "Fall in Love in Florida" appears. We SEE many familiar cars crossing the bridge.

157 INT. CAROL & SHERM'S CAR

Spanky is driving them.

158 INT. CARMEN & DUANE'S CAR - DAY

Carmen holds up the urn and shows her mother that they are entering Florida. Duane is delighted to be driving her smart new car.

159 EXT. GAY BOY'S CAR - DAY

There are now five of them crammed into the jeep, all oiling themselves. They wave at the nuns trudging over the bridge. A few cars go by with crazy license plates that spell out "LOU," "SEXEE," "LONLEE."

160 EXT. ORPHANS' BUS - DAY

The bus is crammed with Vietnamese children, all looking out of the windows. A sign on the bus reads: "Asian American Orphan Association."

161 EXT. FISH RESTAURANT - DAY

A strange building with palm trees and a fake fish entrance. Eddie's Excalibur drives up and parks outside all the familiar vehicles. Eddie checks himself in the rear-view mirror, makes sure his hair looks good, then gets out.

CASUAL

Aren't you gonna lock the car up, Eddie?

EDDIE

Baby, anybody could steal that car, but very few people could carry off driving it.

She catches up with him.

162 INT. RESTAURANT - DAY

It is very bright -- aquamarine and yellow, with fish tanks around the wall where the fish gaze at the customers consuming their fish burgers and pompano. Eddie and Casual attempt to make a spectacular entrance. The Vietnamese children are all gathered around three tables pushed together. A harassed WAITRESS is throwing fish burgers down in front of each of the children. The Vietnamese kids stare at the fish burgers in a bewildered way. Casual and Eddie walk past Duane and Carmen, who are talking together. On their other side we SEE the Kramers, along with the two Nuns. The older Nun is "holding court."

SISTER MARY CLARISE

And we are in desperate need of funds for the new church. This new Mother Superior...

Ericka is dipping a bag of special tea into hot water. Casual and Eddie finally pass a table where the gay guys are hysterical with laughter and are sniffing a great deal. Spanky is with them. Casual and Eddie sit down. Osvaldo and Eugene look over at them just as the Waitress serves them lobsters. They are both wearing bibs and are clearly bewildered about how to eat a lobster. Right behind, a tank full of lobsters gaze at them.

OSVALDO

I think mine moved.

(CONTINUED)

162 CONTINUED:

The Waitress goes back by the cigarette machine where the second waitress, GRACE, is having a smoke.

WAITRESS

Grace.

GRACE

I'm coming. I'm coming.

The older Waitress rushes off past Duane, who is going to the men's room. Grace puts out her cigarette. She grabs some menus and goes over to Eddie and Casual.

GRACE

(continuing)

Here.

EDDIE

I know what I want.

GRACE

What?

EDDIE

Two hamburgers and you, baby.

GRACE

Can I take your order?

EDDIE

(reading her name
tag)

I bet you're lonely, Grace.

GRACE

Kinda.

EDDIE

I can cure that.

GRACE

Hey, I'm in love with a guy.

EDDIE

Oh yeah? Where is he? L.A.?
San Francisco? Are you unhappy
in your present job?

(CONTINUED)

162 CONTINUED: (2)

GRACE

You sound like one of those
commercials on television at
two a.m.

Casual laughs.

EDDIE

(a cold look)

Get lost.

CASUAL

You do, kinda. She's right.

EDDIE

I got news for you, you are a
joke. Get lost, baby.

Grace starts to leave.

GRACE

Maybe I better get back to my
station.

CASUAL

I'm sitting in front, Eddie.

Carol has been trying to get Grace's attention for
some time.

CAROL

Miss! Miss!

GRACE

(as she goes)

It's not my station.

CAROL

They got theirs. We've been
waiting for half an hour.

EUGENE

We waited forty-five minutes.

CAROL

That looks good. You know, my
Sherm invented those bibs you're
wearing. His ad agency.

Osvaldo and Eugene are gorging themselves.

(CONTINUED)

162 CONTINUED: (3)

OSVALDO
That's very interesting.

