

"PORKY'S -- 2
THE NEXT DAY"

by

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"PORKY'S
THE NEXT DAY"

FADE TO BLACK AFTER STUDIO LOGO

SUDDENLY AN IMAGE POPS ON

1

HOLD ON this image long enough to realize that it is a still photo of PEEWEE from "PORKY'S I." It is the moment just after WENDY has jammed the giant prophylactic over PeeWee's head. The FREEZE FRAME is very comical. After sufficient time to allow the image to be recognized, the image is REDUCED to make room for the following GRAPHICS which appear in succession:

WHAT IS THE BOY IN THIS PICTURE DOING?

- A. BEING CROWNED QUEEN OF ENGLAND
- B. DOING A COMMERCIAL FOR FRENCH TICKLERS
- C. BEING THE NATIONAL POSTER BOY FOR AN ANTI-V.D. CAMPAIGN
- D. STARRING IN A MOVIE AS "PEEWEE"

IF YOU HAVE GUESSED "D," THEN YOU MUST HAVE SEEN "PORKY'S"

The "PORKY'S" title PULSATES on screen. Accompanied by the throbbing honky-tonk title music, we SEE titles over the following brief scenes from "PORKY'S I":

PeeWee breaks the egg over MEAT'S head.

The BLACK MAN jumps out at the boys at CHERRY FOREVERS SHACK.

The BOYS pile out of Cherry's shack.

PeeWee races down the road nude.

PeeWee is pulled over by two COPS.

The boys try for some action at Porky's.

The boys are dunked in the swamp by PORKY.

The boys are peeping at the GIRLS in the shower.

PeeWee yells at BLUBBER MCNEIL.

BALBRICKER comes into the shower.

Cont.

Balbricker grabs TOMMY'S privates.
 MICKEY stumbles into the dance badly beaten.
 The boys preparing to bring down Porky's.
 TIM rigs the SHERIFF'S car.
 The boys pull Porky's down.
 Sheriff's car destroys the office and lands in the canal.
 Porky chases the boys.
 The wheels fall off the Sheriff's car.
 The BAND greets the boys.
 TED destroys the Porkmobile.
 Tommy reveals the bet to break PeeWee's cherry.
 Balbricker tries to identify the mole on Tommy's penis.
 PeeWee makes love to Wendy and gives his Tarzan yell.
 Tommy turns to camera and says "Jeez!"
 We FADE TO BLACK AND THE MAIN TITLES COME ON:

PORKY'S

THE NEXT DAY

INT. PEEWEE'S BEDROOM - DAY

2

We FADE UP TO SEE PeeWee sleeping, a big grin on his face. We MOVE IN TIGHT. PeeWee is obviously in the throes of a dream. We HEAR the SOUNDS of his dream drifting through. We RIPPLE OUT FROM PeeWee and RIPPLE INTO PeeWee's dream.

INT. PORKY'S - NIGHT

3

CAMERA BEGINS TO MOVE IN SLOW dreamlike manner, WARPING weirdly as it does so. As we APPROACH, the MUSIC SWELLS in volume and intensity. The club is filled with bizarre people: full-bearded hillbilles, mean-looking crackers in overalls, bad asses and honky-tonk women all leering and threatening. CAMERA LOOKS UP TO SEE a huge piglike FACE lunge INTO VIEW. The face grins lewdly and beckons the CAMERA to come on in. The face begins to back away as CAMERA MOVES IN TOWARD the bar. Finally the pig face steps aside and above us we SEE a wildly, absurdly buxom woman in G-string and pasties. She is flanked by other

Cont.

equally lurid sirens. They undulate and throb exactly like Porky's sign. The effect is both comic and provocative. The pig face keeps popping in and out of the FRAME beckoning; the lusty women writhe madly in step with the MUSIC which is ever building in intensity. Now we start to HEAR a low rumble of VOICES. We can barely hear them, but we finally realize they are all chanting, "Get it at Porky's," "Get it at Porky's." This phrase builds in volume until the end of the scene. Now the wild ladies are beginning to thrust themselves against the CAMERA and the CHANT builds to a climax as the women give themselves over to the CAMERA in a convulsive sexual ritual. We are spared overt lewdness by the darkness of the bar's dim lighting. The crescendo holds as the bachanal continues, until we make an inexplicable:

CUT TO:

CLOSEUP - PEEWEE

4

It is PeeWee caught in his own dream. He has an absurd leer on his face. If his eyes were slot machine windows we'd know he had hit the jackpot. He moves toward the undulating delights.

ANOTHER ANGLE

5

We SEE PeeWee make his way onto the stage. The girls flit around him like moths and flame. PeeWee is mesmerized. Suddenly, we are SEEING the action FROM a GREAT DISTANCE ACROSS the Club. The CAMERA STARTS TO MOVE TOWARDS the action ON the stage. We HEAR an ominous JAWS-LIKE MUSIC SWELL on the sound track. CAMERA MOVES THROUGH the crowd which parts and falls into awed silence. CAMERA MOVES RIGHT UP TO PeeWee and STANDS WATCHING him as he cavorts. Finally, he realizes that everyone is silent and ominous. He turns slowly TOWARD CAMERA.

CUT TO:

HIS P.O.V.

6

It is Porky and several of his henchmen. CAMERA ZOOMS IN and OUT FROM one weird distorted face TO another. They smile wickedly at PeeWee. PeeWee is alarmed. He starts to back away. The Dancers suddenly close in on him, shutting off his escape. Porky and the others advance. PeeWee brings his fingers to his teeth and CHATTERS away in an absurd parody of fear. But in the context of his dream, PeeWee is afraid. As he is held, Porky looms up ominously over him. At this moment, we HEAR an unearthly SOUND reverberating from somewhere in the Club. Porky and his henchmen freeze in place, a look of fear sweeping over their faces.

CUT TO:

4

ANGLE IN THE DIRECTION OF THE SOUND 7

It comes from backstage.

CUT BACK TO:

PORKY AND THE OTHERS 8

They all cringe.

CUT BACK TO:

THE BACKLIT BACKSTAGE 9

preceded by a blood-curdling cry, a caped figure comes hurtling out of the lights and lands dramatically on the stage. PeeWee's face lights up; the caped figure is Wendy. In addition to her absurd pink tights, Wendy has a huge pair of pendulous artificial breasts which flop about ludicrously.

CUT TO:

THE CROWD 10

They recoil in disbelief, and in one voice they chant:

CROWD
Oh no!

CLOSEUP - PORKY 11

He is accompanied by the Crowd:

PORKY
It's!

CLOSEUP - BODYGUARD 12

PORKY'S BODYGUARD
It's!

CLOSEUP - SECOND BODYGUARD 13

SECOND BODYGUARD
It's!

CROWD
Super Nooky!!

BACK TO SCENE 14

At exactly the moment the Crowd chants "Super Nooky" Wendy jumps around so that her back is to us. There on her back in super-glow is printed "SUPER NOOKY!" At this point Wendy proceeds to wipe out all the Dancers and Porky and his henchmen.

Cont.

This is done in high-comic style parodying all the Super-Heroes. All the bad guys litter the bar in a shambles, Wendy turns to PeeWee triumphantly; his hero. She spreads her arms and PeeWee rushes to her stupendous breasts. Just as he arrives, the huge balloon breasts burst with a thunderous bang.

CUT TO:

INT. PEEWEE'S BEDROOM - MORNING

15

PeeWee springs up in bed, awakened from his dream by the exploding boobs. He looks about him in confusion. Slowly he comes to his senses. At last, at long last, he's done it, no longer a virgin. He is jubilant.

PEEWEE

I got laid! I got laid! I
tore her up! She's ruined!
She's ruined! Where can she
go from here!

He looks down at his victorious member, then reaches over quickly to the bedside drawer and takes out his ruler. Then he notices...

PEEWEE

Hey...

We SEE that he is not erected. He lifts the covers and plunges his head underneath.

PEEWEE

(under covers)
Up! Up! You big husky, up!
(pulls his head
out from under
the cover)
Maybe it doesn't work for a
couple of days after you get
laid.

(worried; closes
eyes and repeats)
Marilyn Monroe! Marilyn Monroe!
Marilyn Monroe! Marilyn Monroe!
Marilyn Monroe!

He opens one eye and peers down at the reluctant member. No luck!

PEEWEE

Elizabeth Taylor! Elizabeth Taylor!
Elizabeth Taylor! Elizabeth Taylor!
Elizabeth Taylor!

Still no luck. PeeWee sits up quickly, pulls up the mattress and pulls out a battered copy of National Geographic. We PEER OVER his shoulder as he leafs through it, coming to a section devoted to some obscure African nation. PeeWee's attention is drawn to the bare-breasted native women. Pornography circa 1954. PeeWee peers down between each turn of the page. Finally we can SEE from PeeWee's expectant look that affirmation is in sight. At last!

PeeWee leaps from the bed and rushes to the mirror. He stands before it exalting in his relief and also trumpeting his masculine conquest from the night before. He lets out a long Tarzan YELL and pounds his chest, gorilla style. He is in the middle of the ritual when his MOTHER opens the door to the bedroom and stands there staring at PeeWee's outlandish pose. PeeWee becomes aware of her. He stops in mid-yell.

He pivots away from the mirror. That, of course, exposes him directly to his mother. With his back to her, he starts to move toward the bathroom with a little ducklike walk. His mother stares at this ridiculous sight. She shakes her head.

MRS. MORRIS

(to herself)

I don't think I'll ask.

PeeWee volunteers, however.

PEEWEE

Got a bad rash, Mom. Boy, hurts like heck!

MRS. MORRIS

Well, you'd better hurry.
Breakfast is ready.

PeeWee stumbles to the toilet and lifts the lid. We HOLD ABOVE his waist as he reaches down and drops his pajamas. He straightens up to enjoy the indescribable relief of the pause that refreshes. Only he's forgotten the angle of his erection is forty-five degrees upward and not downward as the situation demands. PeeWee snaps to and realizes something is wrong. He can tell this by the debris being scattered in the wake of his watery missile. PeeWee immediately puts the brake on his errant member and assumes the position familiar to all who have fought the morning battle with that infamous piss hard-on; left hand leaning over the toilet against the wall to brace one's self, right hand forcing the unyielding member down in the general direction of the bowl, knees bent, head forward. Meanwhile the following dialogue is going on during this:

Cont.

MRS. MORRIS

PeeWee, don't forget three-thirty.

PEEWEE

What three-thirty?

MRS. MORRIS

Now, Edward, don't start that.
You be there if you want to keep
playing ball. That was our deal.

PEEWEE

Aw, Mom, I can't. Everybody'd make
fun of me. I'd look like a fairy
running around in those tights.

MRS. MORRIS

Puck is a fairy, PeeWee and don't
be coarse. Anyone who makes fun of
Shakespeare isn't worth worrying
about. Bill McCarthy isn't worrying
about what anybody else thinks.

PEEWEE

Yeah, well, he likes that stuff.
He wants to be an actor. I don't.

MRS. MORRIS

You don't have to become an actor.
But you are going to be exposed to
all the disciplines. Three-thirty
and don't be late, young man.

PEEWEE

Aw, jeez.

We LEAVE PeeWee twisted like a pretzel. Needless to say,
during all this we have not seen the odious sexual instrument
unsheathed. God forbid! Nor will we ever. I mean, really!

EXT. PATIO AREA HIGH SCHOOL - CLOSEUP - A LARGE 16
WANTED POSTER - DAY

It is hand-drawn, but well-rendered. It depicts a large penis
with an arrow pointing to the telltale mole with the word
"mole" written beside the arrow. The following captions
punctuate the poster:

HAVE YOU SEE THIS PECKER!!!

DO NOT, UNDER ANY CIRCUMSTANCES,
ATTEMPT TO APPREHEND THIS PECKER.
BUT REPORT IMMEDIATELY TO
BEULAH BALBRICKER.

ALIAS: MONSIEUR LA COCK...THE
TALLY-WACKER.

LAST SEEN HANGING OUT IN THE GIRLS'
SHOWER ROOM.

REMEMBER: THIS PECKER IS ARMED AND
DANGEROUS.

CAMERA PULLS BACK TO SEE Miss Balbricker as she angrily rips
it down. As she walks on, we HEAR a VOICE call out -- very
highly pitched and softly:

STUDENT'S VOICE

Pecker-checker.

Miss Balbricker wheels about and stares furiously at the
Students. Then, from another part of the corridor:

ANOTHER STUDENT'S VOICE

Pecker-checker.

She wheels the other way. Everyone is innocent. The word
is repeated by five or six more Voices, growing louder each
time. Finally, every Student in the corridor is saying it,
saying it more loudly and more insistently, so that
Miss Balbricker must walk through a veritable chorus of
high-pitched Voices calling:

STUDENTS' VOICES

Pecker-checker...PECKER-CHECKER...
PECKER-CHECKER...PECKER-CHECKER!!!!!!!

EXT. PARKING LOT - DAY

17

PeeWee comes tooling up in a powder-blue Crosley. He pulls
up in front of Tommy and Billy. He jumps out of the Crosley
and runs up to them.

TOMMY

Hey, it's the man.

BILLY

Hey, stud! How's it feel?

PEEWEE

Hey, listen, man, about this
Shakespeare crap...

Cont.

TOMMY AND BILLY

(in unison)

Shakespeare crap??

PEEWEE

You're getting me in trouble
with my mother.

BILLY

It's not my fault your mother is
the drama teacher.

PEEWEE

Just because you don't mind running
around looking like a jerk, my
mother thinks I shouldn't mind
either.

TOMMY

Shakespeare's good for you, PeeWee.
Broadens your mind.

PEEWEE

Shakespeare sucks.

BILLY

Shakespeare sucks, that's very
profound.

TOMMY

He has a keen analytical mind.

BILLY

And a way with words!

At this moment we HEAR Mickey coming up behind them.

MICKEY

Hey, PeeWee, how's it feel?

PEEWEE

How's what feel?

MICKEY

Getting laid!

PEEWEE

(studied nonchalance)
Same as it always feels, man.

Cont.

They can't believe it.

MICKEY

I don't believe it.

BILLY

He's amazing.

TOMMY

Never again.

PEEWEE

What's with you. I add another notch to my gun and you guys come unglued.

MICKEY

The last time you got any action was with your fist, PeeWee!

PEEWEE

Man, you're just pissed off 'cause I ruined Wendy for everybody else.

BILLY

UH-OH!

PEEWEE

Now that she's had me, what's left?

MICKEY

Well that's not what she told me.

PEEWEE

What are you talking about, Jarvis?

TOMMY

Ask her, here she comes.

BILLY

Yeah, I can hear her panting from here.

Wendy walks by with some friends. She doesn't even stop.

Cont.

WENDY

Hi, guys.

She walks on. The guys break up.

MICKEY

God, she's in a frenzy!

PEEWEE

She didn't see me. She didn't
know I was here.

TOMMY

That's what she said about you
last night in the bus.

PEEWEE

Oh, man! The girl's my slave.
(goes after Wendy)
Hey, Wendy, wait!

Wendy slows. PeeWee strolls up to her, a real cock-o-the-walk.

PEEWEE

Hey, baby, how's tricks?

Wendy looks around as if PeeWee can't possibly be talking to
her.

WENDY

You talking to me?

PeeWee is taken aback.

PEEWEE

Sure, I'm talking to you.
(a sly little
wink)

How you feelin'?

WENDY

Well, to tell you the truth,
PeeWee, I'm a little horny. I
haven't had too much action
lately.

PeeWee knows he's been had.

PEEWEE

Oh, yeah?

Cont.

WENDY

If I don't get next to a man
soon I'm gonna be in real
trouble.

All the guys break up.

PEEWEE

Ha! Ha! Ha! You guys are as
funny as a rubber crutch.

PeeWee walks away. He is definitely hurt. Wendy is touched.
She relents immediately and goes after him, hugging him
from behind.

WENDY

Aw, PeeWee, just a little joke.
Come on.

PeeWee is unmoved.

WENDY

(teasing)
They made me do it. They said
they'd never let me see you
again. If that happened, I'd
just have to go into a convent.

(hugs PeeWee)

I mean, after you, where's a
girl to go. It's all downhill
from here.

PEEWEE

Yeah, that's what I was trying
to tell 'em.

Wendy leans over and whispers in PeeWee's ear. PeeWee looks
at her.

PEEWEE

When?

WENDY

How about at lunch?

PeeWee beams.

PEEWEE

(cocky)
Okay, baby.

Cont.

WENDY

I gotta go. See you then.

The guys all stare after her. PeeWee gloats.

MICKEY

Look closely, boys, that's the world's record shit-eatin' grin.

TOMMY

I don't know how you do it, PeeWee.

PEEWEE

Well, I'm an artist, man. I mean, Michelangelo worked in stone. Van Gogh worked in oil. I work in pussy.

TOMMY

Well, now look, PeeWee, seriously, if you got all this pussy lying around, why don't you share some with your buddies. I mean, we share with you.

PEEWEE

Well, hell, yeah, sure, I'll fix you guys up. Sure.

MICKEY

When?

PEEWEE

When?

BILLY

Yeah, when?

PEEWEE

Hell! Anytime!

TOMMY

How about tomorrow night?

PEEWEE

Well, it might take me a couple of days to line up some first-class stuff. I mean, I gotta talk 'em into going for some other guys. They're pretty loyal, you know.

Cont.

BILLY

Oh yeah, I can imagine.

TOMMY

Of course, they would be.

They walk off leaving PeeWee standing. PeeWee is worried.

EXT. PATIO - DAY

18

We PULL BACK FROM a SPEAKER located on one of the buildings that surround the patio. A VOICE speaks as we PULL AWAY FROM the speaker TO SEE the students milling about the patio.

VOICE

(o.s.)

The Student Council Executive Committee will meet today in emergency session at three-ten in the West Study Hall. Those students who...

INT. PRINCIPAL'S OFFICE - DAY

19

We SEE the Voice who was speaking as she continues:

VOICE

...put the dead frogs from Mr. Bartlett's biology class into the potpies in Miss Buecher's home-ec class will be tried in absentia. Anyone having information concerning this heinous and tasteless act will report directly to Miss Buecher.

The student turns off the intercom and leaves. In the f.g. we SEE BRIAN and Meat and Tim pop up. They watch until the student has disappeared; then they dash for the intercom. Brian turns on the intercom and hands the microphone to Tim. Meat watches at the door. Tim reads from a piece of paper which Brian hands him:

TIM

Uh, students. We have an emergency situation over here at the Future Farmers of America. We, uh, have run completely out of manure -- uh -- fertilizer -- and it's real bad down here. So if all you fellow students could get all your shit together...

