

N°54

BERNIE BRILLSTEIN

REVISED THIRD DRAFT

"MUPPET MOVIE II"  
(working title)

Screenplay by

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&

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&

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Pimlico Films Limited,  
EMI Elstree Studios,  
Shenley Road,  
Borehamwood, Herts.

Tel: (01) 953 1600 Ext 91

FADE IN:

1. Inside a circle in the center of the brightly colored movie screen, ANIMAL'S FACE APPEARS. His eyes dart from side to side, as if he's looking at the audience, then he suddenly roars, in the manner of the MGM Lion. Following the initial roar, he snarls a couple more times, then proceeds to eat the screen, chomping away huge sections, one bite at a time, until he's devoured it all. Dragging down the last morsel, Animal drops out of the picture, leaving behind nothing but a bright blue sky. 1.

2. EXT. SKY - DAY

2.

Ever so slowly, a hot air balloon drifts across the screen like a speck on the horizon and APPROPRIATE SOARING DRIFTING BALLOON MUSIC is heard. Through a series of DISSOLVES as the balloon gets a bit closer, we can see that KERMIT, FOZZIE and GONZO are in the basket below. Their voices can be heard in the distance.

KERMIT

Pretty nice up here, isn't it?

FOZZIE

What if we drift out to sea  
and are never heard from again?  
Or what if there's a storm? Or  
we get struck by lightning?

GONZO

That'd be neat.

KERMIT

Nothing's going to happen. This  
is just the opening credits.

OPENING CREDITS BEGIN TO THE RIGHT OF THE BALLOON.

KERMIT

(continued)  
(points)

See over there... Lew Grade and  
Martin Starger present...

FOZZIE

Oh, yeah. That's a swell effect.

GONZO

Grade's the English dude.

CONTINUED

2. CONTINUED:

2.

KERMIT  
Henson again, huh? How come  
he's always involved?

FOZZIE  
You like the title?

GONZO  
They probably went through a  
thousand titles.

FOZZIE  
And that's what they decided on?

KERMIT  
Raposo's good.

GONZO  
Is that how you pronounce it?

KERMIT  
Yeah. I've worked with him before.

GONZO  
What does a film editor do, anyway?

FOZZIE  
What does a production designer  
do?

KERMIT  
They're both very important jobs.  
I know those guys personally.

FOZZIE  
You know Ozzie Morris?

KERMIT  
Sure. I call him Oswald.

GONZO  
There's Starger again. Must  
be a pretty big Honcho.

FOZZIE  
You don't know him, do you?

KERMIT  
No. But I know Lazar and Oz.

FOZZIE  
I don't think Oz is his real name.

CONTINUED

2. CONTINUED:

2.

GONZO

Didn't one of those guys play Yoda?

KERMIT

Yeah. Lazer.

GONZO

Boy... That's a lot of writers.

FOZZIE

Well, you can get those guys real cheap, so why not load up on 'em?

KERMIT

Henson directed it, too. Spreading himself pretty thin, if y'ask me.

By the time the CREDITS END, the camera has PUSHED IN to a much closer shot of the three balloonists.

FOZZIE

Okay. What do we do now?  
How does this movie start?

KERMIT

Just pull the rope.

Fozzie yanks the rip cord and the balloon jerks into the air.

FOZZIE

Waaa!!

The balloon begins to deflate rapidly and plummets earthward.

3. EXT. STREET - DAY

3.

It lands with a whoosh on a street in a Metropolitan City, basket first, covered immediately by the large deflated balloon. A stunned crowd gathers and gawks. After a beat, Gonzo crawls out from under a flap.

GONZO

What a fantastic beginning!

Kermit and Fozzie crawl out from under the balloon.

MUSIC UP

CONTINUED

Bernie Brillstein

4 FIRST  
REVISION

3. CONTINUED

3.

SONG: "WE'RE GONNA BE A MOVIE"

- 2 -

KERMIT

There'll be a spectacle  
There'll be fantasy  
There'll be derring do  
An stuff like you would never see

CROWD

Hey! A movie!

FOZZIE, GONZO

Yeah! We're gonna be a movie

KERMIT

Starring everybody

FOZZIE

... And me!

There'll be heroes bold  
There'll be comedy  
And a lotta fuss  
That ends for us real happily

VEGETABLES

Hey! A movie!

FOZZIE

We can watch it all develop

KERMIT

Starring everybody

GONZO

... And me

We'll take the world  
And set it on its ear

FOZZIE, KERMIT

C'mon join in  
We're gonna start right here

MUSIC: VAMP

GONZO

It's O.K. I landed on my head.

FOZZIE

Hold it!

CONTINUED

5 FIRST  
REVISION

3. CONTINUED

3.

KERMIT

See, in this movie me and Fozzie  
Bear play crack investigative  
reporters for the Daily Chronicle.  
And Gonzo...he's our photographer.  
And we're gonna be covering the  
news like a blanket. And it's  
gonna be so doggone exciting.  
You'll hardly be able to stand it.  
Boy...I wish I were you people  
seeing this for the first time.

Kermit, Gonzo and Fozzie change costumes and become  
reporters but they are too busy singing to be aware  
of newsworthy events going on around them. As the  
SONG CONTINUES, a pedestrian reading a newspaper walks  
over an open manhole cover and disappears from sight.

KERMIT

There'll be crooks and cops  
There'll be villainy

KERMIT, GONZO, FOZZIE

But with us on call  
We'll fix it all real easily

MONSTERS

Ney! A movie!

FOZZIE

Wow! It's gonna be terrific  
Starring everybody

BLIND MAN

... And me.

FOZZIE

Have a nice day sir.

MUSIC: VAMP

A pretty little kitty walks under a ladder.

KERMIT

Hey Fozzie, did'ja see that! Gonzo...  
get a picture of the kitty.

CONTINUED

3. CONTINUED

3.

CONZO

Okay...get it to stand still.

The kitten keeps moving and Conzo, Fozzie and Kermit try to corner it and interview it. Directly behind them, a jewel robbery is taking place. A masked THIEF, dressed entirely in black, save for his red and white striped socks, steals a diamond necklace from a wealthy woman, a classy looking MATRON of about 50.

SCREAMING VOICES

She's been robbed! Help!

Lady Holiday's been robbed.

While Kermit, Fozzie and Conzo continue to chase the cat, the culprit, holding the dazzling diamonds in his gloved fist, jumps into a waiting sports car and speeds away, veering suddenly to avoid hitting the man trying to extricate himself from the manhole. The car knocks over garbage cans and sidewalk flower carts as it skids down the street. Two other cars smash into one another trying to avoid the speeding sports car. A garbage can rolls down the street and knocks the ladder out from under a man painting a sign. The ladder falls on the man trying to get out of the manhole, knocking him back into the hole, while the painter's paintbrush splats into the face of a construction worker who is carrying live explosives, which fly out of his hand and into the open manhole cover.

KERMIT

There'll be mystery  
And catastrophe  
But it's all in fun  
You paid the money wait and see

MONSTERS

Hey! A movie!

SFX: EXPLOSION

MAN IN THE HOLE

Is there anyway to stop it!

KERMIT

Starring everybody

CROWD

Everybody

CONTINUED

6a FIRST  
REVISION

3. CONTINUED

3.

Everybody and KERMIT, FOZZIE, CONZO

Me! KERMIT, FOZZIE

Conzo snaps a flash picture of Kermit and Fozzie striking  
a silly pose. FREEZE FRAME.

DISSOLVE TO:



## 4. INT. EDITOR'S OFFICE - DAY

4.

Begin on full screen matching shot of black and white photo of Kermit and Fozzie. Almost immediately, the photo which is on the front page of a newspaper is slammed onto a desk. The man who is doing slamming is MIKE TARKANIAN, City Editor of the Daily Chronicle, and he is livid with rage. The veins in his neck stand out as he berates Kermit, Fozzie and Gonzo, who tremble in fear in front of his desk. During his tirade, Tarkanian pounds his fist on the desk for emphasis. Each impact causes the three Muppets to jump in the air.

TARKANIAN

How could you miss a story like that?! Right in front of your noses! It practically bit you on the seats of your pants! There's no excuse!

FOZZIE

I guess this would be the wrong time to ask for a raise.

TARKANIAN

I'll give you a raise!!

He slams his fist on the desk again, sending the Muppets three feet into the air.

GONZO

(enjoying it)

Wheeee!

They hit the ground with a thud.

TARKANIAN

Y'see these headlines?

He displays the three rival newspapers as Kermit and Fozzie peek over the desk.

TARKANIAN

(continued)

The Express... "Jewel Heist on Main Street". Nice bold print, isn't it?

KERMIT

Yes. It's very easy to read.

TARKANIAN

Shut up!

KERMIT

Sorry.

CONTINUED

4. CONTINUED:

4.

TARKANIAN

"Lady Holiday's jewels stolen". That's what it says in the Times. Here's the Herald, "Fashion Queen of London Robbed",

(pausing for effect)

And last, but not least, here's our cute, little banner story.

He throws a copy of the Chronicle on top of the other papers. The headline says, "Identical Twins Join the Chronicle Staff", above a poorly composed picture of Kermit and Fozzie posing in the street.

TARKANIAN

(continued)

"Identical Twins Join the Chronicle Staff". Now, which paper would you buy?

FOZZIE

I'd buy the one that has "Dear Abby".

Tarkanian slams his fist again in exasperation and the Muppets are again propelled into the air.

GONZO

Yahooo!

Kermit and Fozzie hit the floor in a heap. Gonzo hangs from a light fixture.

KERMIT

Giving us concussions isn't the answer, Mr. Tarkanian. We thought identical twins working on a newspaper would make an interesting story.

TARKANIAN

Well, it doesn't! Especially since you guys don't look anything alike.

KERMIT

That's because Fozzie's wearing his hat.

(to Fozzie)

Take it off, Fozz.

Fozzie removes his hat.

CONTINUED

4. CONTINUED:

TARKANIAN

Oh, yeah. Now I see it. But, that's no excuse for blowing the story.

FOZZIE

We'll do better next time.

TARKANIAN

(Incredulously)

Next time!? Next time!? What makes you think there's gonna be a next time?

KERMIT

If there isn't, it's gonna be a real short movie.

TARKANIAN

The only reason I hired you two jerks in the first place was because your old man was a friend of mine.

He indicates a picture of himself with his arm around a green bear.

KERMIT

Dad spoke well of you, too.

FOZZIE

We have that same picture in our living room.

TARKANIAN

Well, I'm as sentimental as the next guy. So, I'm gonna fire you instead of having you killed.

As he EXITS into the adjacent City Room, he points to Gonzo.

TARKANIAN

(continued)

And get that thing off the ceiling.

He slams the door behind him. Kermit and Fozzie stand there, bewildered, as Gonzo crashes to the floor.

CUT TO:

3. INT. CITY ROOM - DAY

5.

Tarkanian moves swiftly from desk to desk, checking on stories in progress, very businesslike and professional. Men in shirtsleeves bang away on typewriters, working diligently, while TELETYPE MACHINES CLACK in the background. Tarkanian feels a tugging at his sleeve, looks down and sees Kermit.

TARKANIAN

I already told you, Fozzie....  
you're fired.

KERMIT

I'm Kermit.  
(points to Fozzie)  
He's Fozzie.

TARKANIAN

(looks back and forth  
at the two of them)  
Oh, yeah. The hat.  
(beat)  
Anyway, you're through.  
I'm not giving you your jobs back.

Gonzo is taking pictures of everything around him.

KERMIT

We don't want you to give us  
anything. We're gonna earn our  
jobs back by solving that jewel  
robbery through crack investigative  
reporting.

TARKANIAN

Don't make me laugh.  
(then)  
Now beat it... I've got a paper  
to run.

Gonzo snaps a flashbulb in Tarkanian's face. Tarkanian recoils.

KERMIT

Just pay our way to London so  
we can talk to Lady Holiday  
the woman who was robbed. That's  
all you have to do.

TARKANIAN

(blinking)  
Oh, is that all?

CONTINUED

5. CONTINUED:

5.

FOZZIE

Well, we could use some new  
luggage for the trip.

Tarkanian slams his fist on a desk and everybody in the  
room, including the three Muppets, raises about a foot  
off the ground.

TARKANIAN

I wouldn't pay a nickel to send  
you guys across the street!

Gonzo snaps another flash of Tarkanian.

KERMIT

Aw, have a heart. We're broke.  
We spent all our money on that  
opening production number.

TARKANIAN

Get out of here!  
(rubs his eyes)  
I've got a deadline to meet.

He turns to EXIT back into his office.

FOZZIE

(calling after him)

How are we supposed to get to  
London?

TARKANIAN

(turns)

I'll tell you what, Kermit ... since  
you're such a crack investigative  
reporter, you figure it out.

KERMIT

I'm Kermit.

GONZO

(suddenly, for no reason)

Stop the presses!

Everybody stops working.

TARKANIAN

(panicked)

Why? What for?

GONZO

I don't know. I've always wanted  
to say that.

CONTINUED

5. CONTINUED:

5.

Tarkanian does a slow burn as Gonzo hits him with a flash shot once more. Exasperated, he EXITS into his office.

CUT TO:

6. EXT. JET PLANE - DAY (STOCK SHOT)

6.

An international flight soars across the Atlantic carrying a load of lucky passengers to Europe.

CUT TO:

7. INT. CARGO HOLD OF PLANE - DAY

7.

Among fifteen or twenty animal cages, which contain barking dogs, meowing cats and lots of ocelots, three cages in particular stand out. These are marked "Frog", "Bear" and "Whatever" and contain Kermit, Fozzie and Gonzo, respectively. Each has his little suitcase beside him. There are many larger suitcases and trunks all around.

KERMIT

(shivering)

What do you figure? It's fifty below, or what?

FOZZIE

You're lucky. You've got fur.

KERMIT

No...you're the one with fur. Bears have fur. There are no furry frogs.

FOZZIE

Oh, yesh. I keep mixing us up.

(then)

Would you press the hostess call button? I'm getting hungry.

KERMIT

I guess they don't serve food in ninth class.

FOZZIE

Twelve bucks and we don't even get a meal?

CONTINUED

7. CONTINUED:

7.

KERMIT

No beverages either.

FOZZIE

And we're supposed to just go along with it like a bunch of budgies?

A budgie in a cage chirps angrily.

FOZZIE

(continued)

No offense.

GONZO

Hey, could you guys keep it down? I'm trying to watch the movie.

Gonzo peers through the bars of his cage at the luggage surrounding him as the door to the hold OPENS.

KERMIT

Hey! Somebody's coming.

FOZZIE

Maybe they're bringing hamburgers.

Footsteps approach. It is a FLIGHT STEWARD.

STEWARD

All out for England!

KERMIT

Oh, great. The plane's landing.

The steward opens a cargo door. Light pours into the hold.

STEWARD

No...the plane lands in Italy.  
You land in England.

The steward hurls the cages out of the plane.

CUT TO:

8. EXT. ENGLISH COUNTRYSIDE - DAY

8.

A bearded birdwatcher stands next to a pond, peering through his binoculars. He hears a strange yell from above.

CONTINUED

8. CONTINUED:

8.

GONZO (O.S.)

Geronnnnimo!

9. EXT. SKY - DAY

9.

POV BINOCULAR EFFECT

The birdwatcher quickly focuses on three specks hurtling toward the earth from a dizzying height as the SOUND OF A JET DIMINISHES in the distance.

10. EXT. ENGLISH COUNTRYSIDE - DAY.

10.

Within a few seconds, three cages, containing Kermit, Fozzie and Gonzo, splash down in the pond, spraying water on the birdwatcher, who takes the binoculars from his eyes.

The three Muppets, bobbing up and down on top of the water, peer at the man, and think they recognize him, but can't be sure. In truth, he's JIM HENSON, in his motion picture debut, looking a little silly in tweed knickers. Kermit, Fozzie and Gonzo stare at him incredulously, then look at each other quizzically, then back at Jim.

JIM

Do you know me?

KERMIT

Uh...no. We don't know anybody around here. We're trying to get to London to interview Lady Holiday. See, we're crack investigative reporters on assignment from the Daily Chronicle and we're trying to find out who stole Lady Holiday's jewels. Well, actually we're not technically on assignment because Mr. Tarkanian fired us... Mr. Tarkanian, he's our editor.... I mean, was our editor. I mean, he's still the editor, it's just that we're no longer with the paper... officially. But if we solve the jewel robbery, we're gonna get our jobs back. And we're going to solve it. We just don't know how quite yet. We haven't really devised a game plan. But we have a lot of ideas. See, the trick is going to be....

CONTINUED



10. CONTINUED:

10.

Fozzie and Gonzo let out audible sighs of boredom.

FOZZIE

Could you speed it up, Kermit? -  
Gonzo's sinking and I'm getting  
seasick.

KERMIT

Oh, sorry, I was sort of enjoying  
it here. Strange, how different  
twins can be.

(then, to Jim)

We're identical twins.

JIM

I can see that.

KERMIT

Anyway, maybe you could recommend  
a place for us to stay...like a  
nice cheap hotel...preferably  
a free hotel...we don't have  
much money.

JIM

How about a credit card?

KERMIT

(shakes his head)

'Fraid not.

JIM

Too bad. You shouldn't leave  
home without it.

Gonzo sinks.

CUT TO:

11. EXT. LONDON BUS - AFTERNOON.

11.

Kermit, Fozzie and a slightly soggy Gonzo ride on  
top of a red double decker bus as it drives through  
the streets of London in the glittering twilight.  
TRAVELING MUSIC is heard, a busy hustle-bustle type  
theme reminiscent of "An American in Paris".

FOZZIE

I don't know if I trusted that  
birdwatcher.