EUGENE
Fascinating.

SHERM
No, Carol...no. It was the
stickers that go in the steak,
Carol. Medium rare and well
done.

A third WAITRESS approaches the gay table with a
tray of food.

WAITRESS
Now then, who gets the crabs?

All the GAY GUYS, who are totally stoned, raise
their hands simultaneously.

GAY GUY #1
We all do sooner or later.

Spanky is eyeing Carmen, who sits alone with her urn.
He gets up and goes over to her and sits down with
her.

SPANKY
Greetings and salutations. I
noticed you looking at me from
across the room.

CARMEN
What sign are you?

SPANKY
Libra. You wouldn't by any
chance be able to provide me
with a ride, would you?

Duane comes back from the men's room. He sits down.

DUANE
Who the hell is this?

SPANKY
Spanky's the name and dope is
my game. I was just talking
to your pretty wife. What do
you have in this big urn?

(CONTINUED)

162 CONTINUED: (4)

He opens it and looks at the grey, chalky substance.

SPANKY

(continuing)

What is it? Some new drug?

Spanky licks his finger, then dabs some on his finger and tastes it.

CARMEN

It's my mother.

DUANE

Who the hell is this?

Spanky, aghast, swallows a few times, then takes a drink of water. Grace comes bursting out of the kitchen with french fries, which she plops down in front of each of the Vietnamese kids. Carol speaks up.

CAROL

Miss.

GRACE

You are not the only person in the world, you know.

She is off back towards the kitchen. Two little Vietnamese kids are staring at the fish tank behind Carol and Sherm.

CAROL

And what's your name?

KID

Hi Fung O'Mally.

CAROL

And yours?

KID

Ching Lo Schwartz.

Grace has come out of the kitchen and has gone over to Carmen and Duane who are having a heated discussion which we can't hear.

GRACE

Can I get you coffee?

(CONTINUED)

162 CONTINUED: (5)

DUANE

No.

CARMEN

No, thank you.

The waitress leaves and heads back towards the kitchen.

DUANE

The guy was a creep.

CARMEN

You have no right to be possessive.

DUANE

He's bad news. He's on drugs.
I mean for Christ sakes, Carmen,
he tasted your mother.

The other Waitress has picked up an elaborate chocolate sundae which she brings over to Delia. On her way, she passes Grace.

WAITRESS

Would you hurry up?

GRACE

(staring at
Eddie)

I'm upset.

She puts the sundae down in front of Delia and goes. Delia takes the cherry off the top of the sundae and flicks it at a fish tank.

SNAPPER

What is this country coming to,
when they steal a nun's car?

SISTER MARY CLARISE

It has been a very nerve shattering
experience. I'm afraid Sister Mary
Magdalen doesn't drive well.

SISTER MARY MAGDALEN

I drive fine.

DELIA

(to Sister
Magdalen)

You look like a penguin.

(CONTINUED)

162 CONTINUED: (6)

SISTER MARY MAGDALEN
I do not look like a penguin.

DELIA
You look like a crow.

SNAPPER
Delia.

ERICKA
You'll have to forgive Delia.

DELIA
I'm going blind.

SISTER MARY MAGDALEN
I do not look like a penguin
or a crow. And I do know how
to drive. I don't know if I
enjoy being a nun.

She bursts into tears and rushes away from the table,
towards the ladies room. As she passes Eddie and
Casual, he gestures as if to say, "Would you like to
sit down"?

SISTER MARY MAGDALEN
(continuing)
No, I really couldn't.

She goes to the ladies room. Immediately Grace
comes over.

GRACE
(very distressed;
plopping down
fishburger)
And I'm not a joke.

EDDIE
You're missing something in
your life, right? What is it?

GRACE
(bursts into
tears)
I don't know, I don't know.

She sits. Eddie holds her head on his shoulder and
strokes her hair.

(CONTINUED)

162 CONTINUED: (7)

EDDIE

I do, baby, I do. Would you like to come with us? We're going to Miami Beach.

CASUAL

I'm sitting in front.

GRACE

Oh, I don't know.