Cont.

Brian and Meat break up. Tim tries not to.

TIM

...and bring it on over to the Future Farmers shed, we'd sure appreciate it -- that's all, thank you.

MEAT

Somebody's coming.

They dash off, giggling as they go. As they disappear down the hall, we SEE MR. CARTER and a TEACHER run into the room.

EXT. PATIO - DAY 20

The students applaud as Tim and the others appear.

EXT. COURTYARD - DAY 21

We SEE PeeWee catching up to the other guys.

PEEWEE

Hey, I want to show you something. This is really cool.

PeeWee takes off his watch and doubles up the gold-plated flex watchband so that it forms a loop about the size of a finger. He hands it to Tommy and says:

PEEWEE

Okay, now, hold it like that and real slowlike, stick your finger in and out of the loop.

TOMMY

What the hell are you talking about?

PeeWee takes the watch back.

PEEWEE

Look! Like this.

PeeWee slowly, sensuously pushes his middle finger in and out of the watchband. He has a ridiculous look of ecstasy on his face. He looks at them.

Cont.

PEEWEE

Okay, try it. Really slow...

Tommy looks at the others as if to say, "oh boy." He takes the watchband and does as instructed.

PEEWEE

Slow...real slow...what's it feel like?

TOMMY

If feels like I'm sticking my finger in a watchband.

The others laugh.

PEEWEE

Oh, man. It feels like pussy. Just like pussy.

The others laugh at PeeWee.

MICKEY

How would you know, PeeWee?

BILLY

We gotta get this kid laid quick, he's desperate.

TOMMY

You are in deep trouble, my boy.

PeeWee grabs the watch back.

PEEWEE

You got no imagination. Here, c'mon. I'll prove it.

EXT. PATIO - DAY

22

PEEWEE

Hey, Meat. Come here. I want to show you something.

(shows Meat the watch trick)

All right. Now just put your finger in and out of it...real slow.

Cont.

Mickey, Billy, Tommy and several other guys all wait expectantly. PeeWee urges Meat on with a soft seductive voice:

PEEWEE

Yeah, that's it...that's it. Yeah,
now what's that feel like?

MEAT

It feels like I'm sticking my
finger in a watchband.

Everyone breaks up. PeeWee is completely deflated.

PEEWEE

Oh man...what a bunch of turds...

BILLY

I don't know if he can last 'til
tonight.

MICKEY

Call Wendy...tell her it's an
emergency!

TOMMY

No wonder he's flunking out. He
sits in study hall all day fucking
his watchband.

PEEWEE

Give me a break.

He has been had, there's no way out. PeeWee walks away and leans against the rail, sulking. Behind him, Tommy is getting all the guys to take their watchbands off. They do so. All six guys poise themselves with fingers in their watchbands. When they are all ready, Tommy calls out:

TOMMY

Hey, PeeWee!

PeeWee turns around to see six guys fingering their watchbands in perfect unison. On each face is the most ridiculous expression of mock ecstasy you've ever seen. Their mouths hang open. Their eyes are glazed, they all moan softly as they finger away. PeeWee's defeat is total. Half the courtyard is breaking up. Finally, the six break up also. PeeWee stands his ground. He puts his hands to his side and, like a gunfighter, draws both hands and begins shooting birds -- frantically at everybody with both hands. Suddenly, PeeWee notices something off CAMERA and stops dead.

MED. SHOT - THE BOYS

The boys continue to finger their watchbands. Unseen, Miss Balbricker strolls up behind them. She watches bemused as Tommy in particular fingers his watchband with relish. The others see Kong first and break off, leaving Tommy alone. Suddenly, Tommy becomes aware. He opens one eye and stares balefully into Miss Balbricker's face. He grinds to a sudden stop. He is dead meat.

BALBRICKER

That's very colorful, Mr. Turner.

TOMMY

(his heart not
in it)

Buffing my watch!

BALBRICKER

The inside of your watch?

TOMMY

Cleanliness is next to Godliness.

BALBRICKER

Coach Goodenough's office at
3:00, Mr. Turner!

She starts to leave.

TOMMY

Why me? Everybody else was doing
it!

BALBRICKER

That's funny. I didn't see
anybody but you!

She strolls off with a small victory. Tommy looks after the pachydermic Miss Balbricker. He's in for it and he knows it. At this moment the BELL RINGS for start of school. Everyone heads for class. As they do so, we hear Billy and Mickey explaining to Meat and the others that PeeWee is going to get everybody laid.

CUT TO:

ANGLE ON PEEWEE

He is still brooding.

BACK TO SCENE

MICKEY

Hey, PeeWee, get me one with big jugs, man. I like big jugs.

PEEWEE

I got your big jug hangin', Jarvis.

TIM

Tell her to bring a medical certificate. If she goes for PeeWee there's gotta be something wrong with her.

BILLY

Hey, don't pick on him. He's fixing us up with his choicest stuff. Isn't that right, PeeWee?

PEEWEE

I said so, didn't I?

EVERYBODY

All right, PeeWee! (etc.)

PeeWee is indeed glum. He knows and we know that he hasn't got a clue where to find a girl who'll service him, let alone a group of guys. He thinks for a moment. Along comes BIG JOHN STEMRICK, two hundred and fifty pounds of mean gristle. PeeWee gets an idea.

PEEWEE

Hey, Stemrick. Come here a second!

STEMRICK

Yeah, what d'ya want, PeeWee?

PEEWEE

You get a lotta action, right? Just like me!

STEMRICK

I get my share! Yeah.

PEEWEE

Look, I promised to set Turner and the other guys up with some pussy. They haven't been getting much lately. They're pretty bad off. But I don't wanta give 'em any of my good stuff, you know, shit, these guys are pretty inexperienced.

STEMRICK

(real serious)

Yeah, you don't want to do that.

PEEWEE

Right, yeah, so I was wondering who's putting out right now, a broad anybody can score with... you know, a real punchboard...

STEMRICK

Hell, man, that's easy.
Wendy Williams!

And with that, he walks away. Stemrick knows nothing about PeeWee and Wendy. He isn't trying to be insulting, just trying to be helpful. PeeWee turns purple. He stares after the retreating figure of Stemrick. Finally:

PEEWEE

(cold fury)

Hey, Stemrick!

Stemrick turns around.

STEMRICK

Yeah...

PEEWEE

(squinting like the
man with no eyes)

Your sister sucks rhinoceros
dicks!

Stemrick stares at PeeWee blankly. He just can't quite comprehend what PeeWee is getting at. PeeWee stares a long moment, then struts off. Stemrick stares after him a long moment.

STEMRICK

I wonder what he meant by that.

He starts to walk off, then it sinks in. He wheels around, foaming at the mouth.

STEMRICK

Morris!

Just the sound of Stemrick's voice tells PeeWee everything he needs to know. His own bravado is now deflated. He peels out, leaving the lumbering giant dismantling the chain link fence trying to get to PeeWee.

INT. AUDITORIUM - DAY

It is later that afternoon. We SEE a circle of spritely young girls in tights going through exercises. CAMERA PANS PAST the girls TO PICK UP Billy, Tommy, Tim, Mickey and Meat sitting in the auditorium. Mickey is just joining the group.

MICKEY

Hey, what did PeeWee do to Stemrick?
He's pissed. He's lookin' for
PeeWee everywhere.

TOMMY

I think he asked Big John if he
could fix us up with his sister
for a gang bang.

MICKEY

Could be. He's desperate enough.
We got his ass in a sling this
time.

TIM

Serves him right.
(to Billy)
Hey, Billy, what kinda role are
you playin'?

BILLY

I'm doing a couple of roles. We're
doing a bunch of scenes from
different plays.

TIM

What roles?

BILLY

Well, I'm doing MacBeth...

MICKEY

I heard of that.

We SEE Tommy behind Billy, he is egging Tim on.

TIM

What's the other role?

BILLY

(uncomfortable)
Oberon.

MEAT

Oberon, what's he?

BILLY

Well, he's sort of like a forest
ranger.

We SEE Tommy snicker.

TIM

A forest ranger in Shakespeare?

BILLY

Well, he sorta looks after the woods, you know.

They all play it very straight.

TIM

Looks after the woods?

BILLY

Yeah, he runs around in the woods a lot.

Pause. They look at one another.

MEAT

Sounds like a fairy to me.

Billy knows he's had it.

BILLY

He's not just a fairy. He's -- uh -- the King of the fairies.

They all look serious. They think about it a moment.

TIM

Oh. The biggest fairy of them all.

They break up.

BILLY

Oh you guys are funny!

TOMMY

Now let's be serious, guys. This is art, here. Billy, I think it's really admirable...

There is a long pause. Billy waits for the hammer to fall.

TOMMY

So? So you're playing a big fairy?

Long pause, Tommy, with perfect timing:

TOMMY

Well, that's good casting.

They all break up.

BILLY

Hey, Turner. Suck my wand!

INT. SCHOOL HALLWAY - DAY

27

PeeWee glumly makes his way to tryouts. Brian and Wendy enter behind him.

BRIAN

PeeWee, wait up...

PeeWee sees Wendy, turns away sourly.

PEEWEE

Hi, Brian.

They walk beside him. Wendy looks questioningly at Brian as if to say "What'd I do?" Brian shrugs.

WENDY

'Hi, Wendy' -- 'Hi, PeeWee' --
'How ya doin', Wendy?' -- 'Great,
PeeWee, how 'bout you?'

PEEWEE

(angry)

Terrific, okay?

WENDY

Okay.

PEEWEE

Okay then.

BRIAN

Do I detect a little hostility here?

PEEWEE

Hell, no!

BRIAN

Gee, I'm glad to hear that.

They continue on together.

WENDY

It's only a play, PeeWee.

PEEWEE

Play, my ass. Never mind...don't
say it! Gaahh! My own mother
turning me into a fairy! I will
never in a million years live
this shit down!

Cont.

BRIAN

Sure you will -- couple hundred years it'll all be forgotten.

PEEWEE

Great...you two're a real comfort, y'know it?

WENDY

Ah, come on, you're taking it too seriously, that's not the PeeWee I know. Gimme a smile, huh?

NEW ANGLE - AUDITORIUM

28

They approach the doors.

PEEWEE

Shit.

BRIAN

What?

PEEWEE

We're here.

He turns away. Brian grabs his arm.

BRIAN

Hey, we're already late.

PEEWEE

Forget it, you guys, I ain't going in there.

WENDY

It'll be fun...really...

PEEWEE

Fine for you, you like that stuff.

(to Brian)

And you -- all you have to do is rig lights, you're not the one gettin' out there...

(imagining it)

...in tights! Gaah! No way I'm getting into any tights, no matter what! Period. Exclamation mark. End of paragraph.

(starts to open doors)

There is no way PeeWee Morris will be caught dead in a pair of...

He opens the doors.

INT. AUDITORIUM - DAY

And PeeWee comes face to face with a cluster of bosomy high school girls in tights. He stares open-mouthed at them and finishes his sentence, loudly:

PEEWEE

...TITS!

MRS. MORRIS spins around at the sound of his voice.

MRS. MORRIS

What was that, Edward?

PEEWEE

Er...TIGHTS! Tights, Mom, where's my tights? Must be a pair of tights around here that I can get into...

(ogles girls)

...tights, YO!

WENDY

I thought you hated acting, PeeWee.

PEEWEE

Who, me? Are you kidding? Acting is my life, right, Bri?

BRIAN

It is, it's his life.

PEEWEE

Talent, that's all, when ya got it ya got it, right, girls?

GIRLS AND WENDY

Right, PeeWee.

CUT TO:

NEW ANGLE - LATER

Mrs. Morris addresses the seated gathering. She sits on the apron of the stage; they sit in the auditorium. Among them are PeeWee, Wendy, Billy, Brian, STEVE and others.

MRS. MORRIS

(clipboard in hand)

As you know, we have ten scenes to learn and stage for our little 'Evening of Shakespeare' and not a whole heck of a lot of time to do it in. But if we can pull it off, Mr. Carter has informed me that he'll arrange for us all to go to the theatre festival in Gainesville this spring...

KIDS

(ad-lib)

Wow -- great -- fantastic -- etc.

MRS. MORRIS

Well, if there's no one else to read, I guess we should call it quits.

JOHN HENRY

I'd like to give it a shot, Ma'am.

JOHN HENRY a Seminole boy, sixteen or seventeen and very dark with long shiny black hair advances shyly down the aisle.

MURMURS among students as he goes up to Mrs. Morris.

MRS. MORRIS

Oh...sure...your name is...?

JOHN HENRY

John Henry Jumper, Ma'am.

MRS. MORRIS

All right, John Henry, why don't you try Romeo's speech on page...
(thumbs through book)
...one-fifty-one...

JOHN HENRY

Yes, Ma'am -- should I, um?

He gestures toward the stage.

MRS. MORRIS

Sure, if you like...

John Henry climbs up on the stage, grins shyly at the audience, then flips through the pages as Mrs. Morris talks:

MRS. MORRIS

Now, in this scene, Romeo thinks Juliet is dead...so he comes to her tomb, planning to...

JOHN HENRY

Yes, Ma'am -- I...I know.

MRS. MORRIS

Oh, well, whenever you're ready to start...

John Henry begins to read, at first in a low, almost whispered voice, gradually building in intensity as his involvement grows.

JOHN HENRY

'How oft when men are at the point
of death
Have they been merry! Which their
keepers call
A lightning before death. O, how
may I
Call this a lightning?
(throws away book;
continues by heart)
O my love, my wife!
Death, that hath sucked the honey
of thy breath,
Hath had no power yet upon thy
beauty.
Thou art not conquered. Beauty's
ensign yet
Is crimson in thy lips and in thy
cheeks,
And death's pale flag is not
advanced there...'

ANGLE ON PEEWEE, BILLY, WENDY AND STEVE

31

BILLY

I didn't know ole John Henry could
act --

STEVE

I didn't even know he could talk --

PEEWEE

Maybe later on I'll give him a
few pointers --

They look at PeeWee, smile and shake their heads.

BACK TO SCENE

32

JOHN HENRY

'Ah, dear Juliet,
Why art thou yet so fair?
Shall I believe
That unsubstantial Death is amorous,
And that the lean abhorred monster
keeps
Thee here in dark to be his
paramour?
For fear of that I still will stay
with thee
And never from this pallet of dim
night
Depart again. Here, here will I
remain

JOHN HENRY (Cont.)

'With worms that are thy chambermaids.
 O, here
 Will I set up my everlasting rest
 And shake the yoke of inauspicious
 stars
 From this world-wearied flesh.
 Eyes, look your last!
 Arms, take your last embrace! And
 lips, O you
 The doors of breath, seal with a
 righteous kiss
 A dateless bargain to engrossing
 death!
 Come, bitter conduct, come, unsavory
 guide!
 Thou desperate pilot, now at once
 run on
 The dashing rocks thy seasick
 weary bark!
 Here's to my love!
 (drinks)
 O true apothecary!
 Thy drugs are quick. Thus with a
 kiss I die...'

He falls to the stage.

Stunned silence. The kids in the auditorium -- and Mrs. Morris -- are moved by his reading and for a moment no one knows quite what to do. John Henry rises, looks at them, as if thinking he did badly --

JOHN HENRY

Next time I'll do better.

And goes offstage.

ANGLE ON BARE STAGE 33

ANGLE ON THE KIDS AND MRS. MORRIS 34

waiting for John Henry to reappear.

ANGLE ON STAGE 35

still bare.

BACK TO SCENE

Kids begin to applaud -- APPLAUSE BUILDING.

No John Henry; stage still bare.

APPLAUSE SUBSIDES as Mrs. Morris goes on stage, looks into the wings for John Henry. She emerges onstage and shrugs as if to say, "He's gone."

MRS. MORRIS

If any of you, uh, see John Henry,
tell him he's got the part.

REACTION FROM KIDS as CAMERA MOVES OVER them, PAST them, OVER the rows of empty seats TO the far corner of the auditorium where, seated hunched in the very last seat of the very last row, sits a STRANGER -- thin, vulture-faced, bow-tied, brown-suited, making notes somberly in a little notebook, his expression sour, suspicious, scornful.

LOW MENACING MUSICAL CHORD AS WE:

CUT TO:

INT. BIOLOGY LAB - DAY

We PULL UP FROM some frogs spread-eagled rather obscenely on a dissection plate. FRANK BELL is working with the frogs. PeeWee approaches him.

PEEWEE

Hey, Frank.

FRANK

What's up, PeeWee?

PEEWEE

Hey, man, how'd you like to get
back at Turner for that
Cherry Forever gag?

FRANK

You know I would. What ya got
in mind?

PEEWEE

I'll tell you later. But first
we gotta come up with a broad
who they'll believe is ready for
a gang bang.

Frank thinks for a moment.

CUT TO:

ANGLE ON THE FROGS

that Frank is preparing. We SEE that he is taking each frog and putting a matchstick into its groin area, simulating little penises. Then, he stretches each little foreleg down until the webbed fingers are gripped around the matchstick. The frogs are laid on their backs in a long row on the plate. He keeps doing this all through the conversation. PeeWee is so intent that he takes no notice.

BACK TO SCENE

PEEWEE

You know some real pushover?

FRANK

Hell, that's easy. Wendy Williams. She's like a doorknob, everybody takes a turn.

PEEWEE

(snappish)

Never mind. Somebody else. Somebody they don't know.

Frank looks at him in surprise, then thinks again.

FRANK

I heard about this girl in band, Big Edna. She's supposed to be hot. I heard, mind ya I wasn't there. But I hear she was ready to take on a bunch of guys on the way back from the Daytona trip. In the back of the bus. But those fruitloops didn't know what to do.

PEEWEE

Yeah, well, that figures. Big Edna, huh?

FRANK

I mean, big! Six foot! Nice body, though.

We SEE now that Frank has arranged half a dozen frogs all laid out neatly on their backs and all abusing themselves. He hands them to PeeWee.

FRANK

Here, hand this to the lab monitor over there, would you?

PeeWee is absorbed in thought. He never looks at the frogs.

Cont.

PEEWEE

Yeah, sure.

He takes the tray over to a particularly prissy-looking student who is the lab monitor. He sets it down in front of her and starts to walk away. The monitor picks up the tray and drops it immediately with an ear-splitting SCREAM. PeeWee jumps two feet. The girls all gather around the tray, some disgusted, some laughing. PeeWee looks at the tray. The biology teacher looks at the tray.