CONTINUED

11. CONTINUED:

11.

KERMIT

Why not?

FOZZIE

He seemed manipulative.

KERMIT

I liked him. He had a nice voice.

Statler and Waldorf ride inside the bus, commenting on some of the famous landmarks at appropriate intervals.

STATLER

There's Big Ben.

WALDORF

Where? All I see is a clock.

STATLER

That's it. That's Big Ben.  
It's over seven hundred years old.

WALDORF

Why don't they get with it and make it digital?

12. LATER: INT. BUS. THAMES - DAY

12.

STATLER

There's the Thames River.

WALDORF

It's pronounced "Tems".

13. INT. BUS. TOWER OF LONDON - DAY

13.

STATLER

There's the Tower of London.

WALDORF

It's pronounced "Thower".

STATLER

Your corny jokes are upsetting my stomach.

WALDORF

Really?

(offering a tablet)

Have a "thums".

CONTINUED:

13. CONTINUED:

13.

STATLER

"Tanks".

14. INT. BUS. HAPPINESS HOTEL - DUSK

14.

On top of the bus, Kermit, Fozzie and Gonzo ride along, until they hear the driver's voice, yelling.

DRIVER (O.S.)

Anyone for the Happiness Hotel?

KERMIT

Happiness Hotel. That's us.

(yelling to driver)

Yes! We want the Happiness Hotel!

DRIVER (O.S.)

Okay...jump now!

CUT TO:

15. EXT. HAPPINESS HOTEL - DUSK

15.

The three Muppets land on the sidewalk as the bus speeds away.

KERMIT

I'm getting a little tired of making crash landings.

GONZO

I like it. But then, I'm nuts.

The exterior of the hotel could be described as ramshackle at best. It looks as out of place in London as Eva Peron did during her ill-fated visit some years back. If there is a neon sign, letters are missing. If there is a flag, it's torn. If there are windows, most are broken. If there are doors, they are warped. If the facade is painted, the colors are faded.

KERMIT

(reading a chipped sign)

"Happiness Hotel. It's weird but it's cheap." Sounds perfect.

FOZZIE

(apprehensively)

If this is the Happiness Hotel, I wonder what the sad one looks like.

CUT TO:

## 16. INT. HAPPINESS HOTEL LOBBY - NIGHT

16.

The lobby looks like London...after the blitz. Kermit, Fozzie and Gonzo walk tentatively through the broken furnishings to a grimy reception desk where POPS, the registration clerk, sits, swatting bats.

KERMIT

Hi. We'd like a room, please.

POPS

(surprised)

Really?

KERMIT

Yeah. We want to check in.

POPS

(shouting; incredulous)

Hey...somebody's checkin' in!

From doors, crevices, chairs, stairways and fixtures around the perimeter of the lobby, all manner of MUPPETS emerge, including DR. TEETH, FLOYD, JANICE, ZOOT, ANIMAL, SCOOTER, LEW ZEALAND, HONEYDEW, BEAKER, ROWLF, THE SWEDISH CHEF, SAM, THE AMERICAN EAGLE, and a couple of chickens here and there that Gonzo seems to fancy.

ALL THE MUPPETS --

Somebody's checkin' in!

SONG:

"HAPPINESS HOTEL"

All the Muppets join in the musical welcome to Kermit, Fozzie and Gonzo. Members of the Electric Mayhem play instruments from a makeshift bandstand in the center of the lobby, while others sing and dance, and RATS dressed as bellhops enter, pick up the luggage and scurry across the lobby with it. Occasionally, jokes can be heard interspersed with MUSIC.

BANJO INTRO

-4-

POPS

Oh, there's no fire in the fireplace  
There's no carpet on the floor  
Don't try to order dinner  
There's no kitchen anymore  
But if the road's been kinda bumpy  
And you need to rest a spell

ALL

Well, welcome home  
To Happiness Hotel

- 2 -

CONTINUED

16. CONTINUED:

16.

MUSIC: VAMP - 12 -

POPS  
(to Fozzie)How are you guys gonna pay  
your bill?KERMIT  
What are our choices?POPS  
A...cash. B...credit card.  
C...sneaking out in the middle  
of the night.FOZZIE  
We'll take C.POPS  
Very popular choice.SCOOTER  
If you got luggage keep it handy  
But you're running' outa luck  
'Cause the bellhops ain't too organised  
And the elevator's stuckRIZZO  
Still if you don't mind friendly animals  
And can learn to stand the smellALL  
Well, welcome home  
To Happiness Hotel

MUSIC: VAMP - 6 -

KERMIT  
(to Rowlf)  
I may be mistaken, but the bellhops  
look like rats.ROWLF  
You should see the chambermaids!Animal, on drums, responds with a rimshot as Sam the  
Eagle approaches.

- 4 -

Music under as Rats cross with luggage.

CONTINUED

16. CONTINUED:

16.

SAM

I'm Sam, the house detective.  
I enforce the rules around here.

GONZO

Fine. What rules?

SAM

No elephants in your room after  
six o'clock.

GONZO

Thanks for the tip.

SAM

Speaking of tips, don't tip the  
rats. They're very proud.  
They have children in college.

ALL

Welcome home

COUNTRY GROUP

Welcome home

ALL

Welcome home

COUNTRY GROUP

Welcome home  
No matter where you wander  
You won't ever do as well

MUSIC: VAMP - 4 -

FLOYD

OK, the Lobby's lookin' shabby  
And it's got the wrong address

DR TEETH

And the whole dang thing has been  
condemned by 'Merican Express

JANICE

Still the management is cheerful  
Though the whole Joint's gone to hell

ALL

Oh, Welcome home  
To Happiness Hotel

MUSIC: VAMP - 24 -

CONTINUED

16. CONTINUED:

16.

KERMIT

(to band)

You guys live here?

FLOYD

Yeah...but only between gigs.  
So this time we've been here  
about what...five years?

The other musicians nod.

JANICE

Yeah, but like, okay, our agent,  
you know, I mean, he says, okay,  
like things are rilly gonna  
break for us when we get new  
glossies.

ANIMAL

(yelling)

Bird lives! Bird lives!

KERMIT

(to Zoot)

What's wrong with the drummer?  
He looks a little crazed.

ZOOT

Yeah, well, he's upset about  
missing the Monet exhibit at  
the National Gallery.

Drum kick - 4 - into instrumental.

- 16 -

ROWLF

Oh, there are bugs

CHOIR

Oh, there are bugs

ROWLF

And there are lice

CHOIR

There are lice

SCOOTER

Sure we have our little problems  
But you'll never beat the price

CONTINUED

17. CONTINUED:

17.

FOZZIE

You've got every kind of critter

GONZO

You're got every kind of pest

POPS

But we treat 'em all as equals  
Just like any other guest

ELECTRIC MAYHEM

Though you're cleaner than the others  
Still as far as we can tell

ALL

You'll fit right in to Happiness Hotel

KERMIT and FOZZIE

We'll fit right in

ALL

To Happiness Hotel

During this, Gonzo has posed everyone for a group  
picture in front of Kermit's room.

GONZO

Say cheese!

The flashbulb pops and the picture freezes everyone for  
eternity staring bug-eyed, no pupils in their eyes like  
the kids from "Village of The Damned" as the MUSIC ENDS.

CUT TO:

17. INT. HAPPINESS HOTEL. KERMIT'S ROOM - NIGHT

17.

Kermit, Fozzie and Gonzo stand in the middle of their  
meager living quarters in silence, their luggage  
tossed carelessly on the floor.Their "room" is barely that -- it's more like a cubicle,  
containing only a bed, a bare light bulb suspended  
from the ceiling, and a single broken window overlooking  
the street, where a dull amber gaslight offers a little  
additional illumination.

GONZO

(looking around)

Not bad.

(indicating one corner  
of the room)

The sink probably went here.

CONTINUED



17. CONTINUED:

17.

Pozzie sticks his hand through the broken window.

POZZIE

We've got air conditioning.

GONZO

What time do you think it is?

POZZIE

About eight o'clock.

GONZO

We'd better get the elephants out.

POZZIE

I'm hungry.

KERMIT

Call room service.

POZZIE

There's no phone.

GONZO

So what? There's no food.

KERMIT

Look, why don't we just forget about food and get a good night's sleep. We have to get up early to interview Lady Holiday.

They all start to get ready for bed.

POZZIE

I sure could use something from one or more of the basic food groups.

They climb into the bed.

KERMIT

We'll have breakfast in the morning. Right now, let's just be thankful we're here.

Just then, the bed slams up into the wall with the three Muppets inside, save for a hand, a foot, a tuft of hair sticking out from the top and sides.

GONZO

Hey, this is nice.

CONTINUED

17. CONTINUED:

17.

KERMIT

Can somebody turn out the lights?

Nobody can, of course, but after a couple of seconds, the single overhead bulb drops out of the socket, goes out and shatters on the floor. Now, just the dim gaslight from outside the window illuminates the room.

KERMIT

(continued)

(in the semi-darkness)

Thanks.

DISSOLVE TO:

18. INT. LADY HOLIDAY'S OFFICE - DAY

18.

In the beautifully appointed, luxurious office of LADY HOLIDAY, the stylish matron is at her desk talking into one of a bank of telephones while three exquisitely dressed and coiffed models, CARLA, MARLA AND DARLA wait patiently in exaggerated model poses.

LADY HOLIDAY

(into phone)

No, darling... you must call the United States and tell Vogue they can't have the pictures of the spring line until after the show... I'm not too happy with some of the designs....I still have to make some changes.....

She eyes models.

Well, I'm looking at three of the gowns now and I can see horrendous mistakes...of course Paris should be notified.....Oh, thank you darling....yes I'm fine...I had quite a scare...I wasn't hurt... of course, the diamonds were valuable. All my diamonds are valuable.

She hangs up the phone then rises and walks around the models, studying them. To the untrained eye they look like a million bucks, but to Lady Holiday they look considerably less expensive.

CONTINUED

18. CONTINUED:

18.

LADY HOLIDAY

Carla...the neckline on that gown  
is too high, don't you think?

CARLA

I rather like the effect.

LADY HOLIDAY

Do you like looking like a ostrich?

CARLA

Of course not, Lady Holiday.

LADY HOLIDAY

Then we must change it, my dear.  
Take it in to Kenneth.

CARLA

Right away, Lady Holiday.

She EXITS.

LADY HOLIDAY

And you, Marla...way too much padding  
in the shoulders and the hips...I don't  
think we should strive for the sway-  
backed mule look, do you? And Darla,  
that outfit's the pits. Loose where  
it should be tight, tight where it  
should be loose. Like folds on a  
turkey neck. I must be getting senile.  
Why would I design such atrocious  
looking clothing?

She dismisses them with a wave of her hand. Marla and  
Darla EXIT as Lady Holiday pushes the button of the  
intercom on her desk.

VOICE ON INTERCOM (O.S.)

Yes, Lady Holiday?

LADY HOLIDAY

We need to make drastic changes  
in the new line before the show  
tomorrow. All my girls are walking  
around looking like barnyard animals.

19. INT. LADY HOLIDAY'S OFFICE - DAY

19.

There is a short KNOCK on the doorframe and MISS FIGGY  
appears, carrying a portfolio.

CONTINUED

19. CONTINUED:

19.

MISS PIGGY

Yoo-hoo... Lady Holiday...

LADY HOLIDAY

(shocked)

Good heavens... who are you?

MISS PIGGY

My name is Miss Piggy. I would like to be a high fashion model.

LADY HOLIDAY

I'm not surprised. That seems to be the way we're heading.

Miss Piggy has ENTERED the office and boldly approaches Lady Holiday.

MISS PIGGY

I have always dreamed of being a Holiday girl. I've brought my je ne sais quoi and my portfolio all the way to London with a single goal in mind. To meet you... The one and only Lady Holiday.  
(standing inches away from her)

May I come in?

LADY HOLIDAY

Absolutely not.

MISS PIGGY

May I show you my portfolio?

LADY HOLIDAY

No.

Miss Piggy has opened her book and turns the pages. On each page is a glamour shot in the same clothes and in the same pose.

MISS PIGGY

(as she turns the page)  
See, this is me reeking grandeur... yours truly acting aloof..... again, me, being demure...and, last but not least, this, of course, is me looking coquettish....

LADY HOLIDAY

(sarcastically)

Interesting range of emotions.

CONTINUED

19. CONTINUED:

19.

MISS PIGGY

Why, thank you. As you can tell from this small sampling, modeling is my life. It's my destiny. I will accept nothing less.

LADY HOLIDAY

I can offer you a job as a receptionist.

MISS PIGGY

I'll take it! I'll take it. Oh, thank you, thank you, thank you. I won't disappoint you.

She jumps all around the room, her glee uncontained.

MISS PIGGY

(continued)

I can type. I can take shorthand. I can make coffee. I can do it all.

LADY HOLIDAY

Sit!

Miss Piggy immediately sits and takes out a steno pad.

MISS PIGGY

I can sit. I'm good at sitting. Sitting is one of my best things.

LADY HOLIDAY

Just settle down...please.

MISS PIGGY

Okay. I'm fine. Everybody relax.

LADY HOLIDAY

Are you quite under control?

MISS PIGGY

Cool as a cucumber. I'm a-okay. You've got yourself a jewel here, believe me. Go about your business.

LADY HOLIDAY

Now... I'll be lunching with my nephew, Nicky. He's second in command here. Someday all this will be his. You think he's a poor choice to follow in my footsteps, don't you? Sure, he gambles and incurs bad debts, has generally been a pain in the neck since  
(MORE)

19. CONTINUED:

19.

LADY HOLIDAY  
(continued)

his parents abandoned him and left him in my care, and sure he takes advantage of me and uses my charge accounts, eats my food, and borrows my cars without asking permission. Maybe he's even a little greasy and unsavory and certainly he's not to be trusted. I wouldn't even put it past him to try to steal my most valuable and largest jewel... the fabulous Baseball Diamond. And I don't know why he always wears those god-awful red and white striped socks. Still in all, he has good teeth and he keeps his room neat and in this day and age that's not to be sneezed at.

MISS PIGGY

Why are you telling me all this?

LADY HOLIDAY

It's plot exposition. It has to go somewhere.

Miss Piggy NODS.

LADY HOLIDAY  
(continued)

Anyway, I want you to answer the phone while I'm gone and straighten the office.

MISS PIGGY

Consider it done.

LADY HOLIDAY

I like your feistiness, young lady. I was feisty, too, when I was younger.

MISS PIGGY

One thing I have always had is feist.

LADY HOLIDAY  
(smiles)

Carry on, I'll be back in an hour.

MISS PIGGY

Excellent. Everything is under control. Not to sweat.

Lady Holiday EXITS.

CUT TO:

20. INT. LADY HOLIDAY'S OFFICE - DAY

20.

Miss Piggy looks calm and efficient for a beat, then, unable to contain herself any longer, leaps once more for joy, screaming her happiness. After letting it sink in for a moment, she sees herself in a mirror and she and her mirror image sing a duet about her good fortune and the opportunity she has.

MISS PIGGY

Could I take the first step  
Could I open the door  
Could I learn to be someone  
Who I wasn't before  
Is there somebody here  
Who I never could see  
- Could it be me

Could I change how I feel  
Learn to laugh and to cry  
Could I walk in the sun  
Could I reach to the sky  
Someone must know the place  
I've been longing to be  
- Could it be me

Telling my story  
Singing my song  
So everyone will hear  
Not just for the glory  
But to grow and go on  
And to try again  
- Starting here

Could I make my way through  
Break away from the past  
'Til the dreams have come true  
And I know they can last  
Is there somebody new  
Who'll be there when I'm free  
- Could it be me  
- Could it be me

CUT TO:

21. INT. RECEPTION AREA - DAY

21.

In the carpeted lobby area adjacent to Lady Holiday's office, models walk back and forth, as do designers with tape measures, on their way to other parts of the

CONTINUED

21. CONTINUED:

21.

building. Darla, Carla and Marla, wearing their own clothes, wait for the elevator.

MARLA

Where are we going to eat?

DARLA

I'm not eating lunch today.

CARLA

Me neither. I ate lunch last week.

MARLA

Well, I'm starved. I'm going to have lunch at the House of Lettuce.

DARLA

House of Lettuce! That's calorie city.

MARLA

Suppose I just order one leaf.

CARLA

Hey, it's your waist line.

MARLA

(pondering this)

Maybe you're right. No lunch.

The elevator doors open and Kermit, Fozzie and Gonzo get out, and the models get in.

KERMIT

Excuse me. Where is Lady Holiday's office?

CARLA

Around the corner to the left.

KERMIT

Thanks.

Kermit and Fozzie walk away. Gonzo, taken with the models, turns to watch them.

DARLA

(to Carla)

Did you just give directions to a frog?

CONTINUED



21. CONTINUED:

21.

CARLA

(realizing)

I guess I did.

DARLA

(referring to Gonzo)

And isn't there some sort of  
strange creature staring at us?

CARLA

I think there is.

DARLA

Maybe we'd better eat.

The elevator doors close, but Gonzo, who is captivated with the beauty of the models, starts to get back on. The doors close right on his nose. He can't wrench it free.

GONZO

I think I'm stuck.

Fozzie comes back and pulls Gonzo free. Gonzo's nose is bent horribly out of shape, even more than usual.

FOZZIE

You okay?

GONZO

Sure, it's just my nose.

KERMIT

You guys stay here. I'm going  
to try to talk to Lady Holiday.

GONZO

Great.

He pushes the elevator button and waits right in front of the closed doors.

GONZO

(continued)

C'mon, Foz...get your nose in here. It's really fun.

CUT TO:

22. INT. HALLWAY - DAY

22.