CASUAL

I'm sitting up front.

The young Nun walks by. She goes over by Duane and Carmen on her way back. Duane and Carmen are not speaking. He is hunched over reading his story to three Vietnamese kids. An American housewife, very proud of her ability to speak halting Vietnamese, translates everything.

DUANE

(reading)

Once upon a time in a far off land, there was this pony and his name was Ricky. He was the most beautiful pony, but no one could ride Ricky.

CHILD

Licky?

OTHER CHILD

Licky.

DUANE

(reading)

Munch, munch, munch, went Ricky's flat yellow teeth. Crunch, crunch and off came little Mary's fingers.

The translating lady begins to look worried.

DUANE

(continuing)

She was left with five little stumps. A bit of blood ran out of Ricky's mouth. Wheee! went Ricky.

The children are horrified.

163 INT. T.J.'S TRUCK - NIGHT

CLOSE UP of roaring lion.

164 EXT. PARKING LOT, McDONALDS - NIGHT

T.J.'s truck, with a GIRL HITCHHIKER standing beside it, very laid back. T.J., with five helpers, all loaded with bags, comes out of McDonalds. T.J. opens a trap on the side of the truck. Much movement from the animals.

T.J.

This will only take a second.

GIRL HITCHHIKER

Hey, I'm in no hurry.

McDONALDS GIRL

Who gets the hamburgers? And who gets the fries?

T.J.

The lions get the hamburgers.
The rhino gets the fries.

McDONALDS GIRL

They'll eat this stuff?

T.J.

They don't have much of a choice.
Do they?

They start to feed animals.

165 EXT. TICLAW OVERPASS - NIGHT

Very quiet. A car is headed towards the overpass. When it reaches it, we SEE it is Gator. He flashes his LIGHTS and pulls over, leaving his flashing lights on. We HEAR a huge MOTOR START up. It REVS a few times and starts to move. Finally it comes up onto the freeway and we SEE it is a bulldozer with Kirby standing on the bulldozer, directing the DRIVER.

DRIVER

Lucky to have a full moon.

KIRBY

It's a sign, boy.

166 EXT. OVERPASS - NIGHT

Under the overpass, various work LIGHTS are being moved from one place to another. We SEE the local fire engine. There a lot of people working with wires and ladders.

We SEE hands wrapping one wire around another wire, then putting masking tape around that. We PULL BACK to see it is Eric up on a ladder. We also SEE a few bundles of dynamite wired to the overpass. This sequence is INTERCUT with the following:

MUSICAL SEQUENCE

167 INT./EXT. EDDIE'S CAR - NIGHT

The waitress sits next to Eddie. Casual Hijinx sits in the back seat and looks disgusted. On Eddie's very expensive quadraphonic tape deck, we HEAR NEIL DIAMOND.

168 INT./EXT. EUGENE AND OSVALDO'S VOLKSWAGEN - NIGHT

Eugene is asleep with his face partially covered by a foldout nude girl which a bit of wind from the air vent has unfolded and blown up by his face. He is snoring. Osvaldo is listening to the radio. We HEAR Paul Simon's version of "HOMEWARD BOUND," from his "RHYMIN' SIMON" album.

169 INT./EXT. CAROL AND SHERM'S CAR - NIGHT

They have the radio on. It is playing Neil Sedaka's version of "OH, CAROL," a fifties rock and roll song.

Sherm smiles at Carol, who removes the Saran Wrap from a brandy Alexander.

170 INT./EXT. DUANE'S CAR - NIGHT

Carmen and Duane are driving along the darkened freeway in Duane's car. They are listening to Kenny Rankin's "YOU ARE SO BEAUTIFUL." She is off to one side. They glance at each other. She moves over. He puts his arm around her.

171 INT. KRAMER'S R.V. - NIGHT

Sister Mary Clarise is singing. Both Nuns are with the Kramers.

SISTER MARY CLARISE
Dominique a nique a nique sont
avec...etc.

172 EXT. EDDIE'S CAR - NIGHT

We SEE the headlights. Eddie is passing Sherm and Carol, then he passes Duane and Carmen.