CUT TO:

ANGLE ON THE TRAY

40

to SEE six rigid little frogs all stroking their rigid little matchstick penises.

BACK TO SCENE

41

PeeWee looks at the scowling teacher and back to Frank. Frank is nowhere in sight. PeeWee has been had again.

INT. GYMNASIUM - DAY

42

The basketball team is practicing, as are the cheerleaders, the majorettes and the tumblers. Majorette practice is the first to break up, and the CAMERA EMPHASIZES Wendy as she tosses a towel over her shoulders and begins sauntering toward the girls' locker room. As Wendy saunters, she passes the chinning bar where a grunting and sweating Tommy is executing chin after excruciating chin. Wendy looks from Tommy to the basketball practice, then back to Tommy, indicating that he's not where he belongs.

WENDY

You still suspended?

TOMMY

Three more days.

At this point, CAMERA EMPHASIZES Miss Balbricker. She dismisses her tumbling class, checks her watch, and strides deliberately toward the female coaches' locker room.

Now, the CAMERA REEMPHASIZES Tommy and Wendy. Tommy checks his watch.

TOMMY

You're right. Four-ten on the nose.

WENDY

I told you. She goes to the bathroom at exactly four-ten every day.

TOMMY

Every day?

WENDY

Every day. Four-ten P.M. exactly.
You could set your watch by it.
She's German, you know.

Tommy, nodding to himself, begins to walk off.

TOMMY

Ah, yes. Very interesting.

WENDY

What's so interesting about when
Miss Balbricker goes to the
bathroom?

TOMMY

It's an experiment for zoology
class.

INT. BACKSTAGE AUDITORIUM - DAY

43

We SEE a prop statue of Rodin's "The Thinker." CAMERA PANS PAST "The Thinker" and GOES PAST a life-size version of the three monkeys covering their ears, eyes, mouths depicting "Hear No Evil," "See No Evil" and "Speak No Evil." We PAN FROM the monkeys TO FIND PeeWee. He is sitting backstage sulking in a pose not unlike "The Thinker." We HEAR someone coming. It is Wendy.

WENDY

PeeWee?

PeeWee doesn't answer. Wendy spots him and comes toward him. She looks at him a long moment.

WENDY

Hey, PeeWee. It's not that bad.
Just tell those guys you polled
all the members of your harem
and they don't want to make it
with a bunch of jerks.

PEEWEE

Yeah, that's what you'd do, huh?

WENDY

(shrugs)
I don't have a harem.

PEEWEE

Oh? That's not what I hear.

Wendy looks at him. She smiles and walks around to sit in front of him. She is prepared for this.

WENDY

(softly)

What did you hear?

PeeWee looks at her, uncomfortable.

PEEWEE

I was askin' around trying to find out who's the biggest pushover in school, you know what everybody said?

WENDY

Ol' Wendy Williams.

PEEWEE

Yeah.

WENDY

PeeWee, it can't be the first time you've heard that stuff.

PEEWEE

That's different.

WENDY

Why?

PEEWEE

Because I wanted it to be true before. Now I don't.

Wendy smiles.

WENDY

Well, that's good. Because it isn't true.

PEEWEE

It isn't?

WENDY

Nope.

PeeWee wants to believe, but he can't.

WENDY

You don't believe me.

Cont.

PEEWEE

Well, you just went with me
on the bus, just like that
with no questions asked.

WENDY

You sound like the old joke,
'I wouldn't belong to any club
that would have me as a member.'

PeeWee doesn't laugh.

WENDY

PeeWee, don't you know why I
did that?

PEEWEE

The bet with Tommy.

WENDY

I did it because I liked you.
Because I wanted to.

PEEWEE

You did?

WENDY

Uh-huh.

PeeWee wants to believe.

PEEWEE

You do it every time you want
to?

WENDY

Yep. Every time I want to.

PeeWee is disappointed.

WENDY

It's just that I've only wanted
to three times.

He looks at her.

PEEWEE

Really?

WENDY

Tommy, you knew that. A guy
you don't know from summer camp,
and you.

PeeWee is stunned.

PEEWEE

Well, how come all these guys talk about you like that.

WENDY

Because most guys are so desperate they'll lie about anybody to make themselves look like studs. Isn't there any girl you ever bragged about that you really didn't make it with.

PeeWee can't even look at her.

PEEWEE

I can't believe everybody would make all that up.

WENDY

What do they know about me? I do what I want. I don't care what anybody thinks.

PEEWEE

What about me? Don't you care what I think?

WENDY

Um-huh, I care. But I can't tell you what to think. I can only tell you the truth.

PeeWee looks at her.

WENDY

Well, we gonna be buddies?

PEEWEE

First I gonna have to get in shape.

WENDY

Yeah, why?

PEEWEE

'Cause I'm gonna have to clean a lotta clocks. Nobody's gonna talk about my girl like that.

PeeWee and Wendy are buddies. Wendy hugs him. Suddenly the lights on the stage come on. It is time for rehearsal. They start for the front stage.

WENDY

Oh, by the way, we got somethin'
cooking for your Cherry Forever
revenge. Real neat!

PEEWEE

Whose we and how'd you know about
that anyway?

WENDY

We is Brian and me. And what
d'ya mean 'how did I know?' You
think I don't look after my guy?
We even know where to get the
girl.

PEEWEE

Don't worry about that. I got
a good lead.

WENDY

Okay.

They start off.

PEEWEE

Anyway, how're we gonna get
Tommy?

WENDY

We're still working it out.
We'll tell you the whole thing
tonight.

INT. BAND ROOM - DAY

44

We PULL UP FROM a TIGHT SHOT of drumsticks battering a fierce
ROLL on a set of drums. We SEE PeeWee approach. He asks the
drummer something. The drummer indicates something o.s.

CUT TO:

PEEWEE'S P.O.V. - BIG EDNA

45

He moves over to her. In the b.g. we SEE Wendy and Brian
watching.

PEEWEE

Hi! I'm PeeWee Morris.

EDNA

I know. Hi.

Cont.

PEEWEE

(slick)

You do? Well, that figures.
I understand you had some trouble
with the boys in the band.

EDNA

Huh?

PEEWEE

I got some guys that won't
let you down, heh, heh, heh,
you know what I mean?

EDNA

No!

PEEWEE

(winks)

Big girl like you takes a lotta
men -- lotta man to keep you
satisfied. Right?

EDNA

What are you talking about?

PEEWEE

Come on, Edna, you know.

EDNA

I don't.

PEEWEE

Come here.

He takes her behind a partition just beside the drums, then
disappears, and we WATCH in silence for a long moment. Then...

EDNA'S VOICE

(o.s.)

GANG BANG!

...and then we SEE PeeWee come flying out head first. He crashes
into the drums with a horrendous crash, the drums burying him.
Edna marches by.

EDNA

Dirty little creep!

PeeWee lies on his back in abject defeat. Wendy and Brian come
to PeeWee.

Cont.

BRIAN

I take it that was a 'No!'

PEEWEE

She's thinking it over.

Wendy laughs.

WENDY

You're funny.

BRIAN

Look, don't worry about it.
We'll switch to Plan B.

PEEWEE

Right. What's Plan B? Hell,
I don't even know Plan A.

WENDY

Okay. Here's what we do. We
tell the guys that you know a
girl who'll only do it in a
graveyard...

PEEWEE

What? That's crazy!

WENDY

I know. But I really knew a girl
like that. 'Graveyard Gloria'
we called her.

PEEWEE

You're kidding.

WENDY

Really, nobody could touch her
unless they took her out to the
cemetery. Of course, you tell
them that she'll take on the
Marine Corps if you can get her
out to the graveyard.

BRIAN

Right, and guess what.

PEEWEE

What?

WENDY

We get a couple of our guys dressed
up like ghouls and they jump out
and scare the shit out of everybody.

PEEWEE

Great! And when they all run away, we jump in the cars and leave their asses there like they did me.

BRIAN

You got it.

At this point Edna walks by again and hisses as she goes by.

EDNA

Perverted little midget!

WENDY

(looking at Brian)
Girl is obviously a good judge of character.

PEEWEE

I don't think she really wants to do it.

INT. DEADBEAT'S - NIGHT

46

Wendy at work behind the counter. LOUD MUSIC. Tommy enters with Mickey, Meat and Tim.

TOMMY

Hey, Wendy, seen Billy around?

WENDY

Don't bug him, you guys, he's studying his role.

MICKEY

Yeah, he's studying his role, ignorant oafs.

MEAT

I got a role he can study.

WENDY

He's not ready for a role that big yet, Meat.

LAUGHTER. Tommy, Tim, Mickey, and Meat cross to the booth where Billy sits studying his lines.

TOMMY

Hey, McCarty, can we have your autograph?

Cont.

BILLY

Don't worry, guys, when I'm
a star you're the very first
people I intend to forget.

MEAT

That's Hollywood.

TIM

(reading over
Billy's shoulder)
'Gentle Puck -- come hither -- '
What language is this?

BILLY

You guys must be proud of your
ignorance, you show it off
so much.

John Henry approaches the table and stands there, silently.

JOHN HENRY

John Henry.

He extends his hand.

BILLY

Uh -- yes, I know -- uh --

JOHN HENRY

Tell Mrs. Morris I'll take the
part.

BILLY

Yes, I -- I certainly will.

They shake hands. John Henry turns and goes. Various eyes
follow his exit from the restaurant.

MICKEY

Is he in the show?

BILLY

He is now.

TIM

He's a Seminole.

TOMMY

Observant, Tim, real observant.

TIM

No, I just meant -- some people
might not -- care for that.

PeeWee enters, trying very hard to maintain his "cool." He gives Wendy a "cool" look (wag of the head, half-open eyes); she smiles, unable to suppress her amusement, and watches as he crosses "coolly" to Billy's booth.

PEEWEE

Guys, how they hangin'?

ALL

(like chickens)

Puck, puck, puck, puck...

PEEWEE

Cut it out for Chri --

(regaining "cool")

You guys are immature, y'know it? I come in here to make you the offer of a lifetime and you act like children, it's embarrassing.

TOMMY

What offer's this, PeeWee?

PEEWEE

Never mind, never mind, what's the use. Billy? You ready to rehearse.

TOMMY

(winks at others)

Oh, tell us, PeeWee, come on, be a buddy, we'd do it for you, wouldn't we, guys?

GUYS

Right -- damn straight -- etc.

PEEWEE

(instantly
enthusiastic)

You guys want to sample the greatest piece of ass in five counties? Just nod if you're speechless, I thought so, I thought so...

MICKEY

What piece of ass is this, PeeWee?

PEEWEE

Get this, get this...

("dramatizing" it)

By day a mild-mannered librarian -- talks in a whisper, looks like a buttoned-up icebox. But, man, you get her within breathing distance of a cemetery and hold on to your dicks 'cause she will ride you into the ground!

They look at each other; they know this is a put-on, but they don't know where it's going.

TIM

Oh, yeah?

PEEWEE

They called her
'Graveyard Gloria' -- the
Fuck of Death. I got her all
lined up -- you guys wanna
pretend you're men for a change
and take a shot at it?

TOMMY

What do you guys say? Want to
give her a shot?

MEAT

I'll give her a shot -- but
that's gonna spoil it for you
guys...

MICKEY

Hell, why not. I mean, if PeeWee
found her, she's at least gonna
have some curiosity value...

PEEWEE

You guys just wait, you just
wait!

(remembering to be
"cool")

Uh -- I'll work it out, okay?

TOMMY

Hey, okay.

THE REST

Yeah, okay -- fine by me -- etc.

MICKEY

How 'bout you, McCarty?

BILLY

Sure, why not. But can we
rehearse first?

PEEWEE

Right now! Let's go!

Billy shrugs at the others, exits with PeeWee.

Wendy turns to see PeeWee going out; he winks at her, makes an "it worked" gesture, regains "cool" and goes out. Wendy laughs to herself.

INT. DEADBEATS - AT TABLE

TOMMY

'Graveyard Gloria' my ass.

MEAT

Wonder where he dug her up.

MICKEY

Funny, Meat, not as funny as your face, but funny.

TIM

The little booger's up to something, sure as shit.

TOMMY

Yeah, we'd better start keeping an eye on him.

MEAT

How we gonna do that? He's in rehearsal all the time.

TOMMY

Well, 'Anthony' -- you always did want to be an actor...

MEAT

Me? An actor? No fuckin' way! You gotta be kidding. It'll never happen. Count on it.

CUT TO:

INT. AUDITORIUM - DAY

ON STAGE is Meat, looking very uncomfortable. Mrs. Morris is in the audience. VARIOUS STUDENTS working in the b.g.

MRS. MORRIS

Thanks for coming, Anthony, we'll need all the help we can get if we're going to get this show up on time...

MEAT

Yeah, well, you know...

MEAT'S P.O.V. - THE WINGS

Wendy has spotted him. She gestures to PeeWee to come over and watch.

WENDY

(whispers to PeeWee)
They must be getting nervous...

INTERCUT WITH:

ANGLE ON STAGE

Mrs. Morris hands Meat a script.

MRS. MORRIS
Try Thisby's speech on page
forty-three...

Meat glances at PeeWee, in the wings.

MEAT
Right, uh -- forty-three --

He opens it to the page, begins reading silently.

MRS. MORRIS
It helps if you read aloud.

Wendy and PeeWee are cracking up.

MEAT
Oh, right --
(reads)
'O -- wall -- full -- of --
the -- hast? -- '

MRS. MORRIS
Hast.

MEAT
'Full often hast thou heard my
-- moans -- '

PeeWee makes moaning sounds. Wendy shushes him.

MRS. MORRIS
Can you do it in a real high
voice?

MEAT
Hunh?

MRS. MORRIS
He's pretending to be a girl,
you see...

PeeWee is having convulsions.

MEAT
A broad?

MRS. MORRIS
Try it --

Cont.

MEAT

(high voice)

'My cherry lips -- have often --
kissed -- '

PeeWee makes kissing sounds.

MEAT

'...thy -- stones -- ' Hey, I
can't -- I mean -- my voice is
just naturally -- deep, y'know?
I just naturally -- uh -- got a
man's voice...

PeeWee makes broad jacking-off motions offstage. Wendy, in reference to the size of cock indicated by PeeWee's gestures, shakes her head.

WENDY

Dreamer.

PeeWee glares at her. Wendy laughs.

MRS. MORRIS

(to Meat)

That's fine, Anthony. I'm sure
we'll find some way to make it
work.

She turns away from him and, as she does, her glance travels toward the back of the auditorium where now two strangers sit making notes; the first stranger is the stern-faced Man (brown suit, bow tie, etc.) we saw before. The second stranger is a WOMAN who is dressed very much like the Man and wears a similar expression. They look up from their notes at each other like two slightly different versions of the same profile; they nod disapprovingly and turn back to their notes as we:

CUT TO:

EXT. SLEAZY CARNIVAL ON OUTSKIRTS OF TOWN - NIGHT 51

ESTABLISHING. The kind of traveling show that comes through town once a year and sets up on the baseball field. Booths housing con games; a few creaky rides with strange anthropomorphic titles (the Lobster; the Octopus, etc.); lots of SHOUTING CARNIES; scattered tents housing arcane exhibits (jarred fetuses; mutations, etc.).

CUT TO:

CLOSE SHOT - A MULTICOLORED FERRIS WHEEL

We HOLD a moment then PeeWee edges INTO FRAME in an EXTREMELY TIGHT, VERY DRAMATIC CLOSEUP. He wears a moustache which isn't too badly done except that it makes him look about three years younger. Steve eases INTO FRAME beside PeeWee. He too sports hairline moustache. They look about furtively then move on. Brian steps INTO FRAME and looks after them. He shakes his head and moves after them. At this point CAMERA PULLS BACK and we SEE several shadowy figures lurking in the dark. There is an ominous chord of music. Who could this be? They move after PeeWee and the others.

CLOSEUP - A TACKY SIGN

It reads:

SANDY LE TOI
EIGHTH WONDER OF THE WORLD
YOU THINK THE GRAND CANYON IS SOMETHING?
WAIT TILL YOU GET A LOAD OF THIS
CO-STARRING
REX EQUINE

CAMERA PANS DOWN FROM the sign TO SEE PeeWee and the others staring up at it. They enter the saggy patched tent which houses the show. CAMERA ZOOMS PAST them TO SEE the shadowy figures loom up. Another ominous chord. Who are they?

INT. TENT - NIGHT

We SEE the master of ceremonies, a DWARF in a ridiculous white tie and swallow tail tux. He signals for quiet. The audience of redneck farmers and blue-collar types out slumming, quiet down. A burly bodyguard with tattooed arms and a baseball bat in one fist eyes them menacingly. A nervous-looking guy in a flowered shirt starts a record on a small record player. A tinny version of the Sabre Dance squeaks out.

DWARF

Gentlemen at this time it gives me great pleasure to announce, in her premier engagement in this country the lady who has thrilled the crowned heads of Europe, the woman who scandalized the court of the Tzar of Russia. The one, the only, the eighth wonder of the world. Sandy Le Toi (pronounce La 'Twah').

Cont.

PeeWee gets a boost from Steve because he can't see over the crowd. He sees SANDY LE TOI slinking out onto the stage like slow syrup. She slinks around the roped-off dirt stage gazing lustily into the eyes of the audience as she noisily inserts an index finger between her parted lips and draws it in and out with vigorous sucking motions. The rednecks whoop and holler.

SANDY

That's just the appetizer.

The crowd goes wild. One of the rednecks lunges for Sandy. The bodyguard nonchalantly cracks the guy with bat. Everyone ignores him as he lies there.

We are ON PeeWee, Steve and Brian.

DWARF

And now the co-star of our show that renowned stud. The ninth wonder of the world. The one, the only Rex De Marueux Equine.

We don't leave PeeWee and Steve's faces as the crowd looks to the wings. We hear a distinct whinny and the unmistakable sound of clopping hooves. Another long whinnying sound. PeeWee and Steve look at one another. Suddenly like a shot PeeWee clambers up Steve's back and deposits himself on Steve's shoulders. Centaurlike both of them open-mouthed and wide-eyed, they watch. We hear a huge whinny and one more crack of the bat.

CUT TO:

INT. SANDY'S TRAILER - NIGHT

55

We PAN UP FROM an old-fashioned round TV screen TO FIND Sandy (in bathrobe, hair up), the Dwarf, PeeWee, Brian, Steve, and Sandy's eleven-year-old daughter, ROO.