Kermit walks down a corridor, passing three doors, one

CONTINUED

22. CONTINUED:

marked "P. Maltmonger, Vice President"; one marked "T. Hibbard, Sales Manager; a third marked, "Nicky - irresponsible parasite".

A delivery man holding a package is leaning inside the door.

DELIVERY MAN

(calling inside)

Did you order a gross of red and white striped socks?

NICKY (O.S.)

I sure did.

Kermit continues down the corridor to a fourth door, one marked "Lady Holiday", MUSIC and SINGING can be heard, as Miss Piggy goes into a reprise of her song.

CUT TO:

23. INT. LADY HOLIDAY'S OFFICE - DAY

23.

MISS PIGGY

Could I make my through  
Break away from the past  
'Til the dreams have come true  
And I know they can last  
Is there somebody new  
Who'll be there when I'm free  
- Could it be me  
- Could it be me

Miss Piggy sings the final notes of her song. She twirls around, steps up on the desk chair, then the desk itself, as the door opens and Kermit stands watching. Piggy, unaware she's being observed, hits the last note of the song. The MUSIC ENDS with Miss Piggy standing on the desk, her arms outstretched. She holds that pose, in silence.

KERMIT

Excuse me.

Miss Piggy reacts with her back to Kermit, thinking fast in an effort to explain her position.

MISS PIGGY

So, what do you think of the wallpaper?

CONTINUED

23. CONTINUED:

23.

KERMIT

Well...

Miss Piggy continues, still not looking at Kermit.

MISS PIGGY

Personally, I'd like to see a nice small floral print, with a big portrait of Lady Holiday right there, and down at this end...aieeeee!

Miss Piggy has walked off the end of her desk, and fallen into the wastepaper basket, where she lies, stunned and groggy. Kermit rushes to her side.

KERMIT

Lady Holiday. Lady Holiday, are you all right.

From Miss Piggy's semi-conscious point of view, Kermit looks like a green blur as he calls to her.

KERMIT

(continued)

(echo voice)

Lady Holiday. Lady holiday.  
Wake up, Lady Holiday.

Finally, Kermit comes into focus, and Miss Piggy can hardly believe her eyes. Here is the Prince Charming she's been waiting for...her dream come true. As bells ring and violins play, as rockets explode and stardust falls, Miss Piggy falls, too...deeply, hopelessly, rapturously in love!

KERMIT

Lady Holiday...are you okay?

MISS PIGGY

I'm fine. I'm so embarrassed. I don't usually fall like that.

KERMIT

No, no, no, it was all my fault. I must've startled you.

MISS PIGGY

No, no, no. I was day dreaming.  
I should be more careful.

KERMIT

I should have knocked.

CONTINUED

23. CONTINUED:

23.

MISS PIGGY

I shouldn't be so absent-minded.

KERMIT

I should have made an appointment.

MISS PIGGY

Are we finished apologizing to each other?

KERMIT

I think so.

MISS PIGGY

Then help me out of this waste can, will'ya?

KERMIT

Oh, sorry.

He helps Miss Piggy out of her unladylike predicament.  
They stare at each other for a breathless moment.

MISS PIGGY

So... here we are, whoever you are.

KERMIT

I'm Kermit. I've come all the way  
from America to interview you for  
the Daily Chronicle.

MISS PIGGY

Why me?

KERMIT

Because you're Lady Holiday.

MISS PIGGY

Oh?

(then realizing)

Oh, yeah. Right. Reason enough.

KERMIT

So, can we talk?

MISS PIGGY

Uh... well, right now it's a bit  
inconvenient.

KERMIT

I can come back?

CONTINUED

23. CONTINUED.

23.

MISS PIGGY

Maybe you should.

KERMIT

When?

MISS PIGGY

I don't know.

KERMIT

Maybe we could go to dinner.

MISS PIGGY

Dinner. Yes. Oh, that's a wonderful idea. Let's do that.

KERMIT

Shall I pick you up?

MISS PIGGY

Where?

KERMIT

At your house.

(beat)

I'll bet it's beautiful.

MISS PIGGY

I'm sure it is. I mean, it  
sure is. Are you nuts? Of  
course it is. I'm Lady Holiday.  
I'm not gonna live in some pig  
pen.

KERMIT

I'm not too familiar with the  
area. You'll have to tell me  
how to get there.

MISS PIGGY

Oh...you can't get there. I  
mean, from here. It's very hard...  
look, I could meet you. Why don't  
we do it that way?

KERMIT

No, no...where I come from, a  
gentleman calls for the lady.

MISS PIGGY

(to camera)

He is too good to be true.

CONTINUED

23. CONTINUED:

23.

KERMIT

I'll need an address. Is your house in the city...or the country?

MISS PIGGY

What do you think?

KERMIT

Probably in the city.

MISS PIGGY

Ah...yes. But where?

KERMIT

Probably some highbrow street somewhere.

MISS PIGGY

Highbrow street! Absolutely right. Highbrow Street. One-six-one-seven Highbrow Street. You figured it out, you gorgeous little amphibian.

KERMIT

One-six-one-seven Highbrow Street. I'll be there with bells on.

Miss Piggy escorts Kermit to the door.

MISS PIGGY

Don't wear bells. There may be guard dogs.

KERMIT

(confused)

What?

Miss Piggy opens the door.

MISS PIGGY

Nothing.

(then)

Seven o'clock. Be there. Aloha.

Kermit EXITS. Miss Piggy leans against the door, exhausted, but irrevocably in love.

CONTINUED

23. CONTINUED:

23.

MISS PIGGY  
(continued)  
(sighing; heavenward)  
And in foggy Londontown, the sun  
is shining...everywhere.

CUT TO:

24. INT. RECEPTION AREA - DAY

24.

Fozzie is leaning casually against a desk, trying to  
impress a model who is thumbing through a magazine,  
obviously not listening to him.

FOZZIE  
...and then, in the winter, I  
usually take a couple months off...  
(seeing Kermit coming  
down the hall)  
...while my brother goes out  
to California for the jumping  
contest...

He politely tips his hat.

FOZZIE  
(continued)  
...well, I've gotta go now.

The model still doesn't acknowledge Fozzie.

KERMIT  
Guess what... I'm having dinner  
with none other than Lady Holiday,  
herself.

FOZZIE  
(excited)  
Yeah? When?

KERMIT  
Tonight. C'mon...I'll tell you  
about it on the way back to the  
hotel.

They cross to the elevator. Gonzo follows, distracted  
by each beautiful model he sees.

GONZO  
Boy...this place is more fun than  
a barrel of chickens.

CONTINUED

24. CONTINUED:

24.

Gonzo is so busy looking at the models, he doesn't realize the elevator is slightly open, but there's no elevator. He walks into the opening and plunges down the shaft.

FOZZIE

I think we just lost Gonzo.

KERMIT

(not worried)

You never really lose Gonzo.  
(calling down open shaft)

Gonzo...are you hurt?

GONZO (O.S.)

I don't know. I haven't hit bottom yet.

SFX: DISTANT CRASH.

FOZZIE

(after a beat)

Let's hope he landed on his nose.

CUT TO:

25. INT. LIFT SHAFT - DAY

25.

They look down the elevator shaft to see Gonzo smashed at the bottom like an accordion.

GONZO

That was fun. I'm gonna try it again...from the pike position.

CUT TO:

26. EXT. OFFICE BUILDING - DAY

26.

Outside the Holiday Building, a uniformed DOORMAN straightens Gonzo's nose while Kermit and Fozzie try to hail a cab.

GONZO

(to doorman)

Much obliged.

KERMIT

Taxi!

A taxi goes right by.

CONTINUED



26. CONTINUED:

26.

FOZZIE

(to Kermit)

So tell me about Lady Holiday.  
Is she pretty?

KERMIT

Oh, yeah. Not at all what I  
expected...nice eyes, sturdy  
legs...and it might have been  
my imagination, but I think she  
found me attractive.  
(yells)

Taxi!

Another cab goes by.

FOZZIE

Of course she found you attractive.  
It runs in the family.

KERMIT

Taxi!

A third taxi goes by.

KERMIT

(continued)

How come the cabs don't stop?

GONZO

Leave it to me.

Gonzo hurls himself into the street and sprawls into the  
path of a speeding cab.

GONZO

(continued)

Taxiiiiiiiiii!

The cab screeches to a halt, stopping inches from Gonzo's  
nose.

KERMIT

That's very effective.

GONZO

Yeah. It's great when it works.

The three Muppets climb into the cab.

CUT TO:

27. INT. CAB - DAY

27.

The driver of which is BO, who is too stupid to know that a cab driver should have some sense of direction.

BO  
Where you guys goin?

FOZZIE  
Happiness Hotel.

BO  
(delighted)  
Oh, good. That's where I'm going. How do you get there?

KERMIT  
Haven't you ever been there?

BO  
Sure. I live there. I just don't know how to get there.

KERMIT  
I think it's straight ahead.

BO  
Right.

28. EXT. CAB - DAY

28.

Bo makes a U-turn and the cab heads in the opposite direction as other cars swerve to avoid them.

CUT TO:

29. INT. CAB - DAY

29.

KERMIT  
Good. Just keep going straight.

BO  
Will do.

30. EXT. CAB - DAY

30.

Bo whips another U and the cab heads back the other way. More cars screech and squeal and honk.

CUT TO:

31. INT. CAB - DAY

31.

BO

Takes a while to get to know the town.

FOZZIE

How long have you lived in London?

BO

All my life.

KERMIT

How come you don't have an English accent?

BO

Hey, I'm lucky to have a driver's license.

(then)

Where to?

KERMIT

The Happiness Hotel.

BO

Never heard of it.

KERMIT

Just keep goin' straight.

BO

Right.

He makes another U turn, to the dismay of the three Muppets and the drivers of the other vehicles.

CUT TO:

32. EXT. HAPPINESS HOTEL - NIGHT DAY

32.

It's almost dark as Bo's cab approaches the hotel.

KERMIT (O.S.)

It's right up here on the right.

BO (O.S.)

What is?

KERMIT (O.S.)

The Happiness Hotel.

BO (O.S.)

Oh, yeah. What's your room number?

CONTINUED

32. CONTINUED:

32.

FOZZIE (O.S.)  
We're on the second floor.

BO (O.S.)  
Sorry. I can only take you as  
far as the lobby.

The cab makes a sharp turn, crosses the street and  
crashes right through the front door of the hotel.

GONZO (O.S.)  
Wheee!

CUT TO:

33. INT. HOTEL LOBBY - NIGHT DAY

33.

The debris settles as the cab comes to a stop and the  
Muppets get out. Pops, behind the desk, barely looks  
up. Nor does Janice who lies in a lounge chair in a  
bathing suit, reading "Rolling Stone" while tanning  
under a sun lamp. Nor does Rowlf, who sits at an old  
piano, playing bar-type background music.

KERMIT  
(to Bo)  
There you go. Keep the change.

BO  
Thank you. How much do I owe  
you?

Kermit re-acts then he and Fozzie and Gonzo head for  
their room. Rowlf, at the piano, segues into "Rainbow  
Connection".

ROWLF  
(singing)  
Why are there so many songs about  
rainbows, and what's on the other...

KERMIT  
Rowlf.

ROWLF  
(stops)  
Huh?

KERMIT  
Wrong movie.

CONTINUED

33. CONTINUED:

33.

ROWLF

(realizing)

Oh. Yeah. Sorry. I still think  
it should have won the Oscar.

BO

Hey...how do I get out of here?

KERMIT

I suggest you make a U turn.

BO

Right. Cheerio.

He guns the engine and the cab goes straight ahead,  
through the archway leading to the dining room.

GONZO

That's my kind of guy.

FOZZIE

He's headed for the kitchen!

A LOUD CRASH is heard and the SOUND of the CAR ENGINE  
ROARS off in the distance. The Swedish Chef appears,  
skidmarks on his white uniform, holding a large pot  
with a steering wheel in it.

CHEF

Olie Yourman turstun fermin  
morgen hurt.

POPS

(to Kermit)

Looks like we're having steering  
wheel souffle for dinner.

ROWLF

Again?

KERMIT

Sounds delicious... but I'm going  
out to dinner.

FOZZIE

(to Pops)

Yeah, Kermit has a date with  
Lady H...

KERMIT

(cutting him off)

Shh! Don't tell anybody.  
There could be rival reporters  
just waiting to get a scoop on us.

CONTINUED

33. CONTINUED:

33.

FOZZIE

Oh, sorry.

(then, to Pops,  
sotto)Don't tell anybody about Kermit's  
date with Lady Holiday.

POPS

(loudly)

Kermit's got a date with Lady  
Holiday?

JANICE

Oh, wow! I mean, fer sure.  
I could like rilly get behind  
that. Wait'll I tell the guys  
in the band!Floyd, Dr. Teeth and Zoot appear from a second floor  
room.

FLOYD

Tell us what?

ZOOT

Yeah, what's goin' down?

SWEDISH CHEF

Hurgan burgen nergen jergen Kermit.

DR. TEETH

Kermit and Lady Holiday? Alreat!

Honeydew and Beaker appear.

HONEYDEW

Nice going, Kermit. We're very  
impressed.

KERMIT

(exasperated)

Might as well telegraph it all  
over the world.

BEAKER

(Morse-code like)

Meep meep meep meep  
meep meep meep meep  
meep meep meep meep  
meep...Other Muppets come out of their rooms, including Sam,  
Scooter, the rats and Animal.

CONTINUED

33. CONTINUED:

33.

SAM

(admonishing)

We have a strict curfew. Just  
make sure you're home by Tuesday.

SCOOTER

Don't do anything we wouldn't do.

ROWLF

(playing and singing)

Got a date with an angel.  
Gonna meet her at seven.

All join in.

ROWLF

(continued)

Got a date with an angel.  
And I'm on my way to heaven.

ANIMAL

Ro-mance! Ro-mance!

KERMIT

(as red as he can turn)

This is really embarrassing.  
Thanks a lot, Fozzie.

FOZZIE

Hey, don't worry about it.  
It doesn't go outside of this  
room.

The NEWSMAN pops up from behind Pop's front desk,  
microphone in hand.

NEWSMAN

In the Muppet news tonight,  
this just in. Kermit to date  
Lady Holiday. Details at eleven.

CUT TO:

34. INT. HAPPINESS HOTEL. KERMIT'S ROOM - NIGHT

34.

Kermit is getting ready for his date. His face is  
lathered and he is shaving. Fozzie watches him long-  
ingly in the mirror. Gonzo is on the window ledge  
taking pictures for a story on vertigo.

KERMIT

I'm glad you didn't tell anybody  
where Lady Holiday lives... other-  
wise they'd be camped on her doorstep.

CONTINUED

34. CONTINUED:

34.

FOZZIE

That's just for you and me to know, brother. We're gonna have us some fun tonight.

KERMIT

We? Whaddaya mean "we"?

FOZZIE

The two of us.  
(indicates a spot on Kermit's cheek)  
You missed a spot.  
(then)  
Anyway, when we get there, we should...

KERMIT

(cutting him off)  
Me. When I get there. It's my date. Just me. I'm going alone. Me and Lady Holiday. That's it. Not we. Me.

FOZZIE

(hurt)  
Oh. I see. Well...that's fine.

Kermit wipes the excess lather off his face.

KERMIT

Shaving's fun. I wish I had whiskers. Course then I'd have to use a blade.

FOZZIE

You're really going without me, huh?

KERMIT

Isn't it easier to talk to one reporter than it is to two?

FOZZIE

Yeah...I guess so.

KERMIT

She doesn't even know you.

FOZZIE

To know me is to love me.

KERMIT

That's true...but this is something I've gotta handle alone.

CONTINUED



34. CONTINUED:

34.

POZZIE

(hurt)

No problem.

KERMIT

All right, then...

MUSIC. DOWNBEAT.

SONG:

"STEPPIN' OUT WITH A STAR"

- 4 -

KERMIT

Hey Gimme my cuff links  
 And hand me my tie  
 Just drench me in rich cologne  
 And don't ask me why

Go on and pluck me a boutonniere  
 I'm movin' up and walkin' on air  
 Steppin' out with a star  
 And feelin' high

Come polish my wing tips  
 (to Gonzo)  
 And call for the car

GONZO

(whistles)

KERMIT

I'll sweep her right off her feet  
 wherever we are

A satin collar and velvet vest  
 I never settle for second best  
 Steppin' out with a star  
 Sad times bye bye

(Add Ukelele)

Have I got style  
 Have I got taste  
 On someone else I swear  
 This savoir faire  
 Would be such a waste

- 2 -

Come toss me my top hat  
 I'm ready to fly  
 Bustin' into the upper crust  
 As easy as pie

(sees image of Miss Piggy in mirror)

CONTINUED

34. CONTINUED:

34.

KERMIT

Just watch my dreams come true  
 This is something I was born to do  
 Steppin' out with a star  
 That star is you

WHISTLE

- 16 -

STOP TIME

- 8 -

ORCH

- 8 -

FOZZIE

Have you got class

KERMIT

Have I got class

FOZZIE

Have you got chic

KERMIT

Have I got chic

FOZZIE

To think that you and me  
 were nobody  
 Why only last week

- 2 -

KERMIT

- 2 -

I'm ready to fly

- 2 -

As easy as pie  
 Just you watch my dreams come true  
 This is something I was born to do

FOZZIE, KERMIT, GONZO  
 Steppin' out with a star

KERMIT

Bye bad times

FOZZIE, KERMIT, GONZO  
 Steppin' out with a star

CONTINUED

34. CONTINUED:

34.

KERMIT

Hey good times

FOZZIE, KERMIT, GONZO

Steppin' out with a star

KERMIT

And feelin' high

KERMIT &amp; FOZZIE

And feelin' high yeah!