173 EXT./INT. ORPHAN'S BUS - NIGHT

Various Children are repeating the story to other children down the bus. The following is done with subtitles.

CHILD #1
(in Vietnamese)
Licky was a big white horse
who ate people.

CHILD #2
(in Vietnamese)
He could fly and he breathed
fire.

CHILD #3
(in Vietnamese)
He destroyed whole cities.

Finally, Spanky is seen in the last seat of the bus.

174 EXT. KRAMER'S R.V. - NIGHT

They pass everyone.

175 EXT. FREEWAY - NIGHT

We SEE headlights of a car. It passes everyone.
It's the car thieves driving the Nuns' car.

176 EXT. ALL THE VEHICLES - NIGHT

They are all in one bunch taking turns passing one another.

177 EXT. TICLAW OVERPASS - NIGHT

It is quiet. People are stationed at various places. The dynamite is in place. Kirby has the plunger. Gator drives down the new exit and turns off his flashing light. Then all the work lights go out.

KIRBY (V.O.)
Fifteen, fourteen...

178 EXT. FREEWAY - NIGHT

All cars are headed toward the overpass.

KIRBY (V.O.)
Six, five, four...

179 EXT. FREEWAY - NIGHT

The car thieves are approaching the overpass. Everyone else is behind.

KIRBY (V.O.)
Three, two...one!

180 EXT. OVERPASS - NIGHT

Kirby plunges the plunger.

181 EXT. OVERPASS - NIGHT

Nothing happens. The car thieves roll on by, unharmed. Total silence for a second. Then an enormous EXPLOSION. The overpass collapses with a GROAN and falls down onto the road.

We SEE the reactions of the people of Ticlaw. They are ecstatic. Many people are hugging, cheering. Kirby is being patted on the back by everyone.

182 ANGLE

All the cars SCREECH to a halt.

183 EXT. FREEWAY NEAR OVERPASS - NIGHT

Gator pulls his car out onto the freeway. Townspeople are erecting FLASHING arrows. It seems that all of the
(MORE)

(CONTINUED)

183 CONTINUED:

Ticlaw residents have flashlights. Gator speaks from a bullhorn on the top of his car.

GATOR
Little accident here, pull
off! Pull off!

184 EXT. CAROL & SHERM'S CAR - NIGHT

Sherm is complaining.

SHERM
What is going on here? What
has happened? Where are the
police?

Gator gestures.

GATOR
Right here. Get moving, buddy.

SHERM
I don't believe this.

He falls into line and right behind him is the R.V.

185 EXT. KRAMERS' R.V. - NIGHT

SNAPPER
I don't want to follow the
arrows. I want to go to
Disney World.

KIRBY
Follow the arrows, buddy.

186 EXT. OSVALDO & EUGENE'S VOLKSWAGEN - NIGHT

They pull up next to Gator.

OSVALDO
We give up.

GATOR
What?

OSVALDO
We give up.

(CONTINUED)

186 CONTINUED:

EUGENE

Let these people through the
road block, we give up.

GATOR

Just follow those cars. Go
on, move it.

OSVALDO

You don't want us to come with
you?

GATOR

Get moving.

OSVALDO

All right, all right.

187 EXT. ROAD & OVERPASS - NIGHT

This caravan heads to Ticlaw.

188 INT. TICLAW INN - NIGHT

A huge party in progress. There is a BAND in the
hall. In the dining room, a huge buffet is laid
out. The rooms are filled with the "hostages."
All the people of Ticlaw are there. Gator is patting
Kirby on the back.

KIRBY

It wasn't all me. I had all
the help in the world.

A bunch of strange protesting NEWCOMERS is lead up
the stairs by Claire.

MAN

I don't want to stay here.
I want to know what happened.

They all go past Spanky, who is sitting on the stairs
in absolute bliss.

SPANKY

Hey, look, take it easy.
The place is okay.

(CONTINUED)

188 CONTINUED:

Claire takes this group around to their rooms. From upstairs we SEE the party as a whole. Eddie is bringing Brandon C. Dasher over to Casual.