Sandy is putting cold cream on her face; the Dwarf keeps one ear on the conversation, the other on the fight sponsored by Gillette which is now showing on the TV. This is clearly a major influence on Roo, who shadowboxes around the trailer, occasionally punching the Dwarf's hump.

SANDY

You boys enjoy the show?

STEVE

Great.

PEEWEE

You're sort of -- double-jointed, huh?

BRIAN

Obviously my friends -- and I
-- are impressed.

Roo punches the Dwarf; he clangs a metal dish with a spoon;
Roo sits immediately down in a chair.

SANDY

Graveyard Gloria, hunh? Sure,
why not? Sounds like fun.

O.s. we hear Rex whinny and stamp.

SANDY

Shut up Rex! He's very possessive.

DWARF

We're here another week only;
when's this mishegoss take place?

BRIAN

Friday night.

SANDY

Deal!

Rex whinnies and stamps again.

SANDY

Rex go to bed! You gotta big
day coming up.

(to Brian)

He's running in the fourth at
Hialiah tomorrow.

DWARF

He's very versatile.

SANDY

He's sort of a renaissance man.

The boys stare at one another. BELL CLANGS ON TV. Roo jumps
up again to box.

EXT. TRAILER - NIGHT

56

PeeWee, Steve and Brian on their way out.

PEEWEE

Those guys're gonna shit --
they're definitely gonna shit.

STEVE

Definitely.

ALL
Definitely.

They pass FROM FRAME and we PAN BACK TO side of trailer TO REVEAL the lurking figures Tommy, Billy, Mickey and Tim.

TOMMY
Gentlemen?

He gestures toward the trailer door. Mickey knocks on the door. The Dwarf looks out.

BILLY
Good evening, is -- uh -- Gloria in?

He fingers a roll of bills. The Dwarf smiles and opens the door.

CUT TO:

INT. AUDITORIUM - DAY

57

We SEE a parade of Elizabethan figures parade out onto the stage. Billy as Macbeth, Wendy as Juliet, Meat as Thisby, etc. It is the costume parade.

MRS. MORRIS
Lovely just wonderful.

Suddenly after Meat parades by as Thisby, the stage is empty.

MRS. MORRIS
All right who's next. Let's move it.

Silence.

MRS. MORRIS
Well come on folks let's get with it.

Silence.

MRS. MORRIS
All right who's supposed to be next.

Wendy steps forward.

WENDY
Uh -- it's PeeWee.

Cont.

MRS. MORRIS
Oh! I see. PeeWee.

We SEE the bare stage.

PEEWEE
(from behind the
curtain)
I'm not coming out.

MRS. MORRIS
PeeWee out here now. We just
need a brief look at the
costume.

PEEWEE
No way.

MRS. MORRIS
Out here, now or you sit out
the entire baseball season.

There is silence for a long moment. Then PeeWee streaks out from the wings like a shot and disappears behind the closed curtain. No one even sees this blur.

MRS. MORRIS
PeeWee!

PEEWEE
You said brief!

MRS. MORRIS
You got ten seconds.

PEEWEE
Everybody'll laugh.

MRS. MORRIS
Nobody will laugh.

PEEWEE
Yes they will.

MRS. MORRIS
No they won't. Will anybody
laugh?

ALL
No! No way! We won't laugh
PeeWee!

Silence. Finally, a greenish hand with long sequined nails emerges from between the curtains. There is no laughter.

A hairy cloven foot emerges at the bottom of the curtain; then the top of PeeWee's head -- hair stiff, combed up in peaks; a forehead adorned with two baby horns; a wiry brow connected in the middle; two heavily made-up eyes, which dart back and forth suspiciously; a pointed nose, a chin with a small wiry goatee.

He throws back the curtain -- revealing himself in full: Puck, Robin Goodfellow, the little satyr, a Pan figure, pipes in one hand, hairy goat legs, greenish skin, etc. Of course everybody falls down laughing.

MRS. MORRIS

It looks great PeeWee.

PEEWEE

My own mother -- !

WENDY

At least she didn't make you wear tights --

PEEWEE

Great, thanks a lot.

WENDY

I don't know -- I think it looks kinda -- sexy --

PEEWEE

You got weird taste, 'alls I can say.

WENDY

Maybe -- I don't know -- somethin' about those cute li'l horns --

(blows on back
of his neck)

Those pointy li'l ears --

MRS. MORRIS

Excellent, costumers, very good -- very creative -- okay, let's get on with it --

VOICE FROM REAR OF AUDITORIUM

You're not getting on with anything.

Mrs. Morris looks around.

KIDS' FACES

peer out from stage wings.

52

BILLY AND MEAT

59

squint into darkened auditorium.

ANGLE ON CATWALK - BRIAN

60

looks down toward darkened house. He hurries back along catwalk to booth.

BRIAN

Hit the house lights --

HIS ASSISTANT flips a switch.

INT. AUDITORIUM

61

As the lights come up and we SEE that the last four or five rows of seats are filled!

CUTS of Mrs. Morris, kids, all surprised by their unexpected audience.

MRS. MORRIS

Excuse me, uh -- this is a closed rehearsal -- the show doesn't open until --

VOICE

It's open now!

PAN FACES of MYSTERY AUDIENCE, coming to rest at last on the faces of REVEREND BUBBA FARBER and his supporter, Miss Beulah Balbricker!

Farber rises with a flourish, flexing his elbows as he buttons his jacket. He's a tall plump smooth-faced man with an explosion of bright red hair and pale cold eyes that could pin you to the wall like an entomological specimen to a piece of cotton; his voice is as soft as that cotton looks, except when anger takes hold. Farber turns to those seated back of him.

FARBER

Rise, flock, and follow.

They stand in unison, and follow Farber and Balbricker down the aisle to the foot of the stage.

BALBRICKER

Mrs. Morris...

(to kids on stage)

...and the rest of you! I'd like to introduce the Reverend Bubba Farber, spiritual leader of the Moral Mission and his Righteous Flock.

The Flock all nod their heads in unison.

FLOCK

Amen.

BILLY

(on stage)

Uh-oh.

JOHN HENRY

Looks like the cavalry just arrived.

MRS. MORRIS

I know who Reverend Farber is,
Miss Balbricker.

FARBER

That's a point in your favor,
Mrs. Morris. It is 'Missus,'
is it not?

MRS. MORRIS

Last time I looked.

FARBER

Are you a mother, Mrs. Morris?
Last time you looked?

MRS. MORRIS

That's right, Reverend Farber.

FARBER

With children?

MRS. MORRIS

That is the implication.

FARBER

Is it also the implication that
you would allow your children to
see this filth?

BALBRICKER

See it? The little monster's IN it!

FARBER

Please, Miss Balbricker, let's assume
the Morris progeny is legitimate --

MRS. MORRIS

This is Shakespeare, Reverend Farber,
it's not filth.

FARBER

Oh, yes, I know that's the official
position of the academic community.
However -- would you, as a legal
mother, would you put filth off the
street in these children's mouths?

MRS. MORRIS

What?

BALBRICKER

Or dog oogies?

REACTIONS from kids. Looks of disgust, mouthing the words "dog oogies."

FARBER

Or pelican snot?

BRIAN

Excuse me, I am going to be ill.

MRS. MORRIS

Reverend -- Farber.

BALBRICKER

Would you, Morris?

MRS. MORRIS

Get to the point!

FARBER

The point, Mrs. Morris, the point is better filth -- better filth scraped off the bottom of my shoe -- better fondues of filth in their mouths than the words of this corrupt perverted poet! Better anything than that.

PEEWEE

He's never eaten in the school cafeteria.

MRS. MORRIS

What exactly are you trying to tell us, Reverend Farber?

BALBRICKER

We are closing you down, Morris, KEL-OH-ZING you down!

MRS. MORRIS

On whose authority?

FARBER

Gawwd's!

BALBRICKER

And the Righteous Flock's.

FARBER

Same thing.

MRS. MORRIS

I see. And when did God instruct you to do that?

FARBER

As soon as He heard what was going on down here, He gave me a call -- long distance! Even God allows some humor...

He gestures. The Flock laughs on cue. Another gesture. They are silent.

FARBER

He spaketh in my ear -- this ear right here -- and sayeth He: 'Bubber?' Real deep His voice, deep dark and strong. 'Bubber, gather thy flock! There is filth going on at Angel Beach High! Gather thy flock en masse' -- the Lord speaks French -- 'and shepherd them back to school!'

FLOCK

Amen!

FARBER

'Scrub those innocent minds until that filth is washed away!'

FLOCK

Washed away, washed away!

FARBER

'Baptize their brains anew, in water clear and clean!'

FLOCK

Clean!

FARBER

'And Bubber,' sayeth He, 'do it today!'

FLOCK

Today!!!

FARBER

And then He hung up, and when Gawd hangs up He's giving you the BUSY SIGNAL and that's the signal to GET BUSY! So sayeth the Shepherd!

FLOCK

So sayeth the Flock!

BALBRICKER

And if that's not good enough, we'll take it to the principal!

MRS. MORRIS

Then let's just do that, Miss Balbricker, let's just do that right now!

56

EXT. FOOTBALL FIELD - DAY

62

Tommy, Jarvis, Tim, OTHERS, passing a basketball.

JARVIS

I don't believe I'm seeing
what I'm seeing --

THEIR P.O.V.

63

Marching across the field, from the theatre building to the Administrative Offices, are a) KIDS in Elizabethan costumes, led by Mrs. Morris; and b) the Moral Mission "Flock" led by Farber and Balbricker --

BACK TO SCENE

64

TIM

Come on, we gotta get in on this --

They toss the ball to one of the other kids and follow the crowd.

CUT TO:

INT. PRINCIPAL'S OFFICE - DAY

65

Carter at his desk arranging paper clips and pencils. Very fussy. He doesn't like the arrangement; rearranges them; still doesn't like it; "tsks"; starts again -- the door opens.

SECRETARY

Mr. Carter, there's a mob here
to see you.

CARTER

(oblivious)

Do they have an appointment,
Betty?

FARBER

(thundering in)

GAAAWWWWD always has an appointment!

Carter looks up, flustered, as Balbricker, Mrs. Morris, PeeWee (as Puck), Wendy, Meat (as Thisby), the rest of the cast (including Brian), Tommy, Jarvis, the Flock, crowd into the office, pushing Carter back flat against the window.

CARTER

(not knowing what
else to say)

Uh -- please -- sit down? Now
exactly what is the problem?

Cont.

FARBER

What is the problem. What is the problem. The problem is fornication -- so sayeth the Shepherd.

FLOCK

So sayeth the Flock!

BALBRICKER

This so-called Shakespeare presentation is licentious and obscene and what's more, it's dirty!

FLOCK

Amen!

FARBER

Linus, gimme those quotes...

His assistant LINUS hands him a clipboard.

FARBER

...I'll give you proof. From those teen-aged fornicators Romeo and Juliet. And this spoken by a man of the cloth, a frair, he says 'Romeo, come forth, affliction is enamored of thy parts!' By God, the man's parts are afflicted and we know which parts, don't we, and we know why! Fornication! That's what has his parts afflicted!

CARTER

Really, Reverend, one could take passages out of context from any great work of literature, including the Bible, and make them sound, er, questionable, don't you think?

FARBER

No, Sir, I do not think.

MRS. MORRIS

That's for sure.

KIDS

One for Mrs. M.! Yay!

FARBER

And that's not the worst of it yet! Balbricker, open your book, you play the woman's part...

Cont.

BALBRICKER

'If I be waspish, best beward my sting!'

FARBER

'Who knows not where a wasp does wear his sting?' -- Get this! --
'In his tail!'

BALBRICKER

'In his tongue!'

FARBER

'Whose tongue?'

BALBRICKER

'Yours if you talk of tales; and so farewell -- '

FARBER

'What! With my tongue in your TAIL?'

OOHS and AAHS from the Flock, LAUGHTER from the kids.

FARBER

There's no mistaking his intention, no Sir! He intends to put his tongue in a woman's tail! What kind of MAN would do a thing like that?

The boys all raise their hands behind Farber. He can't see them, nor can Balbricker, but Carter can; he blushes.

FARBER

So sayeth the Flock!

CARTER

Well now, this -- book in my hand is the Bible, and I want you to hear, uh...

(reading)

'My beloved put in his hand by the HOLE of the door and my BOWELS were moved for him.' Song of Solomon, Chapter Five.

FARBER

The devil can cite scripture for his purpose.

Cont.

CARTER

He can cite Shakespeare too,
Reverend Farber.

KIDS

One for Carter! Yay!

FARBER

Excuse me, am I mistaken, or are
you -- a high school principal
-- may I remind you if you've
forgotten -- are you by some chance
defending this filth? Answer the
Shepherd!

FLOCK

Answer the Flock!

CARTER

(getting pissed, reads)
'I am come into my garden, my
SISTER, my SPOUSE!' You want
to get perverted? Read Solomon.

FARBER

I have read Solomon, and Job, and
Isaiah and Jeremiah and Malachi
and Matthew and Mark and Luke and
John! And nowhere do I find the
likes of this: 'The iron tongue
of midnight hath toll'd twelve;
LOVERS, to BED! 'Til almost
fairy time!' Good God, it's enough
to make a real man sick!

CARTER

(reading Bible)
'Behold, thy King COMETH unto
thee -- lowly and riding upon his
ASS!'

KIDS

YAY!

FARBER

(reading from notes)
'Your old virginity is like one of
our French wither'd pears -- it
looks ill, it eats drily; 'tis a
WITHERED PEAR!' So sayeth the
Shepherd!

Cont.

FLOCK
So sayeth the Flock!

CARTER
'It is hard for thee to kick
against the PRICKS!'

KIDS
Yayyy!

FARBER
'I could munch your good dry
oats!'

FLOCK
So sayeth the Flock?

CARTER
'Remember Lot's wife!'

KIDS
YAY!

FARBER
'Let copulation thrive!'

Carter is stumped. He stands there fuming. Finally he blanks out.

CARTER
Get the Flock outta here!!!

Stunned faces. Carter self-stunned. Lengthy pause. SUDDEN APPLAUSE and CHEERS from the kids, drowning out Farber and his Flock.

FARBER
This means WAR!!!!!!

FLOCK
Amen!!!!!!

Farber and his Flock march off. Carter slaves after them.

CARTER
That man's demented.

CUT TO:

INT./EXT. BRIAN'S JAG - ANGLE ON BRIAN AND STEVE - 66
NIGHT

Steve, in full ghoul makeup, rides passenger side, slumped down in the seat, hands folded across his chest.

BRIAN

PeeWee was right. This definitely improves your complexion.

STEVE

Dwarf funny. Ghoul eat dwarf for snack.

BRIAN

Great. A drunken ghoul.

STEVE

Yeah. Dead drunk. Ho! Ho! Ho!

They pull up alongside another car.

STEVE

(to occupants of other car)

Hey, do you know a good dermatologist? It's an emergency?

SHRIEKS and SCREAMS from the other car; Brian peels out.

CUT TO:

INT./EXT. PEEWEE'S CAR - NIGHT

67

Jarvis, Tommy, Billy, Meat and Tim pile into the car; Tommy, PeeWee (driving) and Sandy in front, the others in back.

PEEWEE

This is Tommy -- Billy -- Mickey -- Meat -- and Tim --

BOYS

Hi -- how're you...

SANDY

Good evening boys, it's really swell to meet you.

TOMMY

(winks at her covertly)

It's swell to meet you, too.

AD-LIB reactions from boys. Sandy winks back at Tommy as PeeWee takes off again.

In the backseat, the boys suppress their laughter.

CUT TO:

EXT. GRAVEYARD - NIGHT

Brian pulls the lid off the "grave" --

Steve, bottle in hand, addresses the whole cemetery:

STEVE

Hey, don't get up on my
account --

BRIAN

Come on, hurry up --

STEVE

Why? Are we on a deadline?

He laughs; Brian groans and gestures him into the hole.

Steve climbs in, giggling -- disappears from sight --

BRIAN

Don't worry, you'll be able to
breathe through this hole --
(covering lid)

Are you sure you remember the
signal?

Steve's hand, making "Okay" sign rises from grave.

STEVE'S VOICE

(from grave)

Dead sure.

Brian rolls his eyes and shakes his head; ECHOED DRUNKEN LAUGHTER
from Steve, below.

CUT TO:

INT./EXT. PEEWEE'S CAR - MOVING - NIGHT

MEAT

So Gloria -- read any good books
lately?

SANDY

I read 'My Gun Is Quick' --
you know that one?

BILLY

Know it? He lives it.

SANDY

(to Meat)
Really? Are you a private dick?

Cont.

TIM

Totally private.

TOMMY

But not by choice.

MEAT

(to Tommy)

Have you read Take It In The Ear?

SANDY

No, but I hear it's exciting.

TIM

Gloria, how come we've never seen you down at the library?

PEEWEE

She works odd hours.

SANDY

Midnight 'til three.

The boys are struggling not to laugh out loud.

PEEWEE

(snaps fingers)

That reminds me! I promised my mother I'd stop by the graveyard --

(makes a screeching turn)

I have to put some flowers on Granddad's grave.

JARVIS

PeeWee, your Granddad is still alive --

PEEWEE

Well, we plan ahead --

CUT TO:

EXT. CEMETERY - ANGLE ON THE GRAVE - NIGHT

70

A beat; and then:

STEVE'S ECHOED VOICE

(from below, singing)

'The worms crawl in,
The worms crawl out,
The worms play pinochle
On your snout.'

LAUGHTER.

CUT TO:

INT./EXT. PEEWEE'S CAR - MOVING - NIGHT

TOMMY

I don't know, PeeWee -- maybe
Gloria'd rather not stop by
the graveyard at this hour --

TIM

Yeah, I think we'd better take
her home first --

PEEWEE

Oh -- she doesn't mind -- do
you Gloria?

SANDY

No, I kinda like graveyards --

She snuggles closer to PeeWee.

BILLY

Really? What in particular
interests you about them?

Sandy fondles PeeWee's hair.

SANDY

I like the peace -- it goes so
deep --

PEEWEE

What else? Tell them, Gloria --

She moves closer to PeeWee; he is torn between his arousal and
his desire to have her arouse the others.

SANDY

I don't know -- in a way it's
so naked --

She moves her hand up PeeWee's thigh.

TIM

Aaa, just a buncha stiffs to me.

SANDY

Life is so short --

PEEWEE

-- and stiff -- uh, sweet!

SANDY

It makes you want to grab it
with both hands --

Cont.