The song ends with Kermit looking in the mirror, checking himself out. Fozzie's face is inches away, also looking in the mirror.

KERMIT

(continued)

Well, how do I look?

FOZZIE

Which one are you?

KERMIT

I'm the one on the left.

Fozzie shakes his head in disbelief.

FOZZIE

Incredible.

KERMIT

(agreeing)

It is amazing.

FOZZIE

The spitting image.

KERMIT

Two peas in a pod.

FOZZIE

No...just one. Deserted by the other pea...left in a lonely pod.

KERMIT

You won't be alone. You've got Gonzo.

Gonzo, on the window ledge, trying to get an interesting shot of pigeons on the roof, loses his balance and falls.

CONTINUED

34. CONTINUED:

34.

GONZO (O.S.)  
 (falling)  
 Say cheeeeeeeeee!

FOZZIE  
 (terribly depressed)  
 I would rather be with you.

Kermit looks at this most pathetic figure and his heart melts.

KERMIT  
 Okay...you can go.

FOZZIE  
 (brightens)  
 Y'mean it?

KERMIT  
 Yeah. But let me do the talking.

FOZZIE  
 My lips are sealed!

KERMIT  
 It's got to be very low key.

FOZZIE  
 You got it.

Fozzie CROSSES to the door.

KERMIT  
 Okay. I'm counting on you.

FOZZIE  
 Don't worry, Kermit. We won't let you down.

KERMIT  
 (realizing)  
 We? What do you mean "we"?

Fozzie opens the door.

FOZZIE  
 Great news, gang! We can go.

Tons of Muppets tumble, cheering, into the room.  
 On Kermit's look of "I've been had", we:

CUT TO:

35. EXT. 1617 Highbrow Street - Night

35.

This is a very nice two-storey house in a fashionable section of London, probably W.1. Miss Piggy, gowned and coiffed, stands outside the door, wondering how she's going to pull it off. She peeks tentatively through a curtained window.

CUT TO:

36. INT. Dining Room - Night

36.

A stuffy, proper English couple, one of whom looks like John Cleese, dines silently in a formal dining room as pig's eyes and a trace of snout press against the window for a brief moment, then disappear.

DORCAS  
(offering)

Peas?

GREVILLE

Please.

He takes them.

DORCAS

Wine?

GREVILLE

Fine.

She pours.

DORCAS  
(offering)

Duck?

GREVILLE  
(making a face)

Yuck.

Suddenly, a strange CLANKING NOISE can be heard coming from outside. The couple reacts, curious, but calm. Greville leans sideways in his chair and looks out the window up the side of the building, then assumes his original position.

DORCAS  
What is it, Greville?

GREVILLE  
(calmly)  
Just a pig climbing up the  
drainpipe.  
(MORE)

CONTINUED

36. CONTINUED:

36.

GREVILLE  
(continued, offering)  
Tea?

DORCAS  
Not for me.

CUT TO:

37. EXT. HOUSE - NIGHT

37.

Miss Piggy is indeed working her way up the drainpipe, purse over her shoulder, glass slippers on her feet, evening gown blowing in the breeze. As she climbs, she almost slips, but regains her balance.

MISS PIGGY  
(breathless; to camera)  
From now on, if they want stunts,  
they get a double.

She continues to climb.

CUT TO:

38. INT. HOUSE - NIGHT

38.

DORCAS  
(offering)  
Spinach?

GREVILLE  
(shakes his head "no")  
Finached.

He pushes plate away. There is silence, save for the continued CLANKING NOISE as Piggy climbs.

DORCAS  
Greville, we don't seem to have  
much to say to each other  
anymore.

Greville is dozing off into his food, recovering just before his head hits his plate.

GREVILLE  
Whatever do you mean?

DORCAS  
I mean, you seem bored.  
Are you bored.

CONTINUED

38. CONTINUED:

38.

GREVILLE

(lighting a pipe)

Me? Bored? Don't be silly.  
 If I were bored, I wouldn't be  
 enjoying myself and as anyone can  
 plainly see, I'm having the time of  
 my life. I think you would have to  
 look far to find a person who is  
 having more fun than this chap.

DORCAS

Excuse me, but did you say a pig  
 was climbing up the drainpipe?

GREVILLE

(thinks)

Yes, I believe I did.

DORCAS

I thought so.

GREVILLE

But to get back to this boring  
 discussion..the closest I actually  
 came to being bored was about three  
 years ago.....

CUT TO:

39. EXT. HOUSE - NIGHT

39.

Miss Piggy is at the top now, hanging on the eave.  
 As Greville's voice continues, Piggy swings back and  
 forth, gaining momentum, in an attempt to catapult  
 herself through an open window.

GREVILLE (O.S.)

...I felt I needed to shake up my  
 life, so I went out and bought  
 slippers. Surely, you must recall  
 that.

DORCAS (O.S.)

I believe that was two years ago,  
 not three.

GREVILLE (O.S.)

No, no. I'm sure I bought the  
 slippers three years ago. Two years  
 ago I bought this pipe.

CONTINUED

39. CONTINUED:

39.

DORCAS (O.S.)

I don't recall you're being bored  
two years ago.

GREVILLE (O.S.)

I wasn't bored two years ago.

Miss Piggy lets go and flies through the open window.

CUT TO:

40. INT. DINING-ROOM - NIGHT

40.

The couple hears a LOUD CRASH from upstairs.

DORCAS

What was that?

GREVILLE

Don't change the subject. We're  
trying to pinpoint a date here. You  
as much admitted a few seconds ago  
that you didn't recall my being  
bored two years ago. Hence, if I  
wasn't bored, I wouldn't have  
bought the slippers...nor, would I  
have bought the pipe. Now...are we  
agreed.

DORCAS

If you say so, dear.

(beat)

And you maintain that you're not  
bored now.

GREVILLE

I am not. Haven't we just been over  
that? If I were bored, I'd go out  
and buy something, wouldn't I?

41. INT. Highbrow House Composite - Night

41.

As Greville and Dorcas continue to talk downstairs,,  
Miss Piggy is trying to untangle herself from a lamp  
cord. Finally she does and makes her way to the head  
of the stairs. BEGIN INTERCUTS between Greville and  
Dorcas in the dining room and Miss Piggy making her  
way down the stairs into the living room, where she  
hides behind the fireplace, within sight of the front  
door.

CONTINUED



41. CONTINUED:

41.

DORCAS

I imagine you would, that being the premise.

GREVILLE

Of course I would. That's the kind of spur-of-the-moment fellow I am.

DORCAS

I see... and what would you buy?

GREVILLE

You mean, if I were bored and needed to buy something?

DORCAS

Yes.

GREVILLE

Because we've established I wouldn't buy something unless I were bored.

DORCAS

Yes. What would you buy if you were bored?

GREVILLE

Perhaps a neck tie.

DORCAS

I'd like to come with you to help you pick it out.

GREVILLE

That's not necessary, Dorcas. There's no need for you to leave the house.

DORCAS

I wouldn't mind. I've been a bit restless lately. Haven't been outside for twelve years.

GREVILLE

Well, the weather's been nasty.

DORCAS

Still in all...there's no reason for me to stay here all the time. The children are gone, the pets are dead, the butler's been discharged. No one ever visits us.

CONTINUED

41. CONTINUED:

41.

The DOORBELL RINGS. Greville pulls a pocket watch out of his pocket, checks it, puzzled.

GREVILLE

Seven o'clock?

(to Dorcas)

Are you expecting guests?

DORCAS

I don't believe so.

GREVILLE

Neither am I.

(beat)

That was the doorbell?

DORCAS

I believe it was, yes.

GREVILLE

And the butler's dead?

DORCAS

No...the pets are dead.  
Butler's been discharged.

GREVILLE

Shall I answer it, then?

DORCAS

Well. I don't know, actually.  
Perhaps I should answer it.

GREVILLE

Perhaps they'll go away.

The DOORBELL RINGS again. Miss Piggy squirms nervously.

GREVILLE

They're not going away.

DORCAS

No...I don't suppose they are.

GREVILLE

One of us should answer it. --

DORCAS

I suppose it will come down to  
either you or me.

GREVILLE

Yes, it shall have to be one or  
the other.

CONTINUED

41. CONTINUED:

41.

DORCAS

I don't mind answering it.

GREVILLE

I don't know if you should. It  
could be rather chilly by the door.

DORCAS

Perhaps you could get me a sweater.

GREVILLE

Or I could answer the door.

DORCAS

Or we could both answer it.

MISS PIGGY

(emerging from behind  
fireplace)

I'll answer it!

GREVILLE

Oh....that's quite kind of you.

Miss Piggy crosses to the door.

GREVILLE

(continued to Dorcas;  
puzzled)

Didn't you say the pets had died?

DORCAS

Yes...I thought they had.

42. EXT. HIGHBROW STREET - NIGHT

42.

Miss Piggy opens the door. Kermit stands there, hold-  
ing a corsage. Behind him, parked at the curb, is  
Bo in his taxi.

MISS PIGGY

Oh, hello.

KERMIT

(hands her corsage)  
This is for you.

MISS PIGGY

Why, thank you.  
(looking behind her)  
Well, let's get goin'.

CONTINUED

42. CONTINUED:

42.

Kermit tries to peek into the house.

KERMIT

I've never seen a real live  
ritzy English house before.

MISS PIGGY

Aren't you hungry?

KERMIT

Sure... but we've got a few  
minutes.

MISS PIGGY

Okay... let's take a few minutes.

She yanks him through the door, then closes it behind  
him.

43. INT. Highbrow House Composite - Night

43.

She pulls him with her out of sight of the English  
couple, who crane their necks trying to see what's  
going on in their house.

KERMIT

(rubbing his sore arm)  
Uh... nice place you've got here.

Greville gets up from the table.

MISS PIGGY

Thanks. I practically stole it.

Miss Piggy begins pulling Kermit from room to room,  
just ahead of the bewildered Greville who can't quite  
understand the meaning of all this.

GREVILLE

I say there...

KERMIT

That guy's following us.

MISS PIGGY

He's some sort of servant. Just  
making sure we're all right.  
This, of course, is the drawing  
room.

CONTINUED

43. CONTINUED:

43.

KERMIT

(looking around)

Oh, nice. Did you buy this  
furniture here in London...

Miss Piggy pulls Kermit, in mid-sentence, into another  
door just as Greville rounds the corner.

KERMIT

(continued)

Whirlwind tour, huh?

MISS PIGGY

Uh-huh.

(points)

Main bath. No sense stopping  
here.

She whisks Kermit through doors and down hallways,  
one step ahead of Greville.

MISS PIGGY

(continued)

Library... Study... Laundry room...

At one point, she pulls Kermit into a closet and closes  
the door.

MISS PIGGY

(continues from the dark)

And this is the closet.

KERMIT

Nice. Dark, but nice.

Greville opens the door, light pours in on Piggy and  
Kermit.

GREVILLE

Oh, sorry. Uh...hope I'm not  
being rude, but is there  
anything I can do for you?

MISS PIGGY

Uh, yea...we need the name of a  
nice place to have dinner.

GREVILLE

Well, there's the Dubonnet Club.  
Actually, it's not so much a dinner  
place as it is a...

CONTINUED

43. CONTINUED:

43.

MISS PIGGY

Thanks. No time for cocktails. .  
Jeeves. We're already late.

She once again pulls Kermit behind her and exits out the front door while a totally perplexed Greville still stares into the closet. Miss Piggy re-opens the door.

MISS PIGGY

(to Greville)

If I can just say one thing...you're  
a very nice man...but probably the  
most boring person in the world.

She SLAMS the door behind her as Dorcas ENTERS the hallway.

DORCAS

(to Greville)

Why are you staring into the closet?

GREVILLE

You recall the pig I mentioned?

DORCAS

The one that was climbing the  
drainpipe?

GREVILLE

Yes.

DORCAS

I seem to recall that, yes.

GREVILLE

Well, it was just here in the  
closet.. along with a frog.

DORCAS

I see. And what did they want?

GREVILLE

The name of a good restaurant.  
I told them the Dubonnet Club.

DORCAS

That's more a supper club than  
a restaurant.

GREVILLE

Yes. I tried to tell them that.

DORCAS

Well, don't blame yourself.

CONTINUED

43. CONTINUED:

43.

GREVILLE

No, no. Life must go on.

Dorcas nods and we

CUT TO:

44. INT. CAB - NIGHT

44.

Kermit and Miss Piggy get comfortable in the back seat of the taxi as Bo starts the engine.

BO

Where to, folks?

MISS PIGGY

Dubonnet Club.

BO

(at a loss)

Hoo boy! Isn't that always the way?  
You picked the one place in London  
I don't know how to get to.

MISS PIGGY

I think you go straight.

BO

Right.

CUT TO:

45. EXT. Highbrow Street - NIGHT

45.

Bo's taxi whips a U-turn then heads in the other direction.

46. INT. CAB - NIGHT

46.

Kermit and Miss Piggy seem to be having a lovely time, smiling at each other, not listening to Bo, as he gives a misguided tour. Bo speaks.

BO

....And over there on your left is  
some famous place. Either the  
Empire State Building or the Eiffel  
Tower.

47. (Deleted)

47.

48. EXT. ANOTHER LONDON STREET - NIGHT

48.

As the Happiness Hotel bus chugs into the picture, hissing and coughing. It's a converted double-decker bus that's been outrageously painted and has seen better days. Doctor Teeth is at the wheel, trying to peer through filthy bug-encrusted windows. Steam pours out of the radiator and the engine wheezes. Various Muppets overflow the decks, including Gonzo and Fozzie. Some Muppets lean out the windows, others press their noses against the glass trying to get a glimpse of Kermit and Lady Holiday.  
(Dialogue from scene 44 to go into above)

ROWLF

Hey, everybody...there they are,  
Kermit and his new heart-throb.

ZOOT

Hubba-hubba

DR. TEETH

Ding Ding.

Zoot blows a "wolf whistle" on his sax.

SCODTER

Kermit's got a girl friend.  
Kermit's got a girl friend.

Kermit looks embarrassed.

MUSIC: DOWNBEAT

SONG:

"NIGHT LIFE"

The Electric Mayhem plays "NIGHT LIFE" on the top of the bus as the procession continues through the avenues of London...along parkside streets and around the "circuses" they go.

- 4 -

Gimme my good friends  
'M play me my music  
Yeah,  
Gimme my nightlife -

- 1 -

CONTINUED



48. CONTINUED

48.

Talk me that Guitar  
'M roll me that boogie  
Hey,  
Gimme my nightlife -

- 1 -

We'll dance in the moonlight  
We'll rock until dawn -  
If you cannot dig it baby  
I'm movin on

- 2 -

Sing me the good times  
'Cause I need the feelin'  
Yeah,  
Gimme my nightlife

- 2 -

- 12 -

INST.

We'll dance in the moonlight  
We'll rock until dawn  
If you cannot dig it baby  
I'm movin on

- 2 -

Sing me the good times  
'Cause I need the feelin'  
Yeah,  
Gimme my nightlife

49. EXT. DUBONNET CLUB - NIGHT

49.

The music ends as Happiness Hotel bus arrives at the entrance of the Dubbonet Club where it breaks down, its radiator exploding, its fenders falling off and its tyres going flat.

CUT TO:

50. INT. DUBONNET CLUB - NIGHT

50.

It's a beautiful posh, art deco, F. Scott Fitzgeraldish nightclub, decorated entirely in black and white, with a dance floor in the center and a band dressed in white tails playing Glenn Miller type music. Elegantly dressed Londoners populate the place, save for four strange looking beings at one table...Kermit, Fozzie, Miss Piggy and Gonzo. Gonzo takes a picture of the waiter, while Kermit and Fozzie look around in awe and Miss Piggy looks at the menu.

FOZZIE

Boy, a classy place like this, you'd think they'd have pretzels on the table.

MISS PIGGY

(looking at menu)

Ooooo! Look at this wonderful menu.

KERMIT

(looks; gulps)

Yikes!!

MISS PIGGY

Something wrong, Kermy?

KERMIT

No, no!

(chuckles)

It's just kind of amusing that the roast beef is the same price as an Oldsmobile.

(then, in a very nervous, high voice)

You...uh, eat here often, Lady Holiday?

MISS PIGGY

(lovingly)

Only on special occasions, Kermy. And this is very special.

(then, sharply, to waiter)

Waiter! Champagne and caviar, s'il vous plait!

KERMIT

(to himself)

Sacre blue!

(to Miss Piggy)

Excuse me, Lady Holiday.

(MORE)

CONTINUED

50. CONTINUED:

50.

KERMIT  
(continued then, to  
Fozzie and Gonzo)  
You guys got about sixteen  
hundred dollars on you?

FOZZIE  
I have a dime in my loafer.  
But mom told me to keep it  
for a phone call.

KERMIT  
How are we going to pay for this?

GONZO  
Leave it to me.

CUT TO:

51. INT. CORNER TABLE - NIGHT

51.

HUSBAND and WIFE sit at a table, having a cocktail.  
Suddenly, a flash bulb goes off in their faces.  
PULL BACK to reveal Gonzo, who has just taken a  
picture of them.

GONZO  
There you are, folks. Souvenir  
picture. Gimme your name and  
address and ten bucks.

HUSBAND  
Oh. Jolly good.

He hands Gonzo the money and a business card and Gonzo  
moves onto the next table, where another COUPLE sits,  
whispering romantically.

GONZO  
How 'bout you folks? Souvenir  
picture?

GENTLEMAN  
(suddenly nervous)  
...No, no picture. Thanks.

GONZO  
Oh, come on. Just slide over  
next to your wife and you'll  
have a great memento.

CONTINUED

51. CONTINUED:

51.