EDDIE

She finds you very attractive.

BRANDON

Do you know her?

EDDIE

She's my sister.

BRANDON

(chagrined)

Oh.

EDDIE

It's all right. She's my step sister.

Eddie leads Brandon over to meet Casual. They go past the two Nuns, who are eating sandwiches. Both Nuns look at the floor, but Sister Mary Magdalen does manage to glance at Eddie.

Carol is in line at the buffet table getting a sandwich. Sherm is right behind her.

SHERM

I don't know about all of this.
I really don't.

CAROL

Miss! Miss!... Pocahantas --

A WAITRESS goes by and gives Carol a refill for her Manhattan.

CAROL

(continuing)

Oh, I don't know, Sherm, I think
it's kinda nice. It's all free.

189 INT. ANOTHER AREA - NIGHT

Eddie has blended over next to Osvaldo. Eugene is off getting more food.

(CONTINUED)

189 CONTINUED:

EDDIE

You see that girl over there?

Eddie points at Grace.

OSVALDO

Yes, very pretty. She reminds me of my mother at a younger age.

EDDIE

Well, I think she likes you.

OSVALDO

Likes me?

EDDIE

I'm her doctor. Psychiatrist.

OSVALDO

She's crazy?

EDDIE

You'd be helping her. In five minutes go over and talk to her.

Oswaldo goes over to Eugene who is sitting at a table with Carol, Sherm, Betty Boo Radley, Kirby and Gator. He sits down, gives an uncomfortable look at Gator, then whispers to Eugene.

OSVALDO

Does this shirt look O.K.? I have a date in five minutes and I think I should change it.

EUGENE

The shirt looks fine.

Sherm is holding court here. He is enjoying himself. He's had a few wines.

SHERM

You've got to have a phrase. 'Ticlaw ticks.' 'Time in Ticlaw tantalizes,' with a picture of a pretty girl. 'Ticlaw is touching,' and show a family hugging. Show a sexy couple, 'Our time in Ticlaw was torrid.' Then show an older couple, 'Our time in Ticlaw was tender.'

(CONTINUED)

189 CONTINUED: (2)

He keeps on talking but Betty leans over to Carol, who is a little loaded.

BETTY BOO

Your husband certainly does know his advertising.

CAROL

Does he ever! My Sherm invented bad breath.

BETTY BOO

Your husband invented bad breath?

CAROL

Oh yes. Sherm fought for bad breath for years and years. And he eventually got it.

SHERM

You did one brilliant thing and that was to give everything away for free. The word that has the most meaning to Americans in the English language is the word 'free.'

CAROL

See, it's scientifically impossible for breath to smell. So he created a test where you put your hand in front of your mouth and blow. What you're smelling is not your breath. What you're smelling are your fingers.

SHERM

Now your oranges. You have never capitalized properly on your oranges.

A WAITRESS gives Carol a cocktail.

CAROL

Where's the orange?

WAITRESS

We're out of oranges.

CAROL

I can't drink that.

190 EXT./INT. VERANDA & SNAPPER & ERICKA'S ROOM - NIGHT

We SEE them through the sliding glass door. They are getting all spiffed up for the party. He's getting sexy with her.

SNAPPER

Tonight.

ERICKA

What about last night?

SNAPPER

Tonight, too.

ERICKA

I am on vacation.

She slams the door to the bathroom. We PAN OVER revealing Duane and Carmen's bathroom and room.

191 INT. DUANE AND CARMEN'S ROOM - NIGHT

Duane is in the bathroom drying his hair.

DUANE

You don't understand, I would
never tie you down.

In the other room Carmen is pulling on a sexy black dress over her head.

CARMEN

(with her head
in the dress)

I don't want to argue anymore.
Period.

She turns, knocking over the urn containing her mother's ashes. She gets the dress on and considers the ashes.

CARMEN

(continuing)

Shit!

DUANE

(from the
bathroom)

Darling, I love you, I love
you.

(CONTINUED)

191 CONTINUED:

CARMEN

(dealing with the
ashes)

You don't know me. If I get
within fifty miles of an army
base my heart starts to pound.