PEEWEE

I know the feeling --

TOMMY

Optimist.

SANDY

-- Devour it, drain every last
drop from it before you let it
go --

PeeWee seems to be driving the car on erection power.

CUT TO:

EXT. CEMETERY - NIGHT

72

PeeWee's car swerves off the road, crashes across a field, thuds
into the cemetery wall before coming to a stop.

INT. THE CAR

73

BILLY

Hey, we didn't plan to stop
here permanently --

They all pile out.

PEEWEE

Okay, you guys wait here, I'll
give -- uh -- check and make sure
-- uh -- uh -- I'll check --

(goes over to
Tommy and Billy
and whispers)

She's hot, this broad is really
hot!

TIM

Yeah, that's what you said, PeeWee.

PEEWEE

Yeah, but she's really hot!

SANDY

PeeWee, I'm getting hot. I want
you guys, all of you.

(moves to PeeWee,
bites his ear and
whispers)

And I really want you. I mean it!
I want you now. Let's you and me
go first and do it before they get
there.

PEEWEE

Oh shit!

He runs off. They watch him go. Everyone breaks up.

TOMMY

Like shooting fish in a barrel.
(to Sandy)

Okay. Now don't die until he's
got all his clothes off. Right?

SANDY

Right!

TOMMY

Okay. Let's go.

EXT. GRAVESITE - NIGHT

74

We hear Steve singing away drunkenly. PeeWee races up.

PEEWEE

Steve! Hey! Shut up!

STEVE'S VOICE

(groggy)

I'm up -- I'm up --

SOUND of THUMP as Steve, within, sits up fast and hits his head
on the underside of the lid. We hear a GROAN.

PEEWEE

Steve --

STEVE'S VOICE

Yeah --

PEEWEE

The signal's delayed -- it's delayed
-- something important came up --

GROAN from Steve as PeeWee turns, strips out of his shorts and
turns to Sandy and the others.

PEEWEE

Okay, I'm ready!

Everyone looks at PeeWee dumbfounded. Even Sandy is caught
off-guard, but she recovers quickly. She does a quick but
seducative strip.

SANDY

Come to me -- I'm dying for it...

Cont.

He starts; she holds up her hand.

SANDY

...come slow -- step -- by --
step...

He steps awkwardly toward her; she continues her strip.

SANDY

...I want to feel your arms
around me...

(getting excited)

...mmm -- your mouth on mine --
your hands on my -- body --
searching, finding -- PeeWee
-- PeeWee -- PeeWee...

She is nude now.

PeeWee is right next to her. He reaches up to take her face in his hands and kiss her. She entwines herself around him. Then, suddenly:

SANDY

PeeWee -- ukk!

She stiffens; her tongue extends, her eyes roll back; she clutches her chest, makes horrible gasping noises and falls back -- dead! PeeWee stares.

PEEWEE

HOLY SHIT!

The other boys rush over.

TOMMY

Jesus Christ, what happened?

TIM

(kneeling over Sandy)
What's wrong with her?

BILLY

Feel her pulse.

MICKY

What pulse?

PEEWEE

(near hysteria)
What do you mean, what pulse?

Cont.

BILLY
Is there a heartbeat?

TIM
I don't think so --

PEEWEE
Of course there's a heartbeat.
Otherwise, she'd be --

He stops, stunned. They look at him.

TOMMY
(dramatically)
Dead!

OTHERS
(equally dramatic)
Oh my God! Oh dear! Oh no!
God help us!

PeeWee's eyes go wide.

PEEWEE
Dead!!! But I didn't even start.

TOMMY
Lemme look.

Tommy bends over her, shielding her from PeeWee. He slaps his own palm as if he were slapping her. She looks up at him cross-eyed and sticks her tongue out. He pushes her down, and looks up at PeeWee.

TOMMY
Dead as a fucking doornail.

PEEWEE
Oh shit! Oh Shit!

BILLY
You got her too excited, PeeWee!

TIM
We better call the police.

PEEWEE
(completely gone)
The police! Oh shit! My mother'll
kill me!

They all suppress a laugh.

TIM
Oh yeah! That's serious.

TOMMY

Hey, man, we can't do that.

BILLY

Why not?

TOMMY

PeeWee'll go to jail!

PEEWEE

What?!

MICKEY

What d'ya mean?

TOMMY

Look, man, this is 'coitus interruptus -- in extremis'

MICKEY

What?

BILLY

Yeah, that's a good point.

PEEWEE

I didn't do anything!

TOMMY

Yeah, but the law doesn't look at it that way, PeeWee. If a woman dies while you're boffing her, you're considered an accomplice.

PeeWee is about to cry.

MICKEY

Oh shit.

TIM

It wasn't really your fault, PeeWee.

MEAT

Yeah, it could have happened to any one of us.

TIM

Especially you, Meat.

They all nearly break up at this. PeeWee is too distraught to notice. Billy frantically waves them quiet.

Cont.

BILLY

What are we going to do?

TOMMY

There's only one thing to do --
bury her!

PeeWee starts moaning at this.

MEAT

Yeah, we gotta protect PeeWee.

ALL

Yeah, you're right, who'd know.

TIM

They'd miss her at the library.

BILLY

Well, we'll have to take that
chance. Meat, grab the body.

MEAT

(too eager)

Yeah!

Billy gives him a look. Meat picks up Sandy.

SANDY

Watch your hands, buster.

MEAT

What do you care? You're dead.

TOMMY

All right, over here.

They march over about fifty feet away and proceed to start digging. PeeWee meanwhile has sat down on a gravestone and he's moaning and carrying on. At this moment the drunken Steve has decided it is time to make an appearance. He pops out of the ground clawing the air in an absurd way and screeching at the top of his lungs.

STEVE

Boogey! Boogey! Boogey!

PeeWee jumps five feet in the air. Steve gyrates madly. The others look up, startled. PeeWee recovers and tries to pull Steve down. Tommy and Billy come over.

TOMMY

What is this?

Cont.

STEVE
(very drunk)
BOOGIE! BOOGIE! BOOGIE!

BILLY
What's going on?

Steve passes out cold.

TOMMY
Who is this?

PEEWEE
It's -- uh -- just -- uh --

Tommy leans over Steve.

TOMMY
It's Steve!

BILLY
Steve!

PEEWEE
It was a joke. We were playing
a joke.

TOMMY
(laying it on
thick)
A joke! Good God, PeeWee, there's
a woman lying dead over there, and
you tell us this was a joke!

BILLY
Good God.

PEEWEE
I didn't know! I didn't know!

He turns around distraught. Tommy signals back frantically to Mickey who, in turn, takes a flashlight and blinks it on and off, an obvious signal for somebody. Tommy goes on.

TOMMY
Well, God help you, PeeWee, you'll
have to live with this.

BILLY
AMEN!

Cont.

At this point he and Billy take off. At exactly the same moment we hear a LOUD YELL from about a hundred yards off:

VOICE

Hey, what the fuck you think you're doing?

PeeWee sits bolt upright. This may be more than he can bear. We SEE two FIGURES emerge from the wood. They both carry big-ass shotguns. They run towards us.

REDNECK #1

It's the goddamn graverobbers again.

REDNECK #2

I'm gonna blow their fucking heads off.

PeeWee turns and looks back. Tommy and the rest are two hundred yards away and moving out. Suddenly a load of buckshot blisters the tree above PeeWee's head. He peels out like the Road Runner. The Rednecks bear down. PeeWee is still fifty yards away when he sees everybody piling into the car. He can't believe it when he sees the car peel out.

PEEWEE

Hey!

Another shot rings out. PeeWee stares after the disappearing taillights. He whimpers. There is no choice. He dukes it on down the road. We SEE his bare buns shimmering in the moonlight as he disappears. The FRAME is FILLED by the two Rednecks. They laugh their asses off.

REDNECK #1

Crazy fuckers.

REDNECK #2

Easiest ten bucks you'll ever earn.

At this moment Sandy appears in FRAME. She has her shirt on, but her bare bottom has to look pretty fetching. She reaches over and plucks the ten-dollar bill out of the Redneck's hand.

SANDY

You boys gonna let that ten bucks burn a hole in your pocket?

She turns and struts off. The Good Ol' Boys stare after her bouncy hips. The one looks at the other.

Cont.

72-A

74 Cont.6

REDNECK #1
Hot dog, you all, I swear!

They exit FRAME.

EXT. HIGHWAY - NIGHT

74-A

We SEE the boys' car approach in the dark. We hear hysterical LAUGHTER as the car approaches and passes. Just as it swings by us, we SEE a car coming from the other way. It is a cop car. We:

CUT TO:

INT. THE COP CAR - NIGHT

74-B

It is the same two -- Ted, Mickey's older brother and his Partner. They stare back at the disappearing car.

TED
Just kids.

PARTNER
Yeah.

TED
Remember the last time we were
on this road?

PARTNER
(laughs)
Yeah, I couldn't forget that.

At this moment they see it. A figure looms up. A nude figure. It streaks by. It is PeeWee. Both cops stare straight ahead for a long moment, then they look back.

TED
Nah, couldn't be.

PARTNER
Nah.

They drive in silence for a moment; they look at each other.

TED
(waves diffidently)
Forget it.

CUT TO:

ANGLE ON PEEWEE

He has stopped, waiting for them to come back. He stares. He can't believe it. They aren't going to stop. He watches forlornly as the cop car's taillights disappear.

INT. SHERIFF'S CAR

The two cops drive, looking straight ahead, trying to suppress a laugh. Then they look at one another. They can't hold back any longer. They burst out laughing.

TED'S PARTNER

I really want to hear this story.

Suddenly a figure looms up right in front of their car. The cop slams on the brakes hard, barely avoiding the figure. It is Steve in full-ghoul makeup. He repeats his drunken attempt to be scary. He wiggles his hands and leers.

STEVE

Boogey! Boogey! Boogey!

The cops stare, unable to believe what they are seeing. Steve giggles insanely, then:

STEVE

Boogey! Boogey! Boogey!

He passes out cold on the hood of the car. The cops look at one another.

INT. AUDITORIUM - DAY

We are in darkness. We SENSE, rather than see, a figure moving about in the backstage area. Suddenly, a DOOR OPENS somewhere and the light startles the figure who moves stealthily away from the SOUND OF APPROACHING VOICES. We SEE that those who are approaching are Mrs. Morris, Billy, Meat and John Henry. They walk onto the stage.

MRS. MORRIS

Get the apron lights, will you, Billy.

We HOLD ON this tableau as Mrs. Morris stands on stage waiting for the lights to come on. Just as the lights flash, we HEAR something come CRASHING down from the catwalk. Mrs. Morris is startled and jumps back. A grotesque effigy dangles from the flier, a hangman's noose around its neck. Mrs. Morris and the others come forward. They turn the figure around. It is an effigy of an Indian. Animal blood drips down the face and torso. The head has been scalped in a crude but ugly parody. There is a crude sign on the dummy; we read it:

Cont.

"AN INDIAN WHO KISSED A WHITE
GIRL. DESIST OR ELSE.
K.K.K."

They all turn to John Henry. CAMERA ZOOMS IN TO his implacable face as he looks at the obscene message.

MRS. MORRIS' VOICE

(o.s.)
Those clowns, again!

MEAT

What does it mean?

BILLY

They don't like John Henry
playing Romeo to Wendy's Juliet.

CUT TO:

ANGLE ON THE EFFIGY

78

ZOOMING IN TO the gruesome figure. We RIPPLE OUT and PULL FOCUS TO SHOW a Time Passage. FOCUS IN TO SHOW Mr. Carter, a POLICE OFFICER and all of the boys staring down at the effigy.

OFFICER

Well, they like to do this sort of thing once in a while. Reinforces their masculinity. I think the security you boys have set up should keep 'em at bay.

CARTER

You're sure that's all we can do?
This is very upsetting.

OFFICER

Well, we'll lean on a few people. Meanwhile, just be sure somebody's always with John Henry.

TOMMY

We got it all worked out.

OFFICER

Okay, boys, take it easy.

The Officer departs. There is a long moment of silence.

JOHN HENRY

I'll withdraw if you think that's best.

Billy speaks for everyone:

BILLY

No way, John Henry. We're not giving in to that garbage.

ALL

(ad-lib)

Damn right, no way, etc.

There is a long pause.

MRS. MORRIS

Well, all right, enough theatrics. We've got a play to put on. Let's get at it. Tommy, you and the others, as long as you're gonna be around anyway, we can use some help. Steve'll get you started on some scenery. Let's move it.

CARTER

Mrs. Morris could I talk to all of you a moment please?

Mrs. Morris nods assent.

CARTER

In just a moment we are going to have some observers. Reverend Farber has persuaded the city commissioners to come to our rehearsal in hopes of convincing the city's fathers that action should be taken to stop this production. I have it on good authority that the commissioners have no intention of knocking under to Farber. But in fairness, this is an exercise they must go through. Please be on your best behavior.

BALBRICKER

Mr. Carter!

Carter turns to face Balbricker, Farber and several CITY COMMISSIONERS including COMMISSIONER GEBHARDT, who comes down the aisle. Gebhardt is fortyish, contained, with a friendly grin and a tendency to wink.

BALBRICKER

Mr. Carter, I'd like to introduce you to Commissioner Gebhardt.

Cont.

CARTER

How do you do.

GEBHARDT

How are ya? Great school, great, great school. My mother was a teacher. Have you met the other commissioners?

(without waiting
for response)

Commissioners Couch, Hurley,
Ken G. Wood...

COMMISSIONERS AND CARTER

(ad-lib)

Hi, how are you, etc.

CARTER

Well gentlemen I hope you enjoy it.

FARBER

Not likely.

GEBHARDT

Always admired the Bard, myself.

FARBER

I know several thousand voters who don't share your view, Commissioner.

GEBHARDT

That sounds like a threat,
Reverend Farber.

FARBER

The Lord doesn't have to threaten,
Mr. Commissioner.

GEBHARDT

Remember that, Reverend Farber.

He sits, giving Carter a reassuring look.

INT. AUDITORIUM - DAY

79

ON STAGE the show's entire cast is being addressed by Billy/Hamlet. (Mrs. Morris' concept is to open the show with Hamlet's address to the players, as if the advice were being given by Shakespeare himself; the kids then exit, or pair off to perform individual scenes.)

BILLY/HAMLET

'Be not too tame neither, but let
your own discretion be your tutor...'

The Commissioners, led by Balbricker, noisily take their seats. Mrs. Morris looks nervously at them, then nods at Billy to go on.

MRS. MORRIS

All right Billy, continue the 'Players'' speech.

Billy launches right in:

BILLY/HAMLET

'Suit the word to the action, the action to the word...'

ANGLE ON PEEWEE, TOMMY AND WENDY

as she sees Gebhardt.

WENDY

Hey, that Commissioner Gebhardt! He's a friend of my dad's -- he's a great guy, we've got nothing to worry about.

TOMMY

You know who's behind this, don't you?

WENDY

Balbricker.

TOMMY

Right. And now she gets her's.

INT. LOCKER ROOM - DAY

Mickey and Tim follow Tommy to his locker.

Tommy reaches into his locker and pulls out a large breadbox which has many crude perforations on top. He slides the breadbox open and reaches in carefully, groping around for something. He gets a grip on it and pulls it out. It's a large ominous-looking snake.

TOMMY

I call him moral trepitude.

MICKEY

Damn, Tommy. Are you going to kill her?

TOMMY

It's only a water snake. It's not poisonous. But if she has a stroke, that'll be all right.

TIM

Holy cow! She's gonna shit!

Cont.

78

81 Cont.

TOMMY

(grinning)

I guess you could say that.

Tommy closes the breadbox and picks up a medium-sized pipe wrench. He, Mickey and Tim head off.

INT. HALLWAY OUTSIDE BOYS' LOCKER ROOM 82

Tommy, Mickey and Tim head for the door marked "Basement." They go through it, heading downstairs.

INT. GIRLS' SIDE OF GYMNASIUM - DAY 83

Miss Balbricker concludes her afternoon tumbling class and heads for her office.

BALBRICKER

See you tomorrow, young ladies.

INT. GYMNASIUM BASEMENT - DAY 84

Tommy, Mickey and Tim step through a doorway and head for the opposite side -- the girls' side -- of the gym basement.

INT. MISS BALBRICKER'S OFFICE - DAY 85

Miss Balbricker unlocks the door to her office and steps inside. She checks her watch. It's exactly 4:08 P.M.

INT. GYMNASIUM BASEMENT - DAY 86

Tommy, Mickey and Tim have crossed to the girls' side of the basement. Tommy has the black box in one hand and a diagram of the gym's water duct system in the other. He checks the diagram and looks toward a water duct overhead. This is clearly the one he's been searching for.

INT. MISS BALBRICKER'S OFFICE - DAY 87

Miss Balbricker exits her office and heads toward her private john.

INT. GYMNASIUM BASEMENT - DAY 88

Tommy has his ear to the elbow pipe bending down from Miss Balbricker's toilet. The pipe wrench is already in place. Tommy hears the toilet seat being lifted.

TOMMY

Okay.

Mickey and Tim begin turning the pipe wrench frantically.

INT. MISS BALBRICKER'S BATHROOM - DAY 89

Miss Balbricker is just lowering herself onto the toilet. Her sweatshirt hangs low enough to avoid any frontal nudity. As she sits, she faintly hears the screeching of the wrench. She listens for a second, then shrugs and gets ready for action.

79

INT. GYMNASIUM BASEMENT - DAY

90

Mickey and Tim make the last few turns on the pipe and it disconnects at the joint. The water rushes out.

INT. MISS BALBRICKER'S BATHROOM - DAY

91

The water rushes from the toilet with a LOUD GURGLE, causing Miss Balbricker to stand up and look down at the toilet suspiciously.

INT. GYMNASIUM BASEMENT - DAY

92

Tommy opens the breadbox and grabs the ugly black snake behind the head; forces it up into the pipe; and quickly rejoins the joint. Mickey and Tim pull fiercely on the pipe wrench.

TIM

What keeps the snake from going the other way?

TOMMY

As soon as the water fills up, he'll start swimming uphill. Which way would you swim?

TIM

Right!

MICKEY

(laughing)

Turner, you're an evil genius. I'd give ten years of my life to see her face.

INT. MISS BALBRICKER'S BATHROOM - DAY

93

The water starts to fill back in. Miss Balbricker looks at it with deep distrust. She hesitates. It looks all right. Finally, the greater organic need takes over. She sits down gingerly.