GENTLEMAN

I don't want a momento. Get away. My wife isn't feeling well.

GONZO

That's too bad. Maybe she should be at home.

GENTLEMAN

(trying to get the message across)

She is at home.

GONZO

(finally understanding)

Next table.

He moves quickly away.

CUT TO:

52. INT. DUBONNET CLUB ENTRANCE - NIGHT

52.

Lady Holiday dressed smartly in a black evening dress and dazzling diamond necklace ENTERS accompanied by her nephew, NICKY, a great looking 8 x 10 glossy of a guy wearing a black tuxedo and silly looking red and white striped socks. They are greeted by a Maitre 'D.

MAITRE 'D

Good evening, Lady Holiday. It is such a pleasure to see you.

LADY HOLIDAY

Thank you, Stanley.

MAITRE'D

My, what a lovely diamond necklace.

LADY HOLIDAY

It is rather breath-taking, isn't it? I feel a little skittish wearing it but my nephew, Nicky, insisted.

(to Nicky)

Give Stanley a tip, will you?

NICKY

For complimenting you on your necklace?

CONTINUED

52. CONTINUED:

52.

LADY HOLIDAY  
No...because it's customary.

NICKY  
(reaching into his pocket)  
I don't have any change on me.

LADY HOLIDAY  
Then give him something bigger.

NICKY  
Sure.  
(then, feeling for his wallet)  
Gee, I must have left my wallet at home.

LADY HOLIDAY  
(disgusted)  
You left your wallet in college.

Maitre'D escorts them to a table.

CUT TO:

53. INT. DANCE FLOOR - NIGHT

53.

The orchestra plays tasteful dance music as Kermit and Miss Piggy dance among other dancing couples on the dance floor:

MISS PIGGY  
Boy... that caviar was yummy.  
(smacks her lips)  
Whoo-eee! Love those fish eggs.  
Must'a cost you a pretty penny.

KERMIT  
My pleasure...Uh, would it be okay if we talked about the jewel robbery?

MISS PIGGY  
Oh, Kermy, let's not talk business right now. There's music in the air, the night is young, and I'm so beautiful...what jewel robbery?

KERMIT  
Remember your necklace...the one that was stolen....?

CONTINUED

53. CONTINUED:

53.

MISS PIGGY

Did anyone every tell you, you  
have lovely eyes?

Kermit squishes up his mouth. He's getting nowhere.  
They dance past the table where Fozzie is pouring  
as much sugar as possible into his champagne.

KERMIT

I'll say one thing....you sure  
know how to trip the light  
fantastic, Lady Holiday.

MISS PIGGY

It takes two to tango, Kermy.  
Ginger was nothing without Fred.

KERMIT

Yeah, but didn't Fred usually  
lead?

MISS PIGGY

(realizing)

Oh, excuse moi. I didn't realize  
I was taking charge here. Would  
you care to...

KERMIT

No, no. I don't mind. It's  
quite pleasant, actually. I  
feel like I'm dancing on air.

KERMIT'S FEET

which are off the floor, as Miss Piggy twirls him  
around the dance floor past Fozzie's table.

FOZZIE

(drinking champagne and  
smacking his lips)

Ahh! You know if you put enough  
sugar in this stuff it tastes just  
like ginger ale.

CUT TO:

54. INT. ANOTHER PART OF THE DUBONNET CLUB. LADY HOLIDAY'S  
TABLE - NIGHT

54.

The MUSIC CONTINUES as Nicky makes sure his aunt is  
seated and then sits next to her. The MAITRE'D  
stands beside the table, waiting for a tip.

CONTINUED

54. CONTINUED:

54.

NICKY

(to Maitre'D)

Thanks a lot. I'll catch you  
another time.

Maitre'D glares and EXITS.

NICKY

(continued)

There, auntie...aren't you happy  
we're here?

LADY HOLIDAY

I'd be happier with this necklace  
locked in a safe. I feel as if  
thieves are breathing down my neck.

NICKY

(breathing down her neck)

Nonsense.

LADY HOLIDAY

Nevertheless, I want my jewels put  
in the safe immediately.

NICKY

(quickly)

No!

(then)

I mean, uh...of course...if that's  
the way you feel.

He looks at his watch, then toward the rear door.

NICKY

(continued)

I'll ask the maitre'd to take care  
of it.

LADY HOLIDAY

Don't forget to tip him.

Nicky nods, rises and walks toward the front of the  
club, looks back to make sure his aunt isn't watching,  
then takes a quick left, crosses to the rear door,  
opens it, tapes the lock shut, Watergate fashion,  
looks around and heads back to the table.

CUT TO:

55. EXT. ALLEY BEHIND DUBONNET CLUB - NIGHT

55.

A sleek convertible sports car with three sleek female models dressed entirely in black, purrs slowly around the corner toward the rear entrance of the club and stops in an alleyway. Without a sound, Carla, Maria and Darla climb out of the car and approach a door marked "Dubonnet Club, Rear Entrance". One of the girls carries a small velvet-lined bag.

CUT TO:

56. INT. DUBONNET CLUB. DANCE FLOOR - NIGHT

56.

The Dubonnet Orchestra, under the direction of Armando di Fiore sequesters into another song. Miss Piggy and Kermit are dancing cheek to cheek and the mood is very romantic.

SONG:

"THE FIRST TIME IT HAPPENS"

MISS PIGGY

The first time you see him  
No bolt from the blue  
Just something so quiet  
That's waiting for you  
With no one to tell you  
Where you've got to go ...  
The first time it happens  
you know

KERMIT

The first time you see her  
No magical change  
No angels appearing  
No dreams to arrange  
Just warmer and colder  
Than springtime or snow  
The first time it happens  
you know

BOTH

And so you fall  
And how complete it is  
And for each moment that it lasts  
How sweet it is

(chorus hums in background)

The first time together  
How simple, how rare

CONTINUED



56. CONTINUED

56.

KERMIT

And just when you thought  
You'd forgot how to care

MISS PIGGY

And though you feel much more  
Than you'd dare to show

BOTH

The first time it happens  
You know

CUT TO:

57. INT. OUBONNET CLUB - REAR ENTRANCE

57.

Three girls, clad entirely in black, quietly enter the  
club and disappear from sight.

CUT TO:

58. INT. OUBONNET CLUB. DANCE FLOOR - NIGHT

58.

MISS PIGGY

I could just keep on dancing  
forever.

KERMIT

I know. You're wearing me  
out.

Miss Piggy leaves Kermit in the dust and is now moving  
like a veritable Cyd Charisse. Other couples step aside  
in admiration as she glides across the floor past  
Fozzie's table. Fozzie has a lobster bib around his  
neck, a live lobster pinches his nose.

FOZZIE

I guess I shouldn't have ordered  
the lobster rare.

59. INT. OUBONNET CLUB. DANCE FLOOR - NIGHT

59.

- 4 -

As Miss Piggy twirls by, white tuxedo'd male chorus  
dancers enter as if by magic and begin singing.

MALE DANCERS

The first time you see her  
No magical change  
No angels appearing  
No dreams to arrange

CONTINUED

59. CONTINUED

59.

MALE DANCERS  
(Continued)  
(IN TANGO TIME)  
Just warmer and colder  
Then springtime or snow  
The first time it happens  
You know

FULL DANCE CONTINUES  
- 10 -

CUT TO:

60. INT. DUBONNET CLUB. LADY HOLIDAY'S TABLE - NIGHT 60.

While the MUSIC PLAYS, and Miss Piggy struts her stuff, Nicky nervously looks behind him as the models fan out and lurk in different parts of the room. Lady Holiday takes no notice because she's watching the dance floor.

LADY HOLIDAY

Nicky?!

Nicky almost jumps out of his tux. :

NICKY

Huh?! ... What?! What is it?

LADY HOLIDAY

(points to dance floor)

I think that's my new secretary  
out there dancing.

NICKY

Oh, yeah? Which one?

LADY HOLIDAY

The pig.

Through a maze of people, Nicky finally catches a glance of Miss Piggy and it's as if he's been struck by lightning, the effect is that electric. Never in his life has Nicky been this enthralled.

NICKY

She .... she's sensational.

LADY HOLIDAY

Forty-five words a minute. About  
average.

SWEEPING

- 8 -

CONTINUED

60. CONTINUED

60.

Nicky can't resist the lure of Miss Piggy. As the music changes tempo, and Miss Piggy is whirled from partner to partner, Nicky makes his way toward her, his legs like jelly.

Kermit, off to one side, is equally enthralled and begins to sing. Miss Piggy, dancing her little heart out, still has time to look in Kermit's direction and answers him in song.

Meanwhile, Nicky, has somehow joined the end of the chorus line, and when Miss Piggy comes his way, he dances with her, waltzing around the floor, looking into her eyes. At one point, Miss Piggy's feet are off the ground as Nicky whirls her around the floor. Another time in a CLOSE SHOT, Nicky's red and white striped stocking feet are off the ground as Miss Piggy presumably whirls him around the floor.

CHORUS

(Miss Piggy meets Nicky)  
And just when you thought  
You'd forgot how to care

- 4 -

(Miss Piggy pulls up dress)

(TAPE DANCE)

- 4 -

(FEET OF MISS PIGGY)

- 12 -

(DANCE)

During which we cut to Fozzie with lobster while Kermit watches.

ALL AND CHORUS

(Miss Piggy with boys)  
The first time it happens  
(Waiters do flips)  
The first time it happens  
(Miss Piggy with boys)  
The first time it happens  
(Waiters do flips)  
The first time it happens  
(Entire club is dancing)  
The first time it happens  
you know

CUT TO:

CONTINUED

61. INT. DUBONNET CLUB. LADY HOLIDAY'S TABLE - NIGHT 61.

Lady Holiday watches her nephew quizzically, as Carla, Marla and Darla position themselves behind her, shoot each other worried glances, since Nicky's falling in love is not a part of the plan.

Finally, Miss Piggy is whisked away by another man, and Nicky heads back for the table as the music again changes tempo and builds to a finish, possibly with some high-kicking ala the Rockettes. The entire nightclub audience, including Kermit and Fozzie, sways back and forth to the beat.

Nicky sits back down, just as the number ends, and gives Marla a signal. Marla throws a light switch, plunging the nightclub into total darkness. Confusion reigns, the band stops playing and patrons grumble.

CONTINUED

61. CONTINUED:

61.

Suddenly, a scream pierces the air.

LADY HOLIDAY (O.S.)

Aieeeeeee!!

Matches, flashlights, flashbulbs and other sources of illumination pop like strobe lights and the audience can almost see a robbery taking place, as Nicky deftly un-snaps Lady Holiday's necklace and drops it into the velvet bag held by Carla. The other two model - thieves effectively clear an escape path and all three girls flee in the darkness as the electrical power is finally restored. Nicky remains seated as the Maitre'D hurries over to the table.

MAITRE'D

Lady Holiday! What happened?  
Did you just scream "Aieeeeeee"?

NICKY

She screamed it right in my ear.

LADY HOLIDAY

Of 'course I screamed. Someone  
stole my necklace!

(to Nicky)

I told you this would happen.  
That necklace was worth a fortune.

NICKY

But other than that, how did you  
enjoy your evening?

On Lady Holiday's reaction of disgust we

CUT TO:

62. INT. KERMIT'S TABLE - NIGHT

62.

Kermit, confused, looks at the real Lady Holiday as a patron passes by.

PATRON

Isn't it awful? Someone stole  
Lady Holiday's necklace.

Miss Piggy, realizing that the jig is up as far as her identity is concerned, looks terrified.

KERMIT

Lady Holiday? But I thought...

CONTINUED

62. CONTINUED:

62.

He then looks around for Miss Piggy, but she's no longer there. He catches a glimpse of her as she runs out the front door of the club, then goes to the spot where she was standing and picks up a glass slipper she has left behind. He looks at it, dumbfounded, as the clock strikes twelve. It's midnight, and "Porkarella" has vanished.

CUT TO:

63. EXT. MISTY LONDON COBBLESTONE STREET - NIGHT

63.

A clock on a building continues to strike as Miss Piggy, in the glow of a street lamp, wearing one glass slipper, clomps down the cobblestones and disappears into the fog.

CUT TO:

64. INT. HOTEL BATHROOM - NIGHT

64.

In this small bathroom, in the crimson glow of a light bulb covered with red cellophane, Gonzo develops pictures in a sink full of developing solution, while Kermit and Fozzie watch. Several pictures of surprised couples in awkward poses already are pinned on a make-shift drying line.

FOZZIE

(looking at one of the pictures)

This one's great, Gonzo. You popped the flash just before the soup landed on his tie.

GONZO

Yeah, well, photography's an art. You have to have the right film, you have to have the right exposure, and you have to scream just as they get the food up to their mouth.

There is a POUNDING on the door.

SAM (O.S.)

What's going on in there?  
A lot of folks out here want to use the restroom.

CONTINUED

64. CONTINUED:

64.

KERMIT

We'll be out as soon as we develop these pictures. We're trying to catch a jewel thief.

POP (O.S.)

Well, catch him in another room. People are dancing up and down on one leg out here.

Grumbling can be heard from other Muppets.

KERMIT

(to Gonzo)

Hurry up, Gonzo. There's gotta be a picture of somebody taking Lady Holiday's necklace.

GONZO

I still think the pig took it.

KERMIT

She wouldn't steal.

GONZO

Why not? She lied.

KERMIT

Two different things. Besides, she couldn't have stolen the necklace because she was dancing.

FOZZIE

That's right. You know the old adage. "You can't dance and steal at the same time."

GONZO

No, that's "You can't walk and chew gum at the same time".

FOZZIE

I think it's, "you can't pat your head and rub your stomach at the same time."

KERMIT

What's the difference? She didn't steal the necklace!

GONZO

I betcha I can do it.

CONTINUED

64. CONTINUED:

64.

KERMIT

Do what?

GONZO

Pat my head and rub my stomach at  
the same time.

He starts to do it.

FOZZIE

Big deal. Anybody can do that.

Fozzie tries but can't quite master it.

KERMIT

Will you guys cut it out!  
We're wasting time.Gonzo turns back to his work. There is more LOUD  
POUNING on the door.

ROWLF (O.S.)

Open up in there!

BO (O.S.)

Give us a break!

SCOOTER (O.S.)

Show a little consideration!

SWEDISH CHEF (O.S.)

Nurgen Purgan Hurgan Flush...

ANIMAL

Bath-room! Bath-room!

Gonzo holds the negative up in the air.

GONZO

Here it is!

As the clamor from outside continues, Kermit, Fozzie  
and Gonzo stare at the negative.

FOZZIE

Wow!

KERMIT

No doubt about it. It's that  
guy sitting next to Lady Holiday  
and those girls standing around in  
the back.

CONTINUED



64. CONTINUED:

64.

GONZO

It's a whole gang.

KERMIT

And we've got 'em with their hands  
in the cookie jar.

Just then, the door bursts open, having been bashed  
in by the irate Muppets, led by Animal. Light floods  
the room, and the exposed negative is now useless.

FOZZIE

The cookie jar just busted.

DISSOLVE TO:

65. EXT. PARK (HYDE PARK) - DAY

65.

The flowers are in bloom, the sky is blue, the day is  
beautiful...but for Kermit, it might as well be Hell.  
He sits mournfully on a park bench, holding the glass  
slipper, thinking about Miss Piggy. A man strolls by  
with his daughter.

DAUGHTER

(pointing to Kermit)  
Oh, look Daddy... a bear.

MAN

That's not a bear. That's a frog.  
Bears wear hats.

Kermit smiles half-heartedly and the little girl and her  
father EXIT down the near-by path. At the same time,  
a DISHEVELLED GENTLEMAN passing in the other direction  
notices the melancholy frog and stops.

DISHEVELLED GENT

How ya doin', young fella?

KERMIT

(shrugs)  
Okay, I guess.

DISHEVELLED GENT

Penny for your thoughts.

KERMIT

It's a long story.

DISHEVELLED GENT

But a familiar one, I'll bet.

CONTINUED

65. CONTINUED:

65.

KERMIT

(nods)

As old as the hills.

DISHEVELLED GENT

I've been there, my friend. Seen there and back again.

(sits, points to glass slipper)

I can tell exactly what happened by the way you're sittin' there holdin' that shoe. You and your brother-in-law cashed in your stock certificates and your insurance policies to open that little dry cleaning establishment. The location seemed perfect, didn't it? Foot traffic and highway traffic all day long. No other cleaner in the neighborhood. You needed extra equipment so you went into hock. Business fell off as synthetics glutted the clothing market. Your brother-in-law doesn't bother to show up all the time and your sister starts accusing you of trying to run the business. Another cleaner opens down the street and he's charging less and getting the job done faster because he's got more help. Your brother-in-law wants you to buy him out because he's fed up and your kids are getting older and they never see you and are turning into juvenile delinquents and your wife says you care more about the lousy dry cleaning business than you do about her and your equipment breaks down and your sister moves in with you because your rotten brother-in-law joins the circus and you've had it up to here and you can't stand it anymore!! So, you sell the business for a song to the slob down the street who's been trying to bury you for years and you sink what little money you have left into the glass slipper business, right?

KERMIT

You know....it's amazing. You are a hundred percent wrong. Not one thing you said was right.

CONTINUED

65. CONTINUED:

65.

DISHEVELLED GENT  
 Okay.. then how about this? You  
 were walking along the beach one  
 Tuesday morning when you saw the  
 shattered hulk of a World War Two  
 tanker bobbing up and down near the  
 jetty .....

KERMIT  
 (cutting him off)  
 I hate to be rude, but we're doing  
 a movie here.

DISHEVELLED GENT  
 Oh, sorry. Wanna buy a watch?