Carmen doesn't know what to do. She places the urn
back on the dresser. She goes out to the terrace
in hopes of finding a broom or something.

There is nothing. She goes out the front door of
the room. Duane turns off the hair dryer and comes
out of the bathroom brushing his hair.

DUANE

Honey?

He goes to the terrace, looks out and sees that she is
not there. He shuts the glass door, turns. He looks
at the floor and notices that he has tracked Carmen's
mother all over the room.

192 INT. HALLWAY - NIGHT

Carmen goes out into the hall where she finds a broom
closet. The party continues below. As she goes into
the broom closet, Snapper comes out of his room. The
door to the broom closet is open. Carmen comes out
of the broom closet with a dust pan and a whisk broom.
Snapper comes walking down the hallway. Their eyes
meet. She is, of course, still in her sexy dress.
He comes over to her. Her mouth opens slightly in a
very provocative, sensual way.

SNAPPER

Hi.

CARMEN

Hi.

He kisses her. They go into the broom closet.

193 EXT. SNAPPER AND ERICKA'S VERANDA - NIGHT

Ericka comes out and sits.

208 CONTINUED:

SISTER MARY MAGDALEN
But that would be very painful,
Sister.

SISTER MARY CLARISE
You want to have a good time?
Pain is a good time.

She kneels down as ordered. Sister Mary Clarise produces
a clicker from her robes. She gives the thing a CLICK.

SISTER MARY CLARISE
(continuing)
Stand up.

Sister Mary Magdalen does as told. Sister Mary Clarise
CLICKS again.

SISTER MARY CLARISE
(continuing)
Kneel down.

She does. Sister Mary Clarise CLICKS.

SISTER MARY CLARISE
(continuing)
Stand up... Kneel down!

The door flips open and Duane is standing there.

DUANE
Oh my God!

He leaves the room, closing the door quickly.

209 INT. HOTEL GALLERY HALLWAY - NIGHT

Duane continues down the stairs where he meets Osvaldo,
who is particularly happy.

DUANE
Hi.

OSVALDO
Hi.

210 EXT. SAFARI PARK - NIGHT (formerly Sc. 236)

Carol is wandering through the Safari Park with her drink
in hand, looking for an orange.

(CONTINUED)

210 CONTINUED:

CAROL

(muttering to herself)

My Sherm. He's not famous for
many things but bad breath...
They can never take that away
from him.

She jumps up to pluck an orange from the tree, but
misses it. She fails to notice the Safari Park lion
sleeping beneath the tree. The lion's tail is flicking
near Carol's foot.

CAROL

(continuing)

Fingers, it was the fingers
not the breath... Sometimes
the fingers smell, and sometimes
they don't...

She jumps up again and misses.

CAROL

(continuing)

...They always smell in the
morning because they've been
under the pillow all night.

She looks at her glass and at the orange which she cannot
reach.

CAROL

(continuing)

Oh well, one drink that isn't
a cocktail won't kill me.

She drains the glass and takes a step forward, stepping
on the lion's tail. The usually lethargic lion ROARS
and chases Carol.

211 EXT. HOTEL - NIGHT

The hotel is lit up brightly from the party. LONG SHOT
of Kirby coming out of the hotel. He walks toward the
parking lot.

212 EXT. SHORELINE - NIGHT

Fireworks guns are being loaded. Charges are being
dropped into each barrel.

213 EXT. MAIN STREET - NIGHT

It is dark and empty.

The Governor's entourage rounds the corner. It consists of three highway patrol cars, motorcycle POLICE and armed MEN.

214 INT. LEAD CAR - MAIN STREET - NIGHT

GOVERNOR
(looking around)
Where is he? Do you see him?

GOVERNOR'S ASSISTANT
Well, it's kind of dark.

GOVERNOR
I don't see anyone, anything.
It's eerie.

GOVERNOR'S ASSISTANT
It's a trap.

Suddenly a phone booth on the street begins to RING and RING. Everyone in the Governor's car looks at it and each other confusedly.