INT. GYMNASIUM BASEMENT - DAY

94

Mickey and Tim finish with the pipe wrench. They gather up the breadbox and the wrench and split, laughing their asses off.

INT. MISS BALBRICKER'S BATHROOM - DAY

95

Miss Balbricker sits on the toilet and undertakes a little ritual she obviously goes through routinely. She takes a long, deep breath saying as she does so:

MISS BALBRICKER

In with the good and...

Cont.

And as she says the next line, she strains furiously to move her balky bowels.

MISS BALBRICKER

(straining)

OUT WITH THE BAD!

It is not insignificant that Miss Balbricker wages war with her own internal organs. In what follows, we are careful to avoid any distasteful angles of Miss Balbricker.

Miss Balbricker's face is purple. It is obvious she is fighting a losing battle. She stops for a breather. Then she takes another deep breath. Just as she does so, she stops short. A quizzical look comes over her face. She cocks her head to one side, as if trying to listen. Then, suddenly, her eyes go wide. Realization floods into her face. She looks down between her legs. There is something there, definitely. She leans over, spreading her legs slightly, her face a mask of horrified anticipation. Before she can get her head bent, her wildest nightmare comes true. The frantic water snake slithers right up over the lip of the toilet seat. The reaction is quite indescribable. Suffice to say that Miss Balbricker's howl can be HEARD by the track team outside a quarter of a mile away. She takes off like the Road Runner in the famous cartoon. She goes right through the door, knocking it off its hinges.

INT. GYM - DAY

96

Tommy, Mickey and Tim step innocently from the boys' locker room onto the gym floor. The cheerleaders and a lot of other stragglers are in the gym. Everyone is rooted to the gym floor by the devastating screams coming from Miss Balbricker's office. The three boys are struggling hopelessly to hold back laughter. Suddenly Miss Balbricker comes hurtling out of the girls' locker room onto the gym floor. She stumbles as she tries to run with her sweat pants about her ankles. Her sweat suit saves her and us from unnecessary embarrassment. As she falls crashing to the floor, she looks back behind her and lo, there comes the water snake slithering along rapidly. Actually, he is just taking the path of least resistance but it certainly appears that he is pursuing Miss Balbricker. She believes it, that's certain. Her panic is absolute and, at the sight of the snake, so is the panic of every girl in the gym. They scatter in thirty directions. Miss Balbricker struggles to her feet, hoisting up her fallen sweat pants. Pandemonium reigns, to coin a phrase. Tommy seizes the opportunity to make an already astounding victory a complete rout. He moves onto the gym floor and, with a deft move, scoops up the confused snake and holds it up for all to see.

TOMMY

It's okay. No danger. Just a water snake. No need to worry.

Tommy walks off the court, past Coach Goodenough. He speaks in deadpan:

TOMMY

No problem, Coach. I'll just let it go outside.

COACH GOODENOUGH

Quick thinking, Turner. Good job, son.

But Miss Balbricker is not fooled. Indeed, she is livid. She jumps up and down like Rumpelstiltskin. In her fury, all she can do is scream Tommy's name:

MISS BALBRICKER

TURNER! TURNER! TURNER!
TURNERRRRRRR!

WIPE TO:

INT. AUDITORIUM - DAY

97

Tommy, Tim, and Steve. Steve on one side of a flat which lies on the ground, Tommy and Tim on the other side.

STEVE

Okay, you guys know how to spackle? First dip the brush in the paint --

They do so.

STEVE

Second, give it a little shake right over the flat, puts a lotta little dots on it, give it texture, okay, let's give it a shot, ready, set --

They shake their brushes, covering Steve with millions of dots but barely touching the flat itself.

STEVE

O-kaaaaay -- pretty good for a start.

WIPE TO:

ANOTHER ANGLE

98

O.s. we HEAR Mickey, PeeWee and Billy ARGUING.

Cont.

MICKEY

Aw, man, who you kidding. Ain't nothin' to this Shakespeare shit -- can do it in my sleep.

We SEE Mickey stroll by, followed by PeeWee and Billy.

MICKEY

I mean, I can read -- all acting is, is pretending good. Watch!

BILLY

Okay, Mickey, give 'em hell.

Mickey leans out of the wings and calls out to Mrs. Morris:

MICKEY

Okay, Mrs. Morris. I'm ready.

As he leans out, we SEE Billy reach over and take Mickey's rolled-up script out of Mickey's back pocket. Tommy rushes up and gives Billy another rolled-up script which Billy drops on the floor at Mickey's feet. Mickey hears the script fall and turns to retrieve it. He gives the guys a cocky look and starts on stage.

MRS. MORRIS

All right, quiet down everybody. Mickey Jarvis would like to read for us the part of Artemidorus from Julius Caesar. Mickey!

Mickey strolls on, very cocky. Offstage, we HEAR Tim yell:

TIM

Bust your ass, Mickey!

TOMMY

I believe the expression is 'break a leg,' Tim.

TIM

Whatever.

Everyone is hushed in anticipation. We have a distinct sense of conspiracy.

Mickey strides purposefully to center stage and opens his mouth to speak. He is struck dumb with stage fright. Finally he blurts out:

MICKEY

(as Artemidorus)
Caesar, beware of Brutus; take heed of Cassius, come not near Casca, have an eye to Cinna, for he's a sneaky shit...

83

REACTION SHOT - MRS. MORRIS

99

She doesn't believe she really heard that.

REACTION SHOT - THE BOYS

100

They're beginning to convulse. CAMERA REEMPHASIZES Mickey. He's so nervous, that he's oblivious to what he's saying.

MICKEY

(as Artemidorus)

Trust not Trebonius, mark well
Metellus Cimber, that scum bag
Decius Brutus loves thee not...

MORE REACTION SHOTS

101

The rest of the gang is catching on to the gag and are gathering stage-left and stage-right to witness Mickey's "performance." Mickey hears the snickers, but assumes it's because of his line readings of his Southern accent. To compensate, he begins to speak more loudly:

MICKEY

(as Artemidorus)

Thou has wrong'd Caius Ligarius.
There is but one mind in all these
men, and it is bent to break great
Caesar's balls. If thou beest not
immortal, look about you. Security
gives way to conspiracy...

The words "look about you" and "conspiracy" jar Mickey's senses. He finally realizes he's been had. As the SNICKERS from o.s. rise to a crescendo of laughter, Mickey does a slow take of realization, which ends with him racing abruptly offstage. The guys all scatter, laughing wildly.

REACTION SHOT - MRS. MORRIS

102

She understands discreetly. She's enough of a "regular gal" to understand and appreciate the joke.

MRS. MORRIS

All right, let's get ready for
Marc Antony's funeral oration.

At that moment we SEE Mr. Carter stride up to Mrs. Morris. They huddle for a moment. Wendy comes up to the boys.

WENDY

What's up?

Cont.

BILLY

Don't know! Don't like it,
though!

Mrs. Morris makes her way to the stage.

MRS. MORRIS

Folks, Mr. Carter has a few words
for us, if we could have your
attention.

Everyone falls quiet. Mr. Carter strolls up on stage.

CARTER

Now I don't want you to be unduly
concerned about what I'm about to
tell you because I'm quite certain
it will be resolved in a just manner
...Now, as you know, a certain
misinformed faction has attempted to
halt our presentation of 'An Evening
of Shakespeare.' They have appealed
to the school board and have
succeeded in obtaining a hearing, I
have been ordered by the superintendent
of schools to temporarily suspend
this production...Pending that hearing.

There is a GROAN OF PROTEST from the gathering.

CARTER

...Just a moment, please. I am
officially doing that. But...But
nothing says that you can't on your
own continue to prepare as a class
exercise because I assure you, you
will be presenting this evening of
Shakespeare as scheduled. Carry on.

They CHEER the plucky Carter as he makes his way out of the
theatre.

TOMMY

Those bastards!

TIM

Man, this is ridiculous. What a
bunch of stinking hypocrites. Jesus,
the county commissioners are going
to shut down Shakespeare because it's
dirty. What a joke. Those sleazy
creeps watch skinflicks every
Saturday in the basement of the
courthouse.

WENDY

You're kidding.

MICKEY

Are you surprised? Everybody knows that. Hell, Commissioner Mason was caught exposing himself two years ago to his Bible school class. They hushed it up.

GEBHARDT

How do you know that?

MICKEY

Ted told me.

BILLY

He's a cop. He oughta know.

TIM

Everybody knows.

PEEWEE

Yeah, and that jerk Gebhardt is after Wendy.

WENDY

Right, and that's good.

PEEWEE

What d'ya mean?

WENDY

It means we've got a friend in court.

They all stare at Wendy.

CUT TO:

INT. COMMISSIONER GEBHARDT'S OFFICE - DAY

103

We HOLD ON a TIGHT SHOT of a tray with beer and pretzels being carried by a secretary from one of our guys to another. They are impressed by their "adult" treatment. Commissioner Gebhardt is showing himself to be a "regular guy."

GEBHARDT

I love this. I just love it. You can't know how great it makes me feel to see you great American kids standing up and fighting for what's right. And believe me, there's no question about what's right here... I mean, it's ridiculous!

PEEWEE

(annoyed at Gebhardt)

Well, how can he do this?

GEBHARDT

Well, he hasn't done anything yet. All he's accomplished is to get the commission to petition the school board for a hearing.

PEEWEE

But they've stopped the play.

GEBHARDT

(patronizing)

Well now, son, they haven't stopped anything yet, have they? I mean, you're still rehearsing, right?

WENDY

Right.

GEBHARDT

You've got to understand the politics behind this. This is how it's gonna work. I've got it all mapped out. Now, as you know we've got an election coming up in two weeks. Farber got a few votes under his thumb -- not many, but enough to scare a couple of my fellow commissioners. So what's the easy thing to do? Make Farber happy! So?

WENDY

So the commission makes Farber happy by taking the issue to the school board.

GEBHARDT

Right! Now the school board's not up for reelection. They'll turn the petition down and you'll be happy, and the commission's off the hook because we tried!

WENDY

How'd you get the commissioner to go along?

Cont.

GEBHARDT

A little old-fashioned horse-trading. A couple of the commissioners have got a pet rezoning project on the line. I'm the swing vote. Now I really don't care if they get their reading, but I can't let them know that so I play hardball. If they want my swing vote they help me out with your problem. The hip bone's connected to the thigh bone and the thigh bone's connected to the ankle bone and so on, get it?

PEEWEE

Sounds like dirty pool to me.

GEBHARDT

Well, little fellow, our great American system is built on compromise. Everybody wants something. The trick is to see that everybody gets a little piece. Know what I mean?

TOMMY

Oh yeah, you bet he does.

Everybody LAUGHS.

GEBHARDT

You got my word on this. I'm not going to let a pack of self-righteous bullies deprive you of your play.

ALL

Great! Terrific!

Gebhardt leads them to the door.

GEBHARDT

Well, if you can't do somethin' for the little guy then you don't belong in office. You kids put on a hell of a play.

ALL

You bet!

Gebhardt takes Wendy's hand and kisses it gallantly.

GEBHARDT

Maybe I'll get an invitation for opening night.

WENDY

Front row center.

They all exit.

MICKEY

What a great guy.

PEEWEE

Yeah, he's swell.

Gebhardt's aide, PARKER, rushes past the departing kids and into Gebhardt's office. He deposits two huge stacks of bundled-up papers on the desk.

GEBHARDT

What's that?

PARKER

Farber's petition to stop the Shakespeare production. Five thousand signatures.

GEBHARDT

(alarmed)

Five thousand!

PARKER

All of them prepared to vote against you if things don't go their way.

Gebhardt leans back in his chair in deep thought. Finally:

GEBHARDT

Set up a meeting with Farber.

EXT. A ROAD NEAR THE SEMINOLE VILLAGE - NIGHT

104

Mickey and Tim come upon a scene of great chaos. There's a cross burning just outside the entrance to the village compound. A half-dozen Seminole men and women are tossing buckets of water on it, at the same time attempting to pull it down so they can smother the flames. Off to another side, there's a cluster of Seminole men and women huddled around John Henry, who's lying on the ground, propped up in his mother's lap. John Henry has a few welts on his face from being punched, and a portion of his hair has been shaved off, leaving numerous nicks and cuts. However, while John Henry looks terrible, he has escaped serious injury.

Cont.

The boys jump from the truck, and rush over toward their friend. The reception which they receive from John Henry's family and friends is a cool one. To a certain extent, the boys are being viewed as "just some other white men," which links them to the atrocity just committed by the Ku Klux Klan.

The guys blurt out their first few words at the same time, and without even waiting for a response, as people are prone to do in a crisis situation.

ALL

My God. What happened? What's going on? Is John all right?

A tall muscular SEMINOLE MAN, who has been part of the cluster attending to John Henry, rises and blocks the boys' access.

YOUNG SEMINOLE MAN

(coldly)

There's no need for you now.

MICKEY

We're his friends.

YOUNG SEMINOLE MAN

And I'm his brother. If you'd been here on time, this wouldn't have happened.

MICKEY

We couldn't help it. My truck wouldn't start.

TIM

Besides, we've always driven up to the house. What was he doing out here?

An older Seminole man leaves the group of people surrounding John Henry and walks over to John Henry's brother, Bill. This man is MIKE JUMPER, John Henry's father.

MIKE JUMPER

They're right, Bill. It was John's mistake.

(turns to face
the guys)

They were waiting. Perhaps they've been waiting many nights for an opportunity like this.

MICKEY

How badly is he hurt?

Cont.

MIKE JUMPER

Physically? Not as badly as it appears.

CAMERA EMPHASIZES John Henry lying in his mother's lap while a Seminole elder administers to and dresses his wounds. John Henry's expression tells us that while he is in pain, he is more humiliated than anything else. It is on his mother's face that we SEE great anguish.

TIM

What did they do to him?

MIKE JUMPER

They wanted to shave his head. A white man's notion of scalping, I assume. They are most vulgar men. When John tried to fight them off, they beat him and held him down. When he cried out, and they heard him coming, they fled.

Mike Jumper looks down the road.

MICKEY

Can we take John to a doctor?

Mike Jumper smiles, inclining his head in the direction of the Seminole elder who's treating John Henry.

MIKE JUMPER

My cousin is a doctor.

A REACTION SHOT - THE GUYS

105

They are surprised, but they are poised enough not to say anything tactless.

BACK TO SCENE

106

Now three other physically imposing young Seminole men come up beside Bill Jumper. They are carrying an assortment of rifles, pistols and knives. Mike Jumper takes note and addresses his older son skeptically:

MIKE JUMPER

What's this about?

BILL JUMPER

We're going after them.

MIKE JUMPER

It's a bad idea.

Cont.

BILL JUMPER

When they disgraced John, they
disgraced all of us.

MIKE JUMPER

John disgraced? Because he couldn't
fight off ten grown men? I think
the only people who were disgraced
tonight were the men who ran like
cowards down that road.

He points in the direction the Klansmen fled, then turns back to
Bill Jumper. Mike Jumper speaks emphatically:

MIKE JUMPER

The answer is, no!
(pause)
There'll be another time.

Now John Henry walks over to the group. His step is a bit
uncertain, but he has complete command of his faculties.

MIKE JUMPER

How are you, son?

JOHN HENRY

I'm okay. I'm sorry about all this.

TIM

You're sorry...

MICKEY

(joining in)
We're the ones who were late.

John Henry starts to walk toward Mickey's truck.

JOHN HENRY

Well, let's go.

MICKEY

(surprised)
Tonight?

JOHN HENRY

(now defiant)
Let's go!

The boys look toward Mike Jumper, who in turn looks toward his
doctor cousin. The doctor cousin nods that it's okay, and seeing
this, so does Mike Jumper. Tommy and Mickey pick up the signal.
Tim puts his arm around John Henry's shoulder and turns toward
Mickey.

TIM

Okay, driver, you heard what
the man said. Let's go.

INT. AUDITORIUM - NIGHT

107

We HEAR the lilting strains of an Elizabethan LUTE. CAMERA PANS UP FROM a base relief of wood nymphs and satyrs to take in the last moments of an Elizabethan ribbon dance with live satyrs and wood nymphs, including PeeWee. As the last of the nymphs and satyrs dance off into the wings, we hear a very dramatic roll of the tympany drum. The stage goes dark. Then we SEE red flasher and smoke effect. A hot spot hits the stage. We SEE John Henry, as Macduff. He stands in a dramatic warrior pose. Another hot spot hits and we SEE Billy as Macbeth.

JOHN HENRY

(as Macduff)

Yield thee, coward,
And live to be the show and gaze
o' th' time.
We'll have thee, as our rarer
monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant.'

BILLY

(as Macbeth)

I will not yield,
To kiss the ground before young
Malcolm's feet,
And to be baited with the rabble's
curse.
Though Birnam wood be come to
Dunsinane,
And thou oppos'd, being of no woman
born,
Yet I will try the last. Before my
body I throw my warlike shield.
Lay on, Macduff,
And damn'd be him that first cries,
'Hold, enough!'

Macbeth and Macduff begin a sword fight, but no sooner has the fight begun, than Macduff's sword breaks off, practically at the handle. There's a look of confusion in Billy's and John Henry's eyes. If Macbeth's sword had broken, it wouldn't be so bad. But how can Macduff slay Macbeth with a two-inch sword stump?

The two boys engage in a sort of shadow-sword fight until John Henry can get over to the wings downstage-right. John Henry signals frantically to Tommy the property master.

JOHN HENRY

(whispering)

A sword. I need a sword.

TOMMY

(in frustration)

There is no other sword.

JOHN HENRY
(still whispering)
Then anything.

And John Henry moves back out on stage to shadow-sword fight some more. The CAMERA EMPHASIZES Tommy. His expression tells us that he has an idea, but we don't see what he does.

The CAMERA REEMPHASIZES Billy and John Henry as they shadow-sword fight in a 360 degree circle so that John Henry can get back to downstage-right again. When John Henry reaches downstage-right, we simply SEE him hold out his hand. Indeed, John Henry doesn't look offstage, but keeps his eyes on Billy. We're aware, from the physical movement, that Tommy has placed something in John Henry's right hand. Now John Henry brings his right hand back INTO VIEW and he, we, Billy and the auditorium audience SEE that he's holding a leg of the mannequin, its foot pointed menacingly at Billy's breast. Billy and John Henry exchange shrugs. There's nothing much they can do, and so they continue fighting, sword against leg -- until John Henry slays Billy with a mortal wound from the mannequin's foot.

The audience APPLAUDS wildly as Macbeth lies dead in a pool of light. Lights go down and stage goes black for a scene change. Lights come up.