KERMIT  
 (a little miffed)  
 Could you just kinda move it?

Dishevelled Gentleman rises, shakes his head and moves  
 along.

DISHEVELLED GENT  
 (muttering as he goes)  
 Movie Stars.

Kermit watches him in disbelief.

66. EXT. HYDE PARK. ANOTHER ANGLE - DAY

66.

Just as two pig hands cover his eyes and Miss Piggy's  
 melodious voice is heard.

MISS PIGGY  
 Guess who-oooo!

KERMIT  
 I don't know. What are you  
 calling yourself today?

Miss Piggy uncovers Kermit's eyes. She stands behind  
 him, looking a bit contrite.

MISS PIGGY  
 Aw, Kermy. You're not mad at me,  
 are you?

KERMIT  
 You lied to me. You used me.

CONTINUED

66. CONTINUED:

66.

MISS PIGGY

You haven't answered my question.

KERMIT

What do you care if I'm mad at you? I saw the way you were dancing with that guy last night.

MISS PIGGY

You didn't want to dance, remember?

KERMIT

Well, let me tell you something. Your dancing partner happens to be a jewel thief.

MISS PIGGY

Wait a minute, you're really jealous, aren't you?

KERMIT

Don't be silly. I don't have time to be jealous.

MISS PIGGY

Yes, you are. You are. You are.

KERMIT

The only thing I'm mad about is how you've been over-acting ever since this movie started.

MISS PIGGY

What?!

KERMIT

You heard me.

MISS PIGGY

You said I was over-acting!

KERMIT

You are.

MISS PIGGY

I am a professional. I do my job. I'm playing eight hundred different emotions here.

KERMIT

If you can't stand the heat, get out of the kitchen.

CONTINUED

66. CONTINUED:

66.

MISS PIGGY

Maybe I will. Maybe I'll walk.

KERMIT

Yeah. That'll solve everything.

MISS PIGGY

I don't have to stand around and be  
insulted just because you're jealous.  
It's a stupid script anyway. Twin  
brothers. Red and white striped socks.  
Climbing up drainpipes...it's enough to  
make you cry.

She does.

KERMIT

Aw, c'mon...

MISS PIGGY

(sobbing)

I'm sorry. I'm only human.

KERMIT

Okay... listen...

Miss Piggy continues to sob.

KERMIT

(continued)

Aw, stop it...

MISS PIGGY

I'll be okay.

She regains control of herself.

KERMIT

I guess I'm a little jealous after  
all.

MISS PIGGY

You are?

KERMIT

Sure... I... really like you and...

MISS PIGGY

Aw, Kermy...

KERMIT

You weren't over-acting... not all  
the time anyway.

CONTINUED

66. CONTINUED:

66.

MISS PIGGY

It takes a big person to admit he's wrong. I feel much better now. Let's get back to the plot.

KERMIT

Oh, yeah... so, you're not Lady Holiday.

MISS PIGGY

No... I'm Miss Piggy. Soon to be the world's leading fashion model but now the world's leading gopher, and I've gotta go goph.

She starts to walk away.

KERMIT

Where'ya goin'?

MISS PIGGY

Today's Lady Holiday's big fashion show. I'm on my lunch hour and I've gotta get back to work. See ya.

She starts to walk away again.

KERMIT

Uh... Miss Piggy.

Piggy stops, turns.

MISS PIGGY

What?

KERMIT

(sotto)

What about the production number?

MISS PIGGY

Huh?

KERMIT

(sotto)

There's supposed to be a production number now.

MISS PIGGY

Now?

KERMIT

Yeah. Could be the prettiest number in the whole movie.

CONTINUED:

66. CONTINUED:

66.

MISS PIGGY

(sotto)

Are there any solos?

KERMIT

You and me.

MISS PIGGY

Oh... that's nice... How do I look?

KERMIT

Fine.. maybe a sprig of fresh flowers  
pinned delicately to your dress.

CUT TO:

67. EXT. PARK - DAY

67.

This is a beautiful romantic duet where Miss Piggy and Kermit serenade each other while riding bicycles through the park. In a MONTAGE of SHOTS as the song continues, Kermit does some showing off ala Butch Cassidy riding one-handed, no-handed, on one foot, etc., on two-wheelers, three-wheelers, bicycle-built-for-two, etc.

.."COULDN'T WE RIDE"

-8-

KERMIT

Pretty day  
Sunny sky  
Lovely pictures  
Dance in your eyes

MISS PIGGY

Well couldn't we ride

KERMIT

Couldn't we ride

MISS PIGGY

Summer soft  
Sudden breeze  
Watch the wind  
Play tag in the trees

MISS PIGGY AND KERMIT

Well couldn't we ride

ADD CHORUS

Couldn't we ride

CHORUS

Lovers sing  
Children dance

CONTINUED

67. CONTINUED:

67.

MISS PIGGY AND KERMIT

For a minute  
We've got a chance

KERMIT

Why couldn't we fly

MISS PIGGY

I know we'd get by

CHORUS

Sunny sky  
Pretty day  
Just a push  
And we're on the way  
Yes couldn't we ride

MISS PIGGY &amp; KERMIT

Side by side

INSTRUMENTAL

- 26 -

As Kermit and Miss Piggy pedal past wonderfully picturesque park scenes evoking memories of days gone by when the world was a simpler place and two lovers could bill-and-coo to their heart's content without worrying about the price of gasoline, they are joined by other Muppets on other kinds of bicycles for the lovely finale.

FOZZIE

Couldn't we ride

CHORUS

Couldn't we fly

GONZO

Couldn't we ride

CHORUS

I know we'd get by

CHORUS HUMMING

FLOYD &amp; JANICE

Sunny sky  
Pretty day

KERMIT

Sunny sky

MISS PIGGY

Pretty day

CHORUS HUMS

ROWLF

Just a push  
And we're on the way

KERMIT

Just a push

PIGGY

And we're on the way

SCOOTER

Yes couldn't we ride

CHORUS

Yes couldn't we ride

MISS PIGGY &amp; KERMIT

Side by side

PIGGY &amp; KERMIT

Side by side

ALL

Couldn't we ride

ALL MUPPETS

Couldn't we ride



67. MUSIC OUT:

67.

CUT TO:

68. INT. BACKSTAGE - DAY

68.

It's a busy place. Models in casual sun wear prepare to go onstage as dressers run around, and make-up people and hair stylists tend to last-minute cosmetic chores. Lady Holiday enters from onstage. Amid this chaos Nicky stands in front of a mirror slicking down his already slicked hair.

LADY HOLIDAY

(to everyone in the room)

Okay.. we're all set. Everybody pay attention. Keep it moving. Don't linger too long. We just want to give them a hint... a taste... a soupçon.... appetizers, not full course meals... Okay, ladies?

(looking around, scrutinizing)

I don't think you ought to chew gum, Marie. Stephanie, your false eyelashes are coming unglued... the shoes are scuffed....and try wearing lingerie under the frock instead of the New York Yankees T-shirt.

Miss Piggy ENTERS speeding across the room, pushing a rack of garments, not looking where she's going.

MISS PIGGY

Gangway! Low bridge! Watch it, sister!

Lady Holiday LEAPS ASIDE to avoid being killed.

LADY HOLIDAY

Sorry.

Miss Piggy EXITS fast.

NICKY

(watching her go)

She's wonderful, isn't she?

LADY HOLIDAY

I certainly wouldn't get in her way.

(she glances at her

watch, then to Nicky)

It's time. You'd better get out there.

CONTINUED

68. CONTINUED:

68.

NICKY

How do I look?

LADY HOLIDAY

Fine. Except your hair dye is running.

She EXITS.

Nicky checks the mirror for drippage as Miss Piggy comes bursting through the room again, her arms laden with clothes. She almost collides with Nicky.

MISS PIGGY

(not recognizing him)

Move it, buster.. we're workin' here.

(then realizing)

Oh, I'm sorry, Mr. Holiday.

NICKY

(in love)

Have dinner with me tonight.

MISS PIGGY

(thinking he's kidding)

Really...I do have work to do.  
Excuse me.

NICKY

Please. I'm serious. From the minute I saw you, you were like a breath of fresh air. I'm tired of the same kind of woman...

(indicates model nearby)

...tall, thin, gorgeous creatures with long, silky hair and perfect skin...teeth like pearls, aqualine noses and long, graceful legs, high cheekbones and soft, ruby lips.

MISS PIGGY

Yeah. I can see where that would make you sick to your stomach.

NICKY

It's you I want.

MISS PIGGY

I'm very flattered. Really, I am. And it's not that you're not attractive, even though your hair dye is running, but I'm spoken for.

CONTINUED

68. CONTINUED:

68.

NICKY  
Won't you reconsider?

Kermit stumbles backstage accidentally.

KERMIT  
Oh, sorry. Looking for the men's  
room.

Nicky points off somewhere.

KERMIT  
(continued)  
Thanks.

Kermit EXITS.

MISS PIGGY  
That's him. That's my Kermy.

NICKY  
(crushed)  
Just my luck. Aced out by a frog.  
You could have changed my life.  
Given it some purpose. Some  
meaning. But now it's too late.  
And I can't be responsible for  
what happens.

MISS PIGGY  
Yeah, well...c'est la vie.

She goes about her business, as Nicky is totally  
demoralized. Carla, Marla and Darla, who have been  
observing this scene, approach.

MARLA  
(to Nicky)  
I don't know why you love her  
like you do.

NICKY  
I don't know why, I just do.

CARLA  
Well, you'd better snap out of  
it...and fast!

DARLA  
We've got to plant the goods on  
her to take the heat off us.

CONTINUED

68. CONTINUED:

68.

NICKY

I know the plan. I just wish  
there was another way.

MARLA

This is the only way...especially  
with the cops starting to ask  
questions.

CARLA

And your aunt's getting suspicious.

DARLA

And those twins are always nosin'  
around.

MARLA

And that thing keeps taking  
pictures.

NICKY

Okay! Okay! I'll do my job.  
And when I give the signal...  
you do yours.

The models nod and EXIT.

NICKY

(continued looking upward)  
Forgive me, Miss Piggy.

CUT TO:

69. INT. BALLROOM - DAY

69.

In this lavish ballroom, on a large runway extending  
out into a packed audience of the world's most fashion-  
conscious people, Nicky stands in the spotlight as a  
DRUM ROLL sounds from the percussionist in the orchestra  
pit.

NICKY

(during the drum roll)  
Ladies and gentlemen, welcome to  
London. We're gonna dazzle you  
today with the most exciting new  
fashion collection of the decade.

Drum Roll ENDS.

CONTINUED

69. CONTINUED:

69.

NICKY

(continued)

I'm Lady Holiday's nephew, Nicky.

(he expects applause, but  
gets none)Thank you. And now, Lady Holiday  
Fashions takes great pride in  
presenting "Slink Into Summer".  
All aboard for the Holiday Line.

The lights come up, the orchestra hits the first note of an appropriate fashion theme, and a bevy of models appear from behind the sequined velvet curtains, wearing exquisite summer gowns and dresses, slinking down the runway to thunderous applause from the audience. Fountains at the end of the runway spew jets of multi-colored water into the air. Kermit and Fozzie applaud from the press section. Gonzo pops flash bulbs in people's faces.

NICKY

And here's the captain of our ship,  
the hostess with the mostest... the  
one and only Lady Holiday!

Lady Holiday makes a grand entrance to thunderous  
applause.

LADY HOLIDAY

Thank you, Nicky.... my nephew, Nicky,  
ladies and gentlemen.(applause stops instantly)  
and now without further ado...

Carla enters from behind a curtain to lusty applause  
from the crowd including Statler and Waldorf.

STATLER

Pretty nice lines, huh, Waldorf?

WALDORF

Yeah. And the dress ain't bad,  
either.

LADY HOLIDAY

Meet capricious Carla, wearing the  
classic white silk crepe de chine  
blouse updated with a sheer knife-  
pleated black and silver lame bodice,  
cleverly accented with a flocked tangier  
silk waistlet and lavish tromp l'oeil  
trim at the hemline. Fantastique!....  
and thank you, Carla.

CONTINUED

69. CONTINUED:

69.

There is more applause from everyone, including Kermit and Fozzie.

FOZZIE

Nice lookin' duds, huh, Kermit?

KERMIT

Well, I like the flocked silk waistlet but the trompe de l'oeil trim is a little jarring.

FOZZIE

When are they gonna show the cave and swamp wear?

KERMIT

Probably saving it for the finale.

Lady Holiday continues as DARLA ENTERS.

LADY HOLIDAY

And here's delicious Darla...

CUT TO:

70. INT. BACKSTAGE - DAY

70.

Nicky watches from the wings as Lady Holiday continues to describe Darla's outfit and the beautifully dressed Marla stands nearby ready to make her entrance. Miss Piggy is between them, throwing clothes into a hamper. Nicky catches Marla's eye and gives her a "thumbs-up" signal. Marla nods and falls to the ground.

MARLA

(in fake pain)

Oh..my knee! I've twisted it!

Miss Piggy rushes to Marla's aid and cradles the fallen model's head in her arms.

MISS PIGGY

Oh..you poor thing!

NICKY

(to Marla)

Get up! You've got to make your entrance!

MARLA

(over-acting)

I can't. I think I've broken something. Oh, the pain... the pain!!

CONTINUED

70. CONTINUED:

70.

NICKY  
(cautioning; sotto)  
Lighten up, will ya?

MARLA  
Sorry.  
(then, with less intensity)  
Ooh ooh.

MISS PIGGY  
Don't worry, Marla. I'll stay  
right here with you.

NICKY  
(to Miss Piggy)  
You can't. You have to go  
on in her place.

Miss Piggy hears this and drops Marla's head on the  
floor like a hot rock.

SFX: HEAD HITTING FLOOR

CUT TO:

71. INT. BALLROOM - DAY

71.

The audience is agog with excitement. From what they've  
seen so far, the Holiday Collection is a big hit.

Lady Holiday continues her commentary.

LADY HOLIDAY  
If Szechuan silk and brocaded satin  
tickles your fancy, we've really  
brought home the bacon with this  
little number.

The curtains part, and a hundred violins play as the  
most beautiful pig in the world stands in the spotlight.  
The audience gasps. Lady Holiday TURNS to see what  
they are gasping at.

LADY HOLIDAY  
(aghast)  
I may faint.

But there is no need for her to be upset. Miss Piggy  
is to the manor horn and more than able to cope with  
stardom. In a series of DISSOLVES, Miss Piggy parades  
up and down the runway along with a bevy of other  
models in various glamorous outfits from the Holiday  
Collection. With each new ensemble, Miss Piggy and

CONTINUED

71. CONTINUED

71.

Kermit make eye contact and the screen crackles with electricity. Conzo continues to flash pictures. Nicky watches from the wings, admiringly as the audience begins to be totally enthralled, Lady Holiday shrugs and decides that if this is what the people want, this is what they'll get.

STATLER

Fasten your seat-belt, Waldorf.  
I think they'll be trottin' out  
the bikinis pretty soon.

WALDORF

Oh, boy! We'd better synchronize  
our pace-makers.

As Miss Piggy glides down the runway looking into Kermit's eyes, she begins to fantasize and the entire production appears to have a dream-like quality. Suddenly, "her porkiness" is clad in a one-piece swimsuit ala Esther Williams.

The audience is literally on its feet, clapping and cheering its collective heart out. The music soars, and if Bert Parks were around, it's obvious that he would be singing. Instead, Nicky takes the microphone and begins crooning a rhapsody to Miss Piggy; but from Miss Piggy's point of view the rhapsody is in the audience and it's green.

CUT TO:

72. INT. POOL - DAY

72.

Nicky sings an extremely melodramatic anthem, "Miss Piggy", as the dream water ballet begins. It consists of a series of complex formations utilizing other swimmers, who form pinwheels and moving circles around Miss Piggy. At the climax of the number, Miss Piggy gushes forth on a jet stream of water, much like lava from Mt. St. Helens and plunges headlong into the pool.

- CONTINUED



72. CONTINUED

72.

SONG: "MISS PIGGY"

CHORUS

Ah ...

- 8 -

CHORUS

A miracle of spring  
A miracle of beauty  
Be dazzled by the  
Magic of one smile

A vision of loveliness  
A universe of charms  
We'll never rest until  
You're in our arms

- 4 -

NICKY  
(V.O.)

Daffodils  
Miss Piggy  
Whipporwills  
Miss Piggy  
Everything that's lovely warm and springy spring  
Miss Piggy  
Fantasy  
Miss Piggy  
Ecstasy  
Miss Piggy  
All that's fair or fine or wonderful or anything  
Miss Piggy

NICKY, CHORUS

(see him for first time)

When does the rapture begin and grow  
Where does devotion and passion go

CHORUS

Oh - happiness

NICKY

Miss Piggy

CHORUS

One caress

NICKY

Miss Piggy

CONTINUED

72. CONTINUED

72.

NICKY

(Continued)

All the world's ever wanted  
Was you - A dream come true

CHORUS

(Piggy back down in water)  
Ah - Miss Piggy  
It's you

- 8 -

Piggy rises up.

KERMIT

Oh - happiness  
Miss Piggy

NICKY

One caress  
Miss Piggy

KERMIT, NICKY

All the world's ever wanted  
Was you - A dream come true

CHORUS

Ah - Miss Piggy

NICKY

It's you

KERMIT

It's you

CHORUS

It's you

CUT TO:

73. INT. BALLROOM - DAY

73.

Back to reality. What has happened, as evidenced by the gasping of the crowd, is that Miss Piggy has merely stepped off the end of the runway into the fountain. She sputters to the surface, her golden hair plastered down over her eyes. People rush to her aid.