GOVERNOR
(to his assistant)
Answer it.

GOVERNOR'S ASSISTANT
It's not for me. No one knows
I'm here.

GOVERNOR
Answer the phone.

The Governor's Assistant gets out of the car and walks over to the phone booth and answers it.

GOVERNOR'S ASSISTANT
Hello?...Yes...Yes...

The Governor's Assistant walks back to the car.

GOVERNOR'S ASSISTANT
It was Kirby. He said to turn off
the lights and meet him in the
middle of the street.

The lights are turned off. They get out of the car and all walk to the middle of the street.

(CONTINUED)

214 CONTINUED:

Kirby appears.

KIRBY

It's a pleasure to meet you,
Governor. I've always...

GOVERNOR

What do you want?

KIRBY

We want what we should have
gotten in the beginning. An
exit to Ticlaw.

GOVERNOR

Well, taking hostages is not the
way to go about it.

KIRBY

Well, we tried bribery. That
didn't work. Right Mr. Kirk?
Do you still have the ten
thousand dollars?

MR. KIRK

(weak smile)

Oh, it's around somewhere.

The Governor glares at him.

GOVERNOR'S ASSISTANT

(muttering)

This is worse than Watergate.

GOVERNOR

Shut up. We will never give
in to your demands ever.

GOVERNOR'S ASSISTANT

Good for you.

GOVERNOR

You cannot force us...

Just then a huge BLAST of fireworks go off with repeated
RESOUNDING THUDS. The lake and the display are too far
away from Main Street for them to see that these are
just fireworks. They HEAR the EXPLOSIONS and see an
ominous red glow in the distance.

GOVERNOR

(continuing)

What are you doing to those
poor tourists?

(CONTINUED)

214 CONTINUED: (2)

KIRBY

We're just showing them a
real good time.

Another burst of fireworks.

GOVERNOR

And if I don't give in?

KIRBY

Running for reelection, Governor?

BIG BLAST of fireworks. The Governor jumps.

GOVERNOR'S ASSISTANT

Sir, I cannot participate in a
cover-up. I point to Nuremburg.
I point to Watergate. I...

GOVERNOR

Shut up. Shut up. Okay,
you got it.

A gigantic BURST of fireworks. This time WE SEE the
fireworks above Main Street.

215 EXT. VERANDA - NIGHT

All of the characters are on the veranda. The glow of
the fireworks reflects on their faces, all APPLAUDING.
The fireworks display is getting increasingly intricate
and louder. Carmen comes up behind Duane. She puts her
hands on his eyes as if to say "Guess Who." He smiles,
turns, and they hug. The young Nun is APPLAUDING. Behind
is Eddie, looking at her. Everybody is jubilant.
BIG BURST of fireworks.

216 EXT. LAKE & POOL - DAWN - BEAUTIFUL SUNRISE

Kirby and Gator and Claire are exhausted and triumphant.
They sit on lawn chairs by the pool. As the sun rises,
there is a mess everywhere -- bottles in the pool, paper
cups, streamers. After a beat, Gator reaches over and
shakes Kirby's hand.

GATOR

Congratulations.

KIRBY

We did it.

(CONTINUED)

216 CONTINUED:

There is a long pause as he surveys the tranquil view of birds flying over the lake.

KIRBY
(continuing)
You know what this place needs?
Condominiums.

217 EXT. A FREEWAY SOMEWHERE - DAY

T.J.'s truck.

218 INT. T.J.'S TRUCK - DAY

The girl who we saw at McDonald's is with him. T.J. is singing his song a capella. He is joined as the beat of the song picks up by all these fabulous singers: Johnny Mathis, Barbra Streisand, Neil Diamond, Donna Summer, Dolly Parton. He narrates the song (i.e. "Now Donna Summer joins"), then she does join in. They all keep joining in until there is a marvelous fantasy song going full strength. The MUSIC builds as the truck goes faster and faster and faster.

219 EXT. ROAD & WRECKED OVERPASS - DAY

All of our cars going back toward the freeway. They go up the ramp onto the freeway itself, passing official police barricades.