EXT. THE VICINITY OF ANGEL BEACH HIGH SCHOOL - NIGHT 108-
114

INTERCUT WITH the Macbeth scene will be a MONTAGE OF SHOTS which SHOW the preparations for the raid of the play. We'll SEE the following:

- A. REVEREND FARBER AND GEBHARDT
riding together in the back of a car, which is being driven by Reverend Farber's chief flunky.
- B. NUMEROUS CARS
depositing Moral Mission members in the school's parking lot.
- C. THE FOUR COUNTY COMMISSIONERS
other than Gebhardt arriving at the school in a separate car.
- D. POLICE CARS
approaching the school grounds.
- E. REVEREND FARBER AND GEBHARDT
arrive in the school parking lot where they are joined by their minions.
- F. REVEREND FARBER AND GEBHARDT
followed by their legions, enter the high school.
- G. MR. CARTER
confronts the group in the foyer. There is an animated discussion.

INT. AUDITORIUM - NIGHT

115

The Macbeth scene has ended and Puck is now alone on stage delivering his final soliloquy:

PEEWEE

(as Puck)

If we shadows have offended,
 Think but this, and all is mended --
 That you have but slumb'ed here
 While these visions did appear.
 And this weak and idle theme,
 No more yielding but a dream,
 Gentles, do not reprehend.
 If you pardon, we will mend.
 And, as I'm an honest Puck,
 If we have unearned luck
 Now to scape the serpent's tongue,
 We will make amends ere long;
 Else the Puck a liar call.
 So, good night unto you all.
 Give me your hands, if we be friends...

The famous MENDELSON MUSIC SWELLS in the b.g., giving this moment a lush romantic feeling. Everything possible should be done to heighten the romanticism and lyricism of Puck's soliloquy, because we want a stark contrast with the brutal behavior of Farber, Gebhardt and the police.

INT. FOYER OUTSIDE AUDITORIUM - NIGHT

116

Reverend Farber and Carter stand just outside the auditorium. Mrs. Morris has now joined them. We can HEAR PeeWee's VOICE and the MENDELSON MUSIC from within.

INT. AUDITORIUM - NIGHT

117

PeeWee continues Puck's soliloquy.

EXT. OUTSIDE STAGE DOOR - NIGHT

118

We SEE that microphones have been set up in the foyer. Gebhardt is there with reporters.

INT. AUDITORIUM - NIGHT

119

PeeWee has reached that intensely lyrical moment when Puck extends his hands to the audience and says, "Give me your hands, if we be friends," when suddenly the lights dim, then go out completely, leaving PeeWee in darkness. The curtain closes and the houselights come on.

The crowd begins to mutter and look around. After a moment Mr. Carter comes through the curtain and raises his hands above his head to get their attention.

Cont.

CARTER

Ladies and gentlemen, I am distressed to tell you that our evening with the Bard has to come to a premature close. Certain individuals have taken upon themselves to decide what is fit and proper for you to see performed. These learned people, 'The Moral Mission,' in their infinite wisdom have decreed that the works of William Shakespeare, the pearl of English literature, are unfit to be performed by our students and too indecent to be viewed by you.

The audience immediately rises to their feet and begins booing and catcalling.

CUT TO:

BACKSTAGE 120

PeeWee, Wendy and all the others are furious.

BACK TO SCENE 121

CARTER

My dear friends, I assure you we have not yet begun to fight. Good night! We will see you again soon.

The audience is enraged. Carter makes his way backstage where the boys, Mrs. Morris and Farber are having at it.

FARBER

Who do you think you're talking to?

MRS. MORRIS

A hypocrite and a fascist! You don't care about God. You just want to play God. You just want to tell people what to do with their lives, Hitler!

FARBER

We have dealt with the filth. I can see we now will have to deal with the purveyors of filth!

MEAT

(lifting his skirt)
Hey, deal with this!

There is no mistaking his meaning. Farber is outraged.

FARBER

You whelp of Satan! No one, no one speaks to me that way. You better get a grip on yourself, boy.

Everybody can see it coming a mile away. Meat reaches down and grabs himself by the crotch and gives Farber the universal sigh of disrespect. Farber is apoplectic. He rages off.

MRS. MORRIS

Anthony! That wasn't entirely helpful.

We HEAR the audience BOOING lustily as Farber makes his way up the aisle.

EXT. AUDITORIUM LOBBY - NIGHT

122

Flashbulbs explode in OUR FACE. Reporters clamor, hustle, bustle. Farber speaks above it all. He is in his element. Tommy, Wendy and the gang crowd in to listen.

FARBER

Now as I said we have a warrant here charging the Angel Beach High Drama Club with public presentation of obscene material. Now of course, there is no need to press this warrant. That was never our intent. These innocent children aren't to blame, but rather some misguided Godless people who are leading these lambs astray. We were a voice crying in the wilderness, and we were heard by the God-fearing members of the County Commission who voted unanimously to bring this corruption to a halt.

CAMERA ZOOMS IN TO Gebhardt. He is uncomfortable. The boys are astonished by this treachery.

TIM

That lousy son-of-a-bitch.

TOMMY

Looks like Gebhardt's leg bone got connected to Farber's foot bone.

PEEWEE

Yeah, and they both got shoved up our asses. I knew it.

CAMERA HOLDS ON Wendy. She is smarting.

FARBER

And therein lies the root of the problem -- Godless, atheistic, Communist, left-wing liberal influence ruining our schools and despoiling our youth. And the God-loving folk of this country are tired of it and we're going to stamp it out.

Many of the Shakespeare audience are hanging about and they begin to heckle Farber. Now we SEE two KLAN members with their sheets, but sans hoods. They shout at the hecklers. Balbricker is railing against the Klan:

BALBRICKER

You get out of here! The Moral Mission denounces you. You have no part in this.

KLAN DRAGON

The God-fearing members of the Klan support this action. The mixing of nigger and Injun blood must stop, right-thinkin' white Americans.

BALBRICKER

You trash -- get out of here! The Moral Mission denounces this unlawful rabble.

Farber continues screaming over all this:

FARBER

And to that end, I'd like to tell you that tomorrow night there will be a giant rally right here in Angel Beach to announce future steps we will take to preserve moral decency.

The place is turning into a riot.

KLAN DRAGON

Amen, Brother, the Loyal Order of the Klan will be there -- all right-thinking Americans.

The hecklers SHOUT.

BALBRICKER

We disclaim any association with this riff-raff. Reverend, tell them they're not welcome. We don't want them.

FARBER

We won't refuse any right-thinking
God-fearing Americans,
Sister Balbricker.

BALBRICKER

But this is the Klan, cowards and
trash --

FARBER

Sister, I can't be bothered with
this. We've got the Lord's work
to do. Friends, tomorrow night at
eight P.M. at the Angel High Stadium
-- the true word of God! Let those
who stand in our way feel our wrath.

The Moral Mission block cheers wildly. Place is in bedlam.

TIM

God, I'm gonna puke.

PEEWEE

Me, too. Here comes that
son-of-a-bitch.

WENDY

Be nice to him. Pretend you
understand why he did it.

ALL

What?

WENDY

Just do it. I'll explain it later.

The PANDEMONIUM continues in the b.g. as Gebhardt comes to the
kids.

GEBHARDT

This is exhausting!

PEEWEE

All tuckered out from playing
hardball, huh, Commissioner?

Wendy gives PeeWee a hit.

GEBHARDT

I was afraid you were gonna
misunderstand. I had to make a
tactical retreat. If I'd of hung
in and gotten steamrollered you'd
have no friend in court at all.

TIM

'Friend in court.' Gee, that has a familiar ring.

GEBHARDT

(ignoring sarcasm)

I said this is a retreat, not a surrender. You heard him. He's a fanatic. Give him two weeks and he's gonna bury himself.

BILLY

Right after the election, right?

GEBHARDT

Apparently you're not prepared to believe me, but I was working in your interest. Votes don't mean a thing to me if I can't maintain my own integrity.

WENDY

Look, Commissioner, we understand. It's not the end of the world! Everyone's a little disappointed right now.

The guys are puzzled.

GEBHARDT

Of course. I understand. Look, Wendy, let me talk to you. I want to explain to you what I'm trying to accomplish here and, uh, you can relay that to the fellows. Okay?

WENDY

Okay!

He and Wendy move off by themselves. The boys watch.

PEEWEE

I know what the creep is trying to accomplish.

BRIAN

So does she, PeeWee. Be cool. She's got it under control.

At this moment our attention is diverted to the maelstrom swirling around Farber, Balbricker and the Klan.

BALBRICKER

No! No! No! We cannot be allied with people outside the law. You must denounce these people.

FARBER

Sister Balbricker, be silent. I have spoken on this matter. What is at stake here justifies...

BALBRICKER

Well, I won't be there. It's indecent.

FARBER

(furious)

Remember, he who is not with me is against me.

Balbricker stalks off.

MICKEY

All right! Beulah!

MEAT

This is more fun than putting on a play.

TOMMY

Bite your tongue!

MICKEY

Well, what are we going to do about this?

TOMMY

I think we should try for once to be mature and thoughtful and adult.

ALL

What? Are you carzy? (Etc.)

BILLY

Nope. Tommy's right. It's time we grew up. We've got a problem. Now let's solve it in an adult manner.

TOMMY

Right. Let's go right to the top. What would President Eisenhower do if the Russians did to the country what the Moral Mission did to us?

There is a pause.

TIM

Cut the fucker's nuts off.

Cont.

TOMMY

Right! Any more questions?

ALL

No!

TOMMY

All right, let's get at it, everybody.
Backstage for battle plans!

At this moment Wendy comes over.

PEEWEE

Well, what did he have to say?

WENDY

Nothing much. He's gonna explain
it to me over dinner.

PEEWEE

What?

WENDY

Yeah. He's gonna take me to a
nice secluded restaurant down
in Miami.

BILLY

What are you up to?

WENDY

(growling)

Revenge! What are you up to?

EVERYBODY

All right! I like this broad's
mind! Get 'em Wendy! (Etc.)

Wendy puts her arms around PeeWee and Brian and starts backstage.

WENDY

All right, here's what we do!

We begin a MONTAGE of the gang's preparations for their revenge
accompanied by appropriate MUSIC.

EXT. AUDITORIUM - NIGHT

123

Gebhardt comes skipping down the steps of the auditorium, very
smug. His aide, PARKER, comes running after him.

PARKER

Commissioner, your taking that
kid to dinner.

GEBHARDT

(very cocky)

Just gonna put another notch in my six-shooter, Parker.

PARKER

Commissioner for God's sake we got an election in little more than a week.

GEBHARDT

Don't worry about it Parker. I'm taking her all the way down to Miami.

PARKER

But Commissioner, she's only seventeen years old.

GEBHARDT

Yeah, well I'll only put half a notch in my gun.

Gebhardt laughs unpleasantly. We CAN TELL by Parker's reaction that he can't stand Gebhardt. Who could?

EXT./INT. COURTHOUSE - DAY

124

We SEE Tim, Frank and Brian as they sneak into the basement of the courthouse. They rig the microphone and run the line that will be used to record the Commissioner's SKINFLICK SESSION later that morning.

EXT. SEMINOLE VILLAGE - DAY

125

We SEE Tommy, Mickey and John Henry at the Seminole Village, as they sit around in a circle with a gathering of the Seminole hierarchy. John Henry is talking. Everyone around the circle in turn gives a sign of assent. It is clear that some form of action has been affirmed.

INT. AUDITORIUM - DAY

126

Curiously enough, we SEE Steve, PeeWee, Wendy and others laying out and sewing some kind of costume. Finally, one of the mystery outfits is held up. It is a Klan outfit.

EXT. FOOTBALL FIELD - GYM - RALLY SITE - DAY

127

We SEE Billy and Meat as they make a survey of the site where the rally is to be held.

103
INT. AUDITORIUM - DAY 128

We SEE Wendy being dressed in some outlandish sort of outfit. It is sort of a cross between a Broadway hooker and the Queen of Sheba.

INT. COURTHOUSE BASEMENT - DAY 129

We hear only MUSIC and no sound as we START TIGHT ON a 16 mm camera clicking away. We PAN DOWN the light TO the scene on the screen. We SEE a very dated porno film, the kind where the man wears socks and a goggle-type bandit mask. Before the film gets to the X-rated stage we:

CUT TO:

ANGLE ON THE COMMISSIONERS 130

who watch the film and respond with obvious vulgarity. We PAN ALONG FROM the hidden microphone ALONG the wire and:

DISSOLVE TO:

ANGLE ON THE OTHER SIDE OF THE WALL 131

where Tim, Brian and Frank listen to what they are recording. They are breaking up. It is obvious they are getting good stuff.

INT. AUDITORIUM - DAY 132

We SEE Wendy and the others. They are preparing a bizarre-looking concoction in a large round punch bowl. It is a green, bilish-looking liquid. Wendy pours a can of corn into the brew and looks at it critically for a moment. She decides it is ready. With PeeWee's help she ladles some of the liquid into an inflatable life jacket, which she then puts around her neck. PeeWee obviously doesn't know what she is up to. Wendy leans over the table, makes a face as if she were retching and proceeds to spill a large portion of the brew from the jacket onto the table. The effect is mildly disgusting. PeeWee and the others make appropriate faces and stomach-clutching gestures. Wendy studies the mixture pensively for a moment, then decides it is not right. She walks back to the punch bowl and adds a can of carrots.

INT. RESTAURANT - NIGHT 133

We SEE Gebhardt, dressed to the teeth, as he enters the foyer of the restaurant. He walks to the head of the waiting line and is ushered immediately into the dining area. He is treated with great solicitude by the MAITRE D'. The restaurant is grossly elegant in a sort of tropical art deco. It is dominated by a center cascading fountain and a bubbling pool which forms a complete circle. Tables are lined all along the fountain with little canals leading to all areas. Gebhardt is seated with flourish and much ado.

104

EXT. RALLY SITE - NIGHT

134

The rally has not gathered yet. A few workmen are busy setting up a dais in front of the bleacher. Some are preparing the speaker system, a few people are beginning to gather. We:

CUT TO:

ANGLE ON SOME WORKMEN

135

who are stringing out wiring. The workmen turn to the CAMERA. It is Tim and Brian. They have obviously finished wiring the speaker. They pull the wire down below the grandstand and through a window. We hear Tim:

TIM

Okay, Frank!

CAMERA PANS UP the window and PEERS DOWN INTO the gym. Frank is manning the tape recorder. He turns and yells to Tommy, who is on the other side of the gym.

FRANK

Okay, Tommy!

CUT TO:

ANGLE ON TOMMY

136

He turns and yells to the others across the gym. The others appear to be Klansmen.

CUT TO:

CLOSER SHOT - BILLY, MICKEY, MEAT AND JOHN HENRY

137

dressed as Klan members.

BILLY

Okay, we're ready. We just have to wait until they get here.

The boys are excited.

EXT. RESTAURANT - DAY

138

PeeWee pulls up to the opulent Miami Beach restaurant. He and Steve leap out. PeeWee is dressed in an oversized tux. He snaps his finger and two attendants leap forward to open the door for Wendy. She steps out grandly. She is an incredible sight. She has a dress so red and so sequined one cannot look at her without shielding one's eyes. The dress is slit up both sides and beribboned and tasseled. Paste jewelry of every conceivable kind and color adorn every appendage: Rings,

Cont.

pendants, necklaces, brooches, earrings, bracelets. Red, white and blue boas are strung out in every direction, making her look like a defrocked American flag. Her hair is bright red and teased to infinity. Her breasts are indescribable. Obviously, it's a life jacketlike device, filled with the obnoxious brew, being worn under the dress, disguised as huge, pendulous breasts, not unlike PeeWee's dream. The effect is rather startling because as Wendy walks the breasts sway like drunken piglets, and they slosh. The attendants stand open-mouthed as Wendy descends. Steve leaps in front and snaps off several flash shots with an antiquated news photo camera. As Wendy sloshes away, PeeWee yells:

PEEWEE

We'll wait, Madame.

Wendy calls back over her shoulder:

WENDY

That'll be grand.

And she giggles. PeeWee races back to the sad little Crosley.

PEEWEE

Hey, nobody drives Madame's vehicle. I'll do it.

EXT. RALLY SITE - NIGHT

139

The rally is filling up. Farber is eating it up, glad-handling everyone in sight. The four naughty commissioners arrive and are seated on the dais. A small band provides tacky music. A festival atmosphere prevails.

EXT. SCHOOL GROUNDS - NEAR RALLY - NIGHT

140

We SEE Billy, Meat and Mickey. They have their sheets on and hold their hoods. They stare down the street. We SEE the Klan marching in single file toward the rally, led by the Grand Dragon. Billy gives a WHISTLE and waits a moment. We hear a BIRDCALL comeback.

BILLY

Okay, here we go.
(pulls on hood)
Is my hood on straight?

MICKEY

Can you see?

BILLY

Yes.

Cont.

MICKEY

Then your hood's on straight,
stupid.

Meat laughs.

BILLY

Funny, Jarvis -- Okay, here we go.

At that moment the Klan is almost upon them. Suddenly somebody leaps out behind the Klan. It is Tim.

TIM

(yelling)

Hey, you Klan pricks!

The Klan members all swirl and stare back at Tim.

TIM

Why don't you big bad asses go
beat up some kids or kick some
dogs? That's your speed. Better
yet, why don't you just stay home
and beat your wives? They probably
won't hit back.

While the Klan is distracted, Billy, Meat and Mickey step out right in front of the Klan Dragon. His back is to us. Billy, in his full Klan garb, reaches out and taps the Grand Dragon on the shoulder. The Klan Dragon turns and finds himself staring right into the faces of two strange Klansmen. Suddenly Mickey's hand darts out and pops the Grand Dragon's hood off his head. The Grand Dragon is startled. He doesn't have time to think about it, though, because Meat steps forward and pops him right on the button. He falls like a felled tree right into Mickey's arms. Before the other Klansmen know what has happened, Meat and Mickey drag the luckless Klan Dragon into the bushes. Billy takes the Klan Dragon's place and barks a command. The other Klansmen immediately turn away from him and the march proceeds, with Billy now leading the Klan.

INT. RESTAURANT - NIGHT

141

We are ON a TIGHT SHOT of Gebhardt enjoying a martini, feeling very smug, when suddenly we hear Wendy's HIGH-PITCHED VOICE. She is pretending to be very drunk.

WENDY'S VOICE

(o.s.)