KERMIT

(calling; worried)

Miss Piggy, are you okay?

MISS PIGGY

(embarrassed)

Yeah, sure. I was just looking for my contact lens.

CUT TO:

74. INT. BALLROOM - DAY - ANOTHER ANGLE

74.

Nicky slips the diamond necklace setting, minus the diamonds, into Miss Piggy's raincoat pocket and rushes to Miss Piggy's rescue.

CUT TO:

75. INT. BALLROOM - DAY - ANOTHER ANGLE

75.

Nicky pushes through the people around the fountain.

NICKY

Make way, please. Make way.

(then)

Here's your raincoat, Miss Piggy, so you won't catch cold.

Nicky drapes the raincoat over Miss Piggy's shoulders and helps her up.

MISS PIGGY

Thank you.

NICKY

You gave us quite a scare. We can't afford to lose any more models today.

MISS PIGGY

I'm sorry. I must've tripped. Let's not even worry about the whiplash.

CONTINUED

75. CONTINUED:

75.

Miss Piggy waves to the audience to show them she's not hurt and inadvertently puts her hand in her raincoat pocket. Feeling something inside, she extracts the necklace setting and wonders what it is.

MISS PIGGY  
I don't think this belongs to me.

NICKY  
(to Lady Holiday)  
Auntie... do you recognize that?

Lady Holiday recognizes it immediately.

LADY HOLIDAY  
That's my necklace!!  
Miss Piggy stole my necklace.

SECURITY GUARDS are on Miss Piggy as quick as a wink. WHISTLES are BLOWN, POLICE appear and Miss Piggy is clapped in handcuffs.

NICKY  
Miss Piggy...how could you?

MISS PIGGY  
Wait a minute! I don't have anything to do with this.  
(then, pointing to Nicky)  
Kermit was right, it was you all the time. You're a phoney.

The POLICE begin to drag Miss Piggy away.

MISS PIGGY  
(continued)  
(to Nicky)  
Y'wanna know something else... you can't even sing. Your voice was dubbed.

KERMIT  
(as she passes him)  
Don't worry, Miss Piggy... we'll get you out of this.

MISS PIGGY  
Yeah? When?

KERMIT  
Soon.

CONTINUED

75. CONTINUED:

75.

MISS PIGGY

(as she exits)

Find out if they'll let me  
keep the costumes.

And she is gone. The audience buzzes. REPORTERS crowd  
around Lady Holiday.

LADY HOLIDAY

It just goes to show you, you can't  
trust anyone.

REPORTER

Will you be hiring anymore pigs,  
Lady Holiday?

LADY HOLIDAY

Well, I'll certainly think twice about  
it.

ANOTHER REPORTER

What about the rest of your jewels?

LADY HOLIDAY

Well, I'd be an idiot to keep them  
lying around the house, wouldn't I?

REPORTER

What about your most famous piece  
of jewelry? The fabulous "Baseball  
Diamond"?

LADY HOLIDAY

The Baseball Diamond goes on permanent  
display Monday at the Mallory Gallery  
I shall never keep it in my possession  
again.

CUT TO:

76. INT. BACKSTAGE - SAME TIME

76.

Nicky, Carla, Marla and Darla have been listening from  
backstage, as they peek out through the curtain.

NICKY

That's right. It'll be in our  
possession. We'll go to the  
gallery on Tuesday at midnight.  
The Baseball Diamond will be ours.

CONTINUED

76. CONTINUED:

76.

The CAMERA PANS down to REVEAL Gonzo under a table. He's obviously been listening intently to every word Nicky has said.

CUT TO:

77. CLOSE SHOT - GONZO  
INT. HAPPINESS HOTEL - NIGHT

77.

GONZO

So there I was, backstage, under the table, doing a photographic essay on kneescaps, and I heard them planning to steal the diamond.

VOICES OF THE MUPPETS

(excited)

Yeah? Yeah? Then what? Tell us more! What happened next?

PULL BACK to REVEAL Gonzo, sitting on the Murphy bed in his room at the Happiness Hotel, with all the other Muppet residents, including Kermit and Fozzie.

GONZO

I already told you. Tuesday Midnight. The Mallory Gallery. That's all I know.

VARIOUS MUPPETS

Those louses! They're actually going to steal that diamond. What a bunch of jerks! We ought to call the police. How can they get away with it? Meep, meep, meep, meep!

KERMIT

(trying for order)  
Hold it for a second. Quiet, everybody. Hold it.

MUPPETS

(still jabbering)

Rob-bers! Rob-bers! That nephew is a creep! Let's get 'em. We'll tear 'em apart. Meep, meep, meep, meep! I knew Miss Piggy was innocent! Let's spring her out of jail. Fjord Borken bake a bomb cake!

CONTINUED

77. CONTINUED:

77.

KERMIT  
(yelling)  
Quiiiiiiiiiet!

All fall silent, save one voice.

JANICE  
(to Floyd)  
...so I said, Hey, Mom, like  
it's my life, okay. I mean,  
rilly, if I wanna live at the  
beach and walk around naked all  
day...

She stops, seeing that everyone else is staring at her.  
Finally, Kermit speaks.

KERMIT  
All right. Now if we're going  
to get Miss Piggy out of jail,  
we're going to have to catch  
those thieves red-handed.

BO  
What color are their hands now?

There is laughter. Kermit stifles it.

KERMIT  
I'm going to pretend I didn't  
hear that.

FOZZIE  
Yeah, show a little respect to  
our leader.

KERMIT  
We're about to embark on a  
potentially dangerous mission.  
There could be physical violence,  
there could be gunplay. There's  
a slight chance that some of us  
could even be killed. So, if  
anybody wants out, now is the  
time to say it.

FLOYD  
I'm out.

ROWLF  
Me, too.

CONTINUED

77. CONTINUED:

77.

HONEYDEW

Ditto.

SEAKER

Meep meep!

POPS

Midnight Tuesday? Sorry.  
I've got a dental appointment.

JANICE

Yeah, like if my agent weren't  
gonna be in town...

Almost all the others mumble an excuse.

OTHERS

I've gotta get a haircut.  
My knee's been acting up.  
Don't we have a gig somewhere?  
Purney Gurney Volvo fixed.

FOZZIE

Hay, wait a minute. Hold it!  
(silence)

I thought we were in this thing  
together. I'm as scared as any  
of you. Maybe more. But it's  
something that has to be done,  
because there's more at stake here  
than just our personal safety. I'm  
talking about freedom and justice  
and honesty.

There is silence as the Muppets digest this.

SCOOTER

Boy, do I feel ashamed.

POPS

Me, too. I feel like two cents.

ROWLF

I'm back in.

HONEYDEW

You can count on me.

FLOYD

Yeah, I was only kidding.  
It'll be fun risking our lives.

CONTINUED



77. CONTINUED:

77.

DR. TEETH

All for one and one for all.

SAM

At times like this, I'm proud  
to be an American.

KERMIT

Thanks. I knew I could count  
on each and every one of you.  
Now, there's no time to wait.  
The first thing we have to do  
is make our plans.Just then, the bed, containing all the Muppets, flies  
up into the wall with a bang. Again, fingers, claws,  
feet, feathers and hair protrude from the edges.

KERMIT (O.S.)

(muffled)

Or, we could get some sleep.

The light bulb again crashes to the floor.

CUT TO:

78. INT. JAIL CELL - THE NEXT DAY

78.

Miss Piggy, dressed in prison garb, sits alone in her  
dingy cell, playing a mournful tune on a harmonica.  
After a few bars, a tough-looking female prisoner  
(QUEEN ELIZABETH) in the adjacent cell, rattles a  
tin cup against the bars.

FEMALE PRISONER

Hey, Pig...cut the racket!

Miss Piggy stops playing.

MISS PIGGY

Oh, sorry. Would you like to hear  
something more up-tempo?

FEMALE PRISONER

I don't want to hear nothin'!

MISS PIGGY

Better yet.

Miss Piggy puts away the harmonica.

CONTINUED

78. CONTINUED:

78.

FEMALE PRISONER  
First time in the slammer?

MISS PIGGY  
Yes...but I was framed.

FEMALE PRISONER  
(laughed)  
We were all framed.

MISS PIGGY  
But it's true. I used to be a famous model.

FEMALE PRISONER  
Yeah...and I was the Queen of England.

MISS PIGGY  
(believing it)  
Boy...nobody's safe.

FEMALE PRISONER  
Listen, sister...it don't matter what you were out there...here you're just a number. No name, no face. The days seem like years. There's nothing to look forward to. No one to trust. Nobody cares.

MISS PIGGY  
How's the food?

FEMALE PRISONER  
(cheerily)  
Surprisingly well prepared.  
(beat)  
But that doesn't make up for the loneliness.

MISS PIGGY  
Well, maybe the days will go faster if I just don't think about it. Or maybe I'll just escape.

FEMALE PRISONER  
In a pig's eye.  
(then)  
Nothing personal.

CONTINUED

78. CONTINUED:

78.

Miss Piggy goes to a calendar on the wall and crosses out the first day, then she lies down in her bunk and stares at the ceiling, her thoughts drifting to breaking out of jail to see her beloved Kermit. As she closes her eyes, MUSIC BEGINS to play.

SONG:

"STOP"

MISS PIGGY

Hours  
Hours on end in this cell  
In this prison of pain  
stop  
I will not complain  
Days  
Without reason or hope  
No one coming to save  
stop  
I've got to be brave  
Years  
Beauty fading away  
How could things go so wrong  
stop  
I'm going to be strong  
And

79. INT. PRISON STEPS

79.

MISS PIGGY

(continued)

Free  
With my frog at my side  
That is how it must be  
For my Kermy and me

DISSOLVE TO:

80. INT. PRISON CAFETERIA

80.

The SONG CONTINUES as Miss Piggy moves down the cafeteria line holding a tin tray, onto which a cook slops a pile of gray glop.

MISS PIGGY

Yucchi! Whoops!

- 8 -

She steals a spoon.

81. INT. PRISON CELL

81.

Miss Piggy X's out the last day of the month on the calendar.

82. INT. PRISON MACHINE SHOP

82.

Miss Piggy, under the watchful eye of a guard, stamps out license plates. When the guard turns away, Miss Piggy sharpens the stolen spoon on a grinding wheel.

She cuts herself.

MISS PIGGY

Ouchh!

- 8 -

83. INT. PRISON CELL

83.

As the SONG CONTINUES, Miss Piggy, looking tired and with a small stubble of a beard and wrinkled, faded prison clothes, X's out an entire month on the calendar. She then waits until a guard passes her cell, before she begins digging at the plaster around a wall grate with her sharpened spoon.

MISS PIGGY

Trapped  
Without him by my side  
With this ache in my heart  
Stop  
I will not fall apart

84. EXT. EXERCISE YARD

84.

Miss Piggy, her clothes dirty and grimy, walks to one corner of the yard, pulls a hidden string in her jacket, and an inordinate amount of dirt and rubble falls out of her pantleg.

MISS PIGGY

Chained  
Like a beautiful bird  
In this horrible hole  
Stop  
I will not lose control

85. INT. PRISON CELL

85.

As the "Freedom" SONG CONTINUES, Miss Piggy, older

CONTINUED

85. CONTINUED:

85.

now with torn and shredded clothes and a gray beard,  
X's out a day on the calendar marked "Escape Day".

MISS PIGGY

Lost  
Locked up here with these scum  
Knowing how far I've come  
Stop  
Could this plot be that dumb

The guard, also older now, passes the cell, and Miss Piggy goes to her cot, pulls down the covers and reveals a Miss-Piggy-sized dummy with a Miss Piggy body and a Raquel Welch head. Miss Piggy then removes the grating and crawls into the hole.

- 9 -

Suspense MUSIC as Miss Piggy  
crawls through tunnel to outside.

86. EXT. PRISON - NIGHT

86.

Guards man the towers. Searchlights turn.

CUT TO:

87. EXT. PRISON YARD - NIGHT

87.

A searchlight sweeps past a grate in the yard. It moves, then is shoved aside by someone or something underneath.

Miss Piggy emerges and makes her way to the wall.

At the wall, Miss Piggy is about to climb over, when the searchlight hits her. Unable to resist the glare of the spotlight, she turns and belts out the final words of the song.

MISS PIGGY

Free  
With my frog by my side  
I will fight for my life  
'Til the day I am free

The guards applaud. The YARD GUARD grabs Miss Piggy by the arm.

YARD GUARD

Come along, Miss Piggy.

DISSOLVE TO:

88. INT. PRISON CELL - NIGHT

88

Miss Piggy is shaken awake by the same yard guard in the dream.

YARD GUARD

Come along, Miss Piggy. Wake up.

MISS PIGGY

Huh? What?

YARD GUARD

Come along. Your lawyer is here to see you.

MISS PIGGY

What lawyer? I don't have a lawyer.

YARD GUARD

Sure, you do. Little green guy.

MISS PIGGY

It's Kermy. No wonder he hasn't come by to see me. He had to finish law school.

CUT TO:

89. INT. VISITING ROOM - NIGHT

89.

Kermit sits in a chair on one side of a mesh screen, dressed in a bowler hat and wearing a pencil thin moustache. Miss Piggy, escorted by the yard guard, sits on the other side of the barrier.

YARD GUARD

Two minutes, Piggy. That's it.

The guard steps back.

MISS PIGGY

Oh, Kermy. I've missed you.

KERMIT

(lawyer-like)

Please. The name is Rosenthal.

(sotto)

I'm your attorney. That's the only way they'd let me in.

MISS PIGGY

(getting it)

Right. I've missed you, Rosenthal. It's been an eternity.

CONTINUED

89. CONTINUED:

89.

KERMIT

It's been forty-five minutes.

MISS PIGGY

Time goes slow in the cooler.

KERMIT

How they treating you?  
Everything okay?

MISS PIGGY

It's not too bad. Queen Elizabeth's  
in the next cell. She's nice.

KERMIT

I just want you to know we're  
gonna get you out of here.  
We're gonna catch those thieves  
red-handed.

MISS PIGGY

What color are their hands now?

KERMIT

(upset)

I don't think now is the time for  
that type of humor.

MISS PIGGY

When you're in stir, you take the  
laughs when you can get 'em,  
Rosenthal.

KERMIT

Yeah, all right. Anyway, just  
stay put. We've got a plan and  
we're gonna prove you're innocent.  
Tomorrow night, precisely at  
midnight, the thieves are gonna  
try to steal Lady Holiday's Baseball  
Diamond from the Mallory Gallery,  
and we're gonna stop 'em.

MISS PIGGY

Who's we?

KERMIT

Me, Pozzie, Gonzo and all our  
friends from the Happiness Hotel.

MISS PIGGY

Those pea-brains? I'll be stuck  
in the Big House for life.

CONTINUED

89. CONTINUED:

89.

KERMIT

"Big House"...that's prison talk?

MISS PIGGY

Yeah..."Big House", slammer, bulls, squealer, roscoe...you know, that's the lingo we use here in the joint.

KERMIT

Yeah, well, you may talk tough, Miss Piggy, but underneath I know you're still the same beautiful, sensitive, vulnerable woman I was with the other night... the one who scarfed down all that caviar.

MISS PIGGY

(melting)

You have such a way with words. I love you, Rosenthal.

They kiss through the screen. After the kiss, Miss Piggy is wearing Kermit's moustache.

KERMIT

You're wearing my moustache.

MISS PIGGY

Yeah? Well, you have mesh marks on your face.

CUT TO:

90. INT. OFFICE DOOR - NIGHT

90.

The name on the door says "Nicky - irresponsible parasite".

CUT TO:

91. INT. OFFICE - NIGHT

91.

In Nicky's plush office suite, the only illumination is a desk lamp which shines on a set of blueprints to the Mallory Gallery. Four figures clad in black turtleneck sweaters and black ski-pants are huddled around the light source, going over a checklist. It is a well-oiled, synchronized operation.

CONTINUED



91. CONTINUED:

91.

Glass cutter. NICKY  
 Check. MARLA  
 Nylon rope. NICKY  
 Check. CARLA  
 Stop watch. NICKY  
 Check. DARLA  
 Computer deprogrammer. NICKY  
 Check. MARLA  
 Electronic desensitizer. NICKY  
 Check. DARLA  
 Pocket laser. NICKY  
 Check. CARLA  
 Infra-red reflex... NICKY

During this sophisticated inventory, we:

DISSOLVE TO:

92. INT. HAPPINESS HOTEL ROOM - NIGHT

92.

The only light source is the overhead light bulb, as many Muppets are clustered around a crude matchstick replica of a museum.

KERMIT  
 ...whoopie cushion.

CONTINUED

92. CONTINUED:

92.

FOZZIE  
I think it's in the car.

KERMIT  
Rubber raft.

GONZO  
Has holes in it.

KERMIT  
Bag of chickens.

CAMILLA  
Bawk.

KERMIT  
Fake vomit.

POPS  
It's on order.

KERMIT  
Frisbee.

SCOOTER  
Lost.

KERMIT  
Toothpicks.

LEW ZEALAND  
Can't find 'em.

KERMIT  
Battery.

BO  
Dead.

KERMIT  
Hot mustard...

DISSOLVE TO:

93. INT. OFFICE - NIGHT

93.

NICKY  
...pneumatic drill.

CARLA  
Check.

CONTINUED

95. CONTINUED:

95.

FEMALE PRISONER  
(continued)  
ceremony, yelling, "Liz, the  
thermostat's on the fritz again!"  
Well, I liked to drop my scepter...

MISS PIGGY  
(cutting her off)  
Please!! I'm trying to think!

FEMALE PRISONER  
Well, haven't we been cranky  
lately?

MISS PIGGY  
I've just gotta get out of here  
...now!