220 EXT/INT. - CAROL & SHERM - DAY

CAROL
I'm never going to take another
drink as long as I live.

221 EXT/INT. - OSVALDO & EUGENE - DAY

They have the old Nun in their car. Eugene is madly trying to hide his Hustler magazine.

222 EXT. EDDIE'S EXCALIBUR - DAY

It pulls by Osvaldo and Eugene and Sister Mary Clarise. Sister Mary Magdalen is sitting in the back seat, wearing the waitress Grace's last outfit.

223 EXT/INT. - OSVALDO & EUGENE - DAY

OSVALDO
Where is Sister Mary Magdalen
going?

SISTER MARY CLARISE
To hell, I'm afraid.

224 EXT. T.J.'S TRUCK - DAY

It is barreling along.

225 EXT. T.J.'S TRUCK - DAY

T.J., at the high point of his number, is totally unaware of the speed he has reached. CLOSER AND CLOSER ON HIM as he crashes through the barricades and his truck leaps spectacularly over the overpass.

226 EXT. FREEWAY - T.J.'S TRUCK AND ALL THE CARS - DAY

What WE SEE NEXT is a one recreational vehicle, one truck, six car, crash. Crunching metal -- flying glass -- doors flung open -- wheels spinning. T.J. has plunged through the middle of them all.

227 EXT/INT. T.J.'S TRUCK - DAY

The rhino's horn pierces the window behind T.J. and the cage doors fly open.

228 EXT. FREEWAY CRASH - DAY

Silence...smoke. T.J.'s tape machine has been thrown clear and is still playing. Carmen's urn rolls along the freeway.

Suddenly, from the incredible pile of bent steel and broken glass, our characters gradually emerge from all of their vehicles...everyone has survived.

THE BUS WITH THE VIETNAMESE CHILDREN and SPANKY is the only vehicle undamaged.

START INDIVIDUAL CREDITS OVER THE FINAL SEQUENCE.

EDDIE, who has been thrown from his car, faces a groggy rhino, who starts to chase him. His Excalibur is perched by the side of the road, badly damaged.

(CONTINUED)

229 CONTINUED:

CASUAL and GRACE, the waitress, pop their heads out of the mess and help each other out.

To the side, SISTER MARY MAGDALEN is kneeling on the freeway, praying.

OSVALDO and EUGENE'S Volkswagen is precariously perched on top of another vehicle with the hood up in the air and the money blowing all over the road.

SISTER MARY CLARISE is suspended from the vehicle, catching the money, exclaiming that it is a miracle.

OSVALDO is trying to pull EUGENE out of the concertina'd Volkswagen, without success.

The recreational vehicle is smoking away dangerously by the kitchen area. Part of it explodes.

Little BILLY is by the side of the road, pissing, while above him DELIA is suspended from the "Next Exit" sign, crying and acting like a little girl.

Below, SNAPPER is trying to lure ERICKA out of the destroyed recreational vehicle, who is by now totally catatonic.

CAROL and SHERM'S car is at a crazy angle and the two lions are at either window. SHERM has reached for the cocktail mix and is swigging it liberally before passing it to CAROL.

SPANKY, surrounded by the VIETNAMESE KIDS, stares from the back of the bus and thinks it's all terrific.

T.J. surveys the damage he has done and hobbles through the wreckage towards the tape recorder.

CARMEN is gently wiping a little bit of blood from a cut on DUANE'S face.

230 EXT. TICLAW LAKE - DAY

KIRBY, CLAIRE and GATOR in a motorboat. PULL BACK TO SEE that they are towing Bubbles who is waterskiing beautifully. She rises up in the air, extends her trunk and spews water. The boat goes round and round the lake in circles as WE PULL AWAY.

31 EXT. LAKE - DAY - FINAL CREDITS OVER

HELICOPTER SHOT. The circling boat and Bubbles and applauding spectators from the lawns of the hotels. MOVING OVER AWAY from the lake across an expanse of greenery until we reach another part of the freeway. Traffic moves along it normally. The freeway extends on forever.

FADE OUT:

THE END