I'll have you know I'm the guest of
Big Bob Gebhardt, County Commissioner
of Seward County and a very big deal
and you better take me to his table
pronto, lard bucket.

839 Gebhardt's jaw drops.

CUT TO:

ANGLE FAVORING WENDY

being led by a very shocked Maitre d'. Everyone in the restaurant is watching. Wendy is following the Maitre d' and using her feathered boa to whip him as if he were a dog team.

WENDY

Giddy-up, giddy-up!

She giggles drunkenly. As we APPROACH Gebhardt's table she suddenly reins up:

WENDY

Whoa! Whoa! We're here, jackass.

Gebhardt looks like a man facing death. Wendy spreads her arms.

WENDY

Bobby baby!

And she literally leaps upon him, smothering him with a huge kiss. She lifts herself off the ground and curls her legs around his waist. Gebhardt tries to disengage her.

GEBHARDT

(sotto voce)

What are you doing? Are you crazy?

WENDY

(ignoring him)

Hey, Garcon.

(with a hard "c")

Garcon, get me a drink. It's my birthday! I'm seventeen today. Goll-lee, seventeen! Where does the time go, Bobby? Do you realize I was only fourteen when we first met?

Everyone is staring.

WAITER

Uh, Sir, seventeen is under age.

WENDY

Hey, buster, are you saying the Commissioner is trying to get me drunk? He's not trying to get me drunk! He got me drunk this afternoon! I'm still drunk! Now move your ass. Get me a Shirley Temple. And I want a cherry on it.

The WAITER rushes off.

She sits down with a flourish, throwing her boas over her shoulder and smack into the faces of the people behind her. The Maitre d' doesn't know whether to shit or go blind. He is desperately afraid to offend the commissioner. Gebhardt has recovered somewhat. He stands up to leave.

GEBHARDT

(under his breath)

Very cute! Well, I'm leaving.

WENDY

(also under her breath)

If you get out of that chair, I'll yell rape!

GEBHARDT

(too loud)

What?

WENDY

(still whispering)

I'll yell rape!

GEBHARDT

You're bluffing!

He starts to leave. Wendy blurts out so shrilly that it is startling and hard to understand:

WENDY

RAPE!!!!

Gebhardt sits down like he has been poleaxed. Wendy reaches over and pulls him to the middle of the table by his necktie. She leans over the table nose to nose with him.

WENDY

(whispering)

If you try to leave here I'll jump on your back and I'll scream at the top of my lungs, 'Don't leave me, Bob, I can't have our baby alone!' How's that grab ya. Now sit there and take your medicine.

With that she releases him and he sits back stunned. Wendy sits back grandly and, once again, throws her boas back over her shoulder. They again land in the middle of the table behind her, this time landing right in the gentleman's soup just as he is about to raise the spoon to his mouth. He stares at the sickly red boa lying there in his soup. Then, calmly, he picks it out of the soup, carefully wringing it out. Back at Wendy's table, Wendy is back into her act:

WENDY

Oh, Bobby, this place is so chic.
 (pronounced "chick")
 I just love it!
 (keeps flickering at
 him with dry boa)
 Is this real silver? Oh my gosh,
 and linen and crystal salt shakers!

She looks dramatically around as if casing the joint. She leans over to Gebhardt and whispers, gangster-style:

WENDY

Keep your eyes peeled, kid.

And with this, she opens her huge purse, holds it up to the edge of the table and, with one grand stroke, sweeps half the table into the purse including silver, salt shakers, plates and goblet. They make a HORRENDOUS SOUND when they hit the bottom of the purse. Wendy looks around to make sure the coast is clear. Of course, she knows the maitre d' is staring from across the room. She pretends all is well. The maitre d' covers his face in horror. Gebhardt winces.

EXT. RALLY SITE - NIGHT

143

IN the DISTANCE we SEE Farber spouting fire and brimstone. IN the F.G., we SEE the Klan led by their bogus Grand Dragon. They approach the Rally site, then make a quick right turn right to the Field House which abuts the football field.

KLAN #1

Hey, where you going?

BILLY

(as Grand Dragon)

Shortcut.

He opens the door to the Field House and disappears inside, followed by the somewhat confused Klansmen.

INT. FIELD HOUSE - NIGHT

144

We are IN TOTAL DARKNESS. The Klansmen react with appropriate SOUNDS of confusion and suspicion. Suddenly, the DOOR CLOSES with a LOUD CLANG behind them and two dramatic spotlights come up, one illuminating Tommy, Tim, Meat, Frank and Billy. Inexplicably, a barber chair sits beside Tommy, right in the middle of the gym floor. The other spot illuminates the ten sheeted Klansmen. The rest of the small gymnasium is shrouded in darkness. The Klansmen strike a defensive pose.

KLAN #1

What the fuck's going on here?!

TOMMY

We thought you boys might like to meet a friend of ours.

At this moment, John Henry strolls casually out of the darkness and stands beside Tommy, his "scalping" very much in evidence. The Klan members start to laugh.

KLAN #1

Yeah, I remember him.

KLAN #2

You done a real good job, Eustis.

KLAN #1

Yeah! Stingy little fucker didn't even leave no tip.

The Klansmen all howl.

TOMMY

Well, now in lieu of a tip, why don't we just return the favor.

The Klansmen howl at this. Klansman #1 takes off his hood.

KLAN #1

So you snotnoses is gonna give us a haircut.

TOMMY

Well, we and a few of our friends.

All the Klansmen now take off their hoods and prepare to fight.

KLAN #1

Yeah, well you better have the United States Cavalry.

TOMMY

Actually, we had something slightly different in mind.

Tommy SNAPS HIS FINGERS and all of the gymnasium lights come up. And we SEE five hundred Seminole Indians dressed in their traditional multicolored war garb. They fill the stands on both sides of the gym. They sit, arms folded and mute. The effect is quite ominous.

Twenty Klan eyeballs bulge. Ten Klan jaws drop open. After a long beat, ten Klan hoods are slammed unceremoniously back over ten Klan heads. Tommy walks over slowly to Klan #1. Tommy gingerly lifts up the hood and gives Klan #1 a little finger wave right in the face.

TOMMY

Hi!

Tim races around and twirls the barber chair to face the Klansmen. He dusts the seat with exaggerated style and ends with a little beckoning bow, inviting the Klansman to sit. The Klansman looks wide-eyed at the ominous Indians and walks straight into the chair and sits.

TOMMY

Now, in consideration of your status in the community, we have imported a very special gentleman to give you your clip.

Brian strolls forward, carrying a ceremonious-looking box.

TIM

This is Brian Swartz. He's Jewish.

The Klansman squirms.

TIM

He's going to be our moyle for the day.

TOMMY

And what, you ask, is a 'moyle?'
Good question. A moyle is a Jewish barber -- sort of!

Tim leans over the Klansman in a chummy way.

TIM

But not exactly!

TOMMY

(to Klan #1)
Ask him what a moyle is, exactly.

KLAN #1

(truculently)
What's a moyle?

TIM

Well, do you remember when you had your bris?

The Klansman stares at him dumbly.

TOMMY

Probably a barbecue and bris in his case!

Brian and Tim break up at this.

TIM

Ask me what a 'bris' is.

KLAN #1

(defiant)

Okay, what the fuck is a bris?

TOMMY

Actually, a bris is a circumcision.
And a moyle is a man who performs
a bris, or circumcision.

At that point Brian takes out a wicked-looking scalpellike instrument and holds it up.

TOMMY

And this instrument is a zemel and
a zemel is used by the moyle to
perform the bris. And this very
zemel has chopped off hundreds of
foreskins. And what better to
shave the heads of a bunch of
pricks like you!

The Klansman leaps up, ready to fight. As he does so, five hundred Seminoles stand in unison. The Klansman stops dead in his tracks; the others all freeze. Finally the Klansman settles into the chair in abject defeat.

TOMMY

All right, line up, boys.

The Klansmen file morosely to the chair. Brian steps forward and takes a clump of Klansman hair in his hand and holds it up poised to cut.

BRIAN

We will most certainly have to
retire this zemel after this job!

The boys break up.

INT. RESTAURANT - NIGHT

145

We are TIGHT ON a glass sitting on a table. It is a highball. We SEE a straw ease in from the FRAME right. It moves slowly, inexorably toward the drink. Now we SEE that the straw is stuck inside another straw to extend its length. Finally, after about three straw lengths, the straw eases into the cocktail and we HEAR A SUCKING SOUND and the level of booze starts to drop. The man whose drink it is notices the level dropping and turns his

Cont.

head to follow the direction of the straws. CAMERA PANS UP the length of about six straws TO FIND Wendy sucking away furiously. Seeing the man staring at her, she stops in mid-suck and looks sweetly at him.

WENDY

God, I needed that.

(suddenly angry)

Oh, don't worry, Commissioner Gebhardt will pay for it! He's a County Commissioner of Seward County, for piss sake. You think he's gonna stick ya for a fifty-cent drink, for piss sake.

At this moment, the Waiter has arrived with Wendy's Shirley Temple. She turns to the Waiter.

WENDY

Put shitface's drink here on Commissioner Gebhardt's bill, for piss sakes, Commissioner Gebhardt is up for reelection in two weeks, you think he needs this shit!?

Gebhardt has his face buried in his hands. The man behind Wendy mumbles something. Wendy turns on him.

WENDY

Your ass sucks canal water.

(turns back to

her table)

Oh, there's my Shirley Temple. Hey, where's my cherry! Who got my cherry? Bobby, I lost my cherry!

She flicks her boa at Gebhardt playfully.

WENDY

(like a little girl

from a nursery rhyme)

Bobby, did you get my cherry again!

You saucy little devil!

(flips boa again)

You can't get a girl's cherry twice, you sly goose.

This time when she flicks him with her boa, it is the one that landed in the soup. It cracks Gebhardt on the nose with a resounding CRACK. He screams and doubles over. Wendy leans over the table and, in the process, sends the contents of the table into his lap. Pandemonium. People are all looking again.

Cont.

WENDY

Oh, dear, I think I'm going to be sick.

She goes through an elaborate pantomime of a person about to regurgitate, but trying to hold back. She leans over, fumbling with her barf boobs, getting the screw top opened and bending over to hide this. Finally, she turns threateningly toward the pool. A look of Cosmic Horror comes over the Maitre d's face.

MAITRE D'

No!

With one last dramatic upchuck, Wendy lets it fly. The bogus barf mixture is projected voluminously into the pool, spreading like the blob into a greasy, amorphous green mess highlighted by flecks of corn and carrots. The bubbling waters of the pool quickly send the concoction to all sections of the restaurant. People close to the pool edge react in various degrees of panic and disgust. The Maitre d' passes out cold. Wendy straightens up, wiping her mouth.

WENDY

Boy, it sure tastes better goin' down!

She turns and sends the other boobful into the pool.

CUT TO:

INT. GYMNASIUM - NIGHT

146

From the rear outside we HEAR Farber railing away as we PAN ALONG a row of freshly shaved Klan heads. At the end of the row, we PAN DOWN and PAN BACK TO SEE that the Klan are all buck naked. Tommy walks along in the row in front of them.

TOMMY

All right, boys, lookin' good.
What do ya say, everybody,
aren't they doin' just great?

Everybody in the gym stands and gives the Klan a big hand. We PAN ALONG Klan faces; they are steaming.

TOMMY

Okay, boys, time to meet your adoring public.

KLAN

(protesting furiously)
What!! Up yours! Go to Hell! We ain't goin'!

115

146 Cont.

At this, the entire Indian nation presses forward and the Klansmen, kicking and screaming, are literally forced out of the gym door that leads to the back of the stands overlooking the football field. The door is CLANGED SHUT behind them.

CUT TO:

EXT. RALLY SITE - NIGHT

147

The Klan members immediately see that, by traversing the back of the stands, they can make an escape to a side wall without exposing themselves to the crowd. The only trouble is they have to dash across the open aisle where they can be seen clearly by Farber, who is proclaiming lustily on the dais. But they have no choice.

CUT TO:

EXT. RALLY SITE - FARBER'S P.O.V.

148

BEHIND Farber, LOOKING BACK AT the stands and the gym. We SEE what Farber SEES: A fat baldheaded man, buck naked, streaks across the aisle and disappears. Farber stutters, blinks and then catches himself. He continues. Then suddenly, another bare ass streaks by. Farber's eyes go wide but he manages to keep speaking. The crowd senses his uneasiness. Then half a dozen white tubular bodies streak across. There is no denying it. He stops in midsentence.

CUT TO:

ANGLE ON THE NAKED ONES

149

arriving at the wall and attempting to scale it. However, as they grasp the top with their hands they suddenly get rapped on the knuckles and look up to see a fierce-looking Seminole staring down at them. They drop back to the ground and start back the way they came. Only now we SEE that route is blocked by a phalanx of oncoming Seminoles. There is no way to go but down onto the football field. They are like rats in a maze. They dash down the stadium steps, now being noticed by those on the edge of the crowd who start screaming. The jaybirds run onto the field and start to head away from the crowd, only to be cut off by yet more warriors. There is only one way to go now, right down the gauntlet between the dais and the crowd. Farber has seen them and is hemorrhaging. The crowd sees them in waves and pandemonium is breaking out in similar waves. Now some of the Klansmen are trying to scale the dais. At this point we SEE Tim dash up to the BANDLEADER.

TIM

Play the National Anthem! Play
the National Anthem!

Cont.

BANDLEADER

What?

TIM

The Reverend says to play the
National Anthem now!

The Bandleader does as he is told and strikes up "The Star-Spangled Banner." It takes a moment for the music to overcome the pandemonium but again in waves it does, and groups here and there collect themselves and stand at attention with their hands over their hearts. Now only the Klan members are scurrying about. One by one they become aware that everybody is at attention. A few of them stop, befuddled. One guy hangs from the edge of the dais, not knowing what to do. Farber thunders:

FARBER

Are you not only perverts but
Communists as well? Stand at
attention!

So there we have it. All the Klansmen stand at attention, one hand over their hearts, the other over their privates. We LEAVE this tableau of two thousand bulging eyeballs.

CUT TO:

INT. RESTAURANT - NIGHT

150

Total bedlam. We are FOCUSED ON the swinging doors of the kitchen. They swing open and through them marches the Maitre d', followed in single file, military fashion, by eight busboys. They march, heads erect, holding in their upraised right arms, spatulas, ladles, saucepans, giant spoons, etc. They march right through the chaos to the pool. With military precision they bend over, roll up their pants and, with ladles in hand, they march into the pool and begin retrieving the undulating corn and carrots. At this moment Wendy straightens herself up, rises to her full height and announces to the Maitre d':

WENDY

This is the most disgusting display
I have ever seen. What kind of
dump is this? I'm leaving!

With that she turns on her heels, tosses her boas over her shoulder and marches out. Only the soggy boa has whapped the hapless Gebhardt in the eye this time, sending him reeling back and, you guessed it, right into the pool. He lands right in the awful ooze, which we know to be only canned soup. But he doesn't know. As he stands up, trying to clean the gunk off and make his way to shore, Steve rushes in with his camera.

Cont.

STEVE

Say cheese!

And he snaps off several shots. The Commissioner stands in utter disaster. PeeWee dashes in and grabs Steve. He stops.

PEEWEE

Good luck in the election!

And dashes off.

EXT. RALLY SITE - NIGHT

151

We are on the LAST STRAINS OF THE ANTHEM. The place is ready to explode. Billy and the boys are poised by the gym door. The minute the Anthem ends, Billy YELLS to Frank:

BILLY

Now!

As the ANTHEM ENDS and bedlam starts to break loose, Farber's voice thunders over the speakers. The Klan guys start to get the hell out of there.

FARBER

(powerful and commanding)

Hold! Stand I say, or the Lord Jehovah will smite thee in thy loins.

The Klan guys cower. Farber holds for a dramatic effect.

FARBER

Behold the spawn of Satan! The bowels of perdition. Hear my words. I speak salvation. I speak redemption. Verily, I speak unto thee!

Just as he opens his mouth to say what he is going to say, his microphone goes dead and the following WORDS COME OVER THE SPEAKER, almost as if they were being spoken by Farber:

VOICE

(over loudspeaker,
excited)

Holy shit! Look at the dick on that son of a bitch!

Farber freezes, unable to understand what is happening. Of course, we are hearing what the boys recorded at the skinflick session played back. The crowd looks around as if the words came out of the ether. The PLAYBACK CONTINUES:

Cont.

PLAYBACK

(much laughter mixed)
That guy's got a dork bigger than
yours, Mayor.

VOICE

Whoopee! Whoopee! Look at them
tits.

VOICE

Aw, man, that woman is ugly! She
looks like a hog! Look at the size
of that snatch. Might as well
open the back door and fuck the
world. Is this one of them
Cuban jobs?

The Commissioners sit up, panicked. The audience is dumbfounded.

VOICE

Hose her down, boy! Hose her
down!

VOICE

Hey, has the Reverend Farber
approved this?

Farber's ears prick up at this. Now the Mayor panics totally.
He tries to shinny up the pole holding the speakers. He tries
to stop the words by putting his hand over the mouth of the
loudspeaker.

MAYOR'S VOICE

(over loudspeaker)
Approved it! Are you shitting me!
He gave me this one!

The VOICES on the loudspeaker break up in raucous laughter.
Farber's face turns a magnificent purple.

MAYOR'S VOICE

(over loudspeaker)
The cheap son-of-a-bitch wouldn't
give me none of his color ones.

All hell breaks loose as everyone realizes just what is
happening. Photographers leap on the podium and snap photo
flashes as Farber tries to strangle the Mayor. The Klan splits
every which way. At Tim's instructions, the band strikes up,
"Give Me That Old-time Religion."

CUT TO:

119

ANGLE ON THE BOYS

152

As END CREDITS ROLL, Tommy, Billy, Mickey, Tim, Meat, Brian, Frank and John Henry are joined by the Seminole nation in a massive celebration.

INTERCUT WITH:

DISSOLVE SEQUENCE - OLD-FASHIONED NEWS HEADLINER

153

rolling off its presses such as: "CITY COMMISSION CAUGHT IN LOVE TRYST" and "OBSCENITY CHARGES BROUGHT AGAINST ENTIRE CITY COMMISSION." "REVEREND FARBER OUSTED AMIDST CHARGES OF PANDERING AND LEWD BEHAVIOR" plus "ANGEL BEACH HIGH SHAKESPEARE FESTIVAL ON AGAIN." Our celebration peaks when PeeWee, Wendy and Steve arrive.

FADE OUT

THE END