FEMALE PRISONER  
You? What about me? I've got  
troops to review, balls to  
attend, official things to  
officiate over...

DISSOLVE TO:

96. INT. OFFICE - NIGHT

96.

NICKY  
Computer print out.

MARLA  
Check.

NICKY  
Shoulder harness.

CARLA  
Check.

NICKY  
That's it! We're all set.

They all look at each other and put their hands  
together.

NICKY  
Go for it!

In a flash, they are gone.

DISSOLVE TO:

97. INT. HOTEL ROOM - NIGHT

97.

KERMIT

Peanut butter.

ANIMAL

I ate it!!

KERMIT

Okay, forget it. I guess we're all set.

They put their hands together.

KERMIT

Go for it!

Muppets fall down, bump into each other, things clatter and clang, general confusion and yelling.

DISSOLVE TO:

98. INT. JAIL CELL - NIGHT

98.

Miss Piggy continues to pace.

FEMALE PRISONER

...not just the heating, but the electricity. You know how much it costs to light all those rooms? Try a 200% increase over last year. I mean, c'mon. Gimme a break.

MISS PIGGY

Give me a break.

Miss Piggy leaps toward the bars and spreads them apart with her bare hoofs and she is gone.

FEMALE PRISONER

(admiringly)

Go for it!

CUT TO:

99. EXT. LONDON STREET - NIGHT

99.

A sleek, silent Jaguar automobile purrs down the back streets of the city, carrying the "Holiday Gang". They approach the Mallory Gallery, a small Victorian building, three or four stories high, surrounded by iron gates and patrolled by security guards and Doberman Pincers. On the front gate a sign reads: "Mallory Gallery. Don't try it, you'll be torn to shreds!" The Jaguar cruises by and parks a few blocks away.

CUT TO:

## 100. EXT. LONDON STREET - NIGHT

100

The Happiness Hotel courtesy car clang and clanks and rattles along, laden with all the Muppets and their paraphernalia.

The D r. Teeth Band rides atop the vehicle, playing a reprise of "Night Life" as Kermit tries to quiet them down.

CUT TO:

## 101. EXT. PRISON - NIGHT

101

A prison laundry truck, which reads "Big House Laundry", and underneath, "Serving the prison community since the Spanish Inquisition", rolls out of the prison gates with a spread-eagled pig clinging to the back for dear life.

CUT TO:

## 102. EXT. ROOF TOPS - NIGHT

102

The Holiday Gang steals silently across the roof tops, silhouetted against the slate-colored sky, stopping when they reach the roof edge next to the gallery.

CUT TO:

## 103. EXT. MALLORY GALLERY - NIGHT

103

Across the street from the gallery, from around the corner of a building, the Muppets appear, carrying their gear, each one wearing the same unnecessary disguise -- a glasses/nose/moustache combination. All the Muppets, from Pops to Rizzo, sport this "Groucho" mask as they sneak around the corner toward the gallery.

CUT TO:

## 104. EXT. ROAD - NIGHT

104

A diesel rig roars down the road, driven-by a huge, unshaven, burly trucker.

CUT TO:

105. INT. TRUCK - NIGHT

105.

From inside the cab, the DRIVER watches the road, which is illuminated by the headlights.

Suddenly, he sees a female pig in prison clothing, standing in the middle of the road in the glare of his headlights. The driver hits the air brakes and the rig comes to a screeching halt.

CUT TO:

106. EXT. TRUCK CAB - NIGHT

106

Miss Piggy stands looking up at the driver.

MISS PIGGY

Excuse moi, but I was wondering what time it was.

DRIVER

It's about eleven-thirty.

MISS PIGGY

Do you happen to know where Lady Holiday's Baseball Diamond is being kept?

DRIVER

Yes, I do. It's at the Mallory Gallery, a virtually impregnable fortress, miles away from here.

MISS PIGGY

I only have a half hour to get there.

DRIVER

On foot? You'll never make it.

MISS PIGGY

I know. How about a ride?

The driver points to a sign on the side of the door which reads, "No Passengers. This means you!"

DRIVER

Can't you see the sign? "No Passengers".

MISS PIGGY

(sweetly)

Couldn't you make an exception for little ol' moi?

CONTINUED

106. CONTINUED:

106.

DRIVER  
No passengers. No exceptions.

MISS PIGGY  
Please?

DRIVER  
No!

MISS PIGGY  
(to camera)  
I've tried to be nice.

She then turns to the driver and lets out a karate yell.

MISS PIGGY  
(continued)  
Ya-hazaiies!

She pulls open the door of the truck, grabs the terrified driver by his tattooed arm and literally flips him head over heels out of the cab into a bunch of garbage cans.

OSCAR sticks his head out of one of the cans.

OSCAR  
What's all the racket?

DRIVER  
What are you doing here?

OSCAR  
A very brief cameo.

107. EXT. LONG SHOT - MALLOR GALLERY - NIGHT CUT TO:

107

In silhouette, four figures clad only in black, save one pair of red-and-white-striped socks, lower themselves from an adjacent roof top to the ledge of a third floor gallery window by riding on pulleys along a nylon rope strung between the buildings.

CUT TO:

108. EXT. GALLERY GATES - NIGHT

108

The Muppets, still disguised as a horde of "Grouches", stare through the iron gates of the forbidding structure they have to invade. A Security Guard

CONTINUED

108. CONTINUED:

108

and his dogs disappear around a corner of the building.

KERMIT

Okay, Rowlf, give me the blow torch.

ROWLF

Blow torch? Nobody said anything about a blow torch. I brought paper towels.

KERMIT

(in frustration)

How are we supposed to cut through the bars if nobody brought stuff to cut with?

FLOYD

I brought hot mustard. Maybe that'll eat through the bars.

KERMIT

(thinking fast)

Eat through the bars. Animal! Come here.

Animal appears at Kermit's side, wearing his "Groucho" mask.

KERMIT

(continued)

Take off your mask and see if you can chew through this fence.

Animal eagerly flips off the mask and prepares to chew the bars.

ANIMAL

Mmm! Iron!

He takes a big bite of fence, then finds out, almost instantly, that it's electrified, as evidenced by the sizzle of high voltage crackling through his body which causes his eyes to open even wider and his hair to straighten out like porcupine quills.

ANIMAL

(continued)

AAAAAARRGH!!

KERMIT

Animal! Keep quiet.

CONTINUED



108. CONTINUED:

108

ANIMAL  
(same intensity,  
but quieter)

Aaaaaarrgh!

But it's too late. The dogs are barking and the guards  
are on their way.

FOZZIE  
Cheese it! The cops!

The Muppets flee from the scene in mass confusion.

CUT TO:

109. EXT. HIGHWAY - NIGHT

109

A diesel rig roars down the road, Miss Piggy at the  
wheel, a determined look on her face as she races  
against time. She reaches down and picks up a CB  
mike.

MISS PIGGY  
(into mike; talking in  
a drawl)

Breaker one, this is Hamhock...  
Do you read me, come on?

VOICE ON CB (O.S.)  
I read you loud and clear,  
Hamhock, this is Dirty Bird.  
What's your twenty, over?

MISS PIGGY  
Well, good buddy, I'm westbound  
outta Highgate. Any smokies  
between me and Blimeytown?

VOICE ON CB (O.S.)  
That's a negatory, Hamhock.  
You're free and clear.

MISS PIGGY  
That's a ten-four, Dirty Bird.  
Much obliged. We got the  
hammer down and we gone.

As the engine roars;

CUT TO:

110. EXT. A HIGH WINDOW - NIGHT

110.

The Holiday Gang smoothly and wordlessly cuts a large circular hole through a third-storey window with a glass cutter.

They carefully slip the pane of glass aside and climb through the opening, while down below, on the other side of the building, DOGS can be heard SNARLING.

CUT TO:

111. EXT. GALLERY GATES - NIGHT

111.

A GUARD holding vicious dogs on a chain peers suspiciously through the bars at two identically dressed pizza delivery men.

GUARD

I never order pepperoni.

KERMIT

It's right here on the slip...  
medium pepperoni, double cheese.

FOZZIE

We don't make 'em, we just  
deliver 'em.

KERMIT

Somabody here called "Pizza Twins".  
That's us.

The guard reluctantly opens the gate and ties the dogs to a post. Muppets sneak through the gate while Kermit and Fozzie keep the guard occupied.

GUARD

What's the name on the slip?

KERMIT

Uh...what's your name?

GUARD

Henderson.

KERMIT

That's the name on the slip.

GUARD

(scratching his head)  
But I hate pepperoni.

CONTINUED

111. CONTINUED:

111

FOZZIE

I'll have it.

CUT TO:

112. EXT. HIGHWAY - NIGHT

112

The truck speeds down the road past a sign which says,  
"Mallory Gallery - Still Very Far".

CUT TO:

113. INT. TRUCK - NIGHT

113

The ENGINE SPUTTERS. Miss Piggy looks at the gas  
gauge which reads, "Empty".

MISS PIGGY

What am I? A glutton for punishment?

CUT TO:

114. INT. UPPER FLOOR OF GALLERY - NIGHT

114

On cat feet, the Holiday Gang makes its way down a long  
corridor toward a stairwell.

CUT TO:

115. EXT. FRONT OF GALLERY - NIGHT

115

Kermit, Fozzie, Gonzo and other Muppets, carrying all  
kinds of things they don't need, stand in front of the  
huge oak doors that lead into the treasure room of the  
gallery.

GONZO

What do we do now?

FOZZIE

Why don't we ring the bell?

KERMIT

(looking around)

There's gotta be another way in.

SCOOTER

Better find it fast. Those dogs  
are almost finished with that pizza.

CONTINUED

115. CONTINUED:

115

KERMIT  
(a brainstorm)

I know! Through the roof.

They look up. The roof is very high.

FLOYD

Like, man...no way we're gonna  
get up there.

The attack dogs come racing around the corner of the  
building, their voracious appetites not sated by  
pizza, craving Muppet filet.

KERMIT

Whoa, Nellie!!!

OTHER MUPPETS

(in fear)

Hellllllp!!

The Muppets are virtually propelled by terror up the  
side of the building and onto the roof. Desperate  
men do desperate things. The group looks down at  
the snarling dogs. Fozzie is more terrified than  
most.

FOZZIE

So far, I'm not having any fun.

Gonzo leans perilously far over the edge and snaps  
a picture of dog-fangs and saliva.

CUT TO:

116. EXT. HIGHWAY - NIGHT

116

Miss Piggy sits by the side of the road, her rig  
useless in the background.

MISS PIGGY

(despairingly)

There's nothing more I can do.  
It's 11:55. I'll never make it.

A truck careens down the road, the back door opens and  
a motorcycle falls out. It rolls harmlessly to a  
stop right next to Miss Piggy. On the seat is a helmet  
and a stylish cycling outfit. She looks at the CAMERA,  
shrugs as if to say, "I didn't write this stuff".

CUT TO:

## 117. INT. GALLERY - NIGHT

117

The Holiday Gang stealthily creeps down another corridor toward a door which obviously is an entrance to the treasure room. Nicky gives a "thumbs-up" signal, as they peer through a peephole in the door.

CUT TO:

## 118. EXT. MALLORY GALLERY ROOF - NIGHT

118

The Muppets are crowded around a skylight in the roof, looking down into the treasure room. Fozzie gives the Kermit "thumbs up" signal. What they see is the largest diamond in the known-world. Encased in glass, in the palm of a velvet catcher's mitt, is the fabulous Baseball Diamond, so named because its facets look like stitches and because the stone itself is the size of a Spaulding. The Muppets are mostly impressed.

KERMIT

Fabulous.

GONZO

Holy Toledo!

FOZZIE

I've never seen anything like that.

JANICE

Rilly. It's like totally super.

ZOOT

Outasight!

BO

Which one is it?

CUT TO:

## 119. EXT. HIGHWAY - NIGHT

119

Miss Piggy, hair flying in the wind, tools along on the chopper, the engine roaring through the night. All of a sudden, POLICE SIRENS wail in the background.

MISS PIGGY

(to camera)

Well...you wanted excitement.

CUT TO:

120. INT. GALLERY - NIGHT

120

The Holiday Gang stands outside the door to the treasure room, a sophisticated piece of electronic equipment aimed at the latches. Nicky Holiday pushes an "on" switch, light rays are emitted, and the door easily swings open, revealing the interior of the treasure room with the glass encased Baseball Diamond sparkling in the middle.

CUT TO:

121. EXT. ROOF - NIGHT

121

The Muppets have managed to lift the skylight, and are staring through the hole in the roof at the Baseball Diamond, many feet below.

FOZZIE

Now what do we do?

KERMIT

We wait until they try to steal the diamond, then Gonzo takes their picture.

FOZZIE

Brilliant!

ROWLF

Perfect!

JANICE

For sure.

POPS

We've got 'em now!

SCOOTER

Go to it, Gonzo.

GONZO

Uh...anyone know where there's an all-night camera store?  
I'm out of film.

Silence, then, they yell at Gonzo.

ANIMAL

Dum-my!

RIZZO

You idiot!

CONTINUED

121. CONTINUED:

121

SWEDISH CHEF  
Nourn hurdle nincompoop.

BEAKER  
Heep, meep, meep!

SAM  
What a bird-brain!

RAWLF  
That's it!

FLOYD  
The gig is over!

DR. TEETH  
Yeah, let's pack it in.

ZOOT  
We're tapped.

KERMIT  
(calling order)  
Quiet! Settle down. We're  
not giving up yet. We've  
come too far to turn back  
now. We're just going to  
have to go down there and  
capture those thieves red-  
handed.

BO  
What color are their hands now?

KERMIT  
(disgusted, to camera)  
If frogs could only scream.

CUT TO:

122. EXT. LONDON STREET - NIGHT

122

The sound of a MOTORCYCLE ENGINE pierces the air as  
Miss Piggy races by. The police seem to be closing  
in on her, so after a glance back at them, she simply  
pops a wheelie, pours on the gas, and races away.

CUT TO:

123. INT. TREASURE ROOM.- NIGHT

123

The Holiday Gang approaches the diamond case, cautiously, holding yet another electronic device, this time some sort of alarm desensitizer.

CUT TO:

124. EXT. ROOF - NIGHT

124

The Muppets watch the Holiday Gang's every move.

FOZZIE

How are we gonna get down there?

HONEYDEW

I suggest we jump.

ROWLF

It's over a hundred feet!

HONEYDEW

I didn't say it was a good suggestion.

BO

Maybe we could jump part way.

KERMIT

We're just gonna have to improvise. We'll make a ladder out of whatever will hold us.

ROWLF

Good idea. Here's the paper towels.

CUT TO:

125. EXT. STREET - NIGHT

125

Miss Piggy's motorcycle flies past a sign which reads, "Mallory Gallery, at least two more miles".

CUT TO:

126. INT. TREASURE ROOM - NIGHT

126

Nicky's desensitizer kills the circuit breaker, and the dim glow which surrounded the diamond case goes out. Darla gives the "thumbs up" sign, then stands

CONTINUED



126. CONTINUED:

126

by the room's only window to the outside. Marla and Carla step to the case and raise the lid. The Baseball Diamond glitters so brightly it illuminates the faces of the models, and they are transfixed, until Nicky snaps his fingers and indicates for Darla to take it from the case and toss it to him.

Slowly, cautiously, she reaches for the diamond, taking it out of the velvet mitt, turning it in her hand.

Suddenly, from high above, a cry rings out.

GONZO (O.S.)

Geronnnnnnnnimo!!

The Holiday Gang looks up, surprise, shock and amazement on their faces. Little wonder, for hurtling towards them are a pack of yelling Muppets, hanging onto each other swinging precariously above them.

As the "Muppet chain" swings closer, the three models scream!

MARLA, CARLA, DARLA

Aiee! Ooooooh! Run! Aiee!!

NICKY

Quick. Throw me the diamond!

Darla tosses the diamond to Carla. Kermit, at the bottom of the chain, just misses it as he swings past. Carla tosses it to Marla who finally tosses it to Nicky. The diamond flies through the air into Nicky's waiting hand.

The three models scatter and try to run for the exit, but it's too late. The Muppets have either crashed or leaped to the floor and Animal, sensing Wo-man under those ski clothes, blocks the escape route.

ANIMAL

Wo-man! Wo-man!

Carla, Marla and Darla freeze in their tracks, not wishing to tangle with this creature.

Discretion being the better part of valor, they surrender. Nicky, however, doesn't plan on giving up that easily.

CONTINUED

126. CONTINUED:

126

NICKY  
You'll never take me alive,  
Fozzie.

KERMIT  
First of all, I'm Kermit.

NICKY  
(shakes his head)  
Remarkable.

KERMIT  
Second of all, someday you're  
going to realize that what  
you're doing is dishonest.

NICKY  
(thinks about this, then)  
Okay, then. I give up.

KERMIT  
(astonished)  
Really?

NICKY  
Of course not, you twit.

Nicky pulls out a Derringer, grabs Kermit around the  
neck and holds him hostage.

NICKY  
(continued)  
Alright, you Muppets....  
back off!

Kermit makes choking noises.

NICKY  
(to Kermit)  
I can't understand what you're  
saying.

Kermit gags a few more times.

NICKY  
(loosening the grip  
on Kermit's throat)  
Sorry.

KERMIT  
I just don't understand why you're  
doing this. What can you possibly  
hope to gain?

CONTINUED

126. CONTINUED:

126.

NICKY

Nothing. I'm a villain....  
 Pure and simple. The rotten  
 apple. The bad penny. But I have  
 nice teeth and I keep my room  
 neat.

FOZZIE

Uh...Mr. Holiday, sir, why don't  
 you let Kermit go? If you  
 hold him too long he'll give you  
 warts.

NICKY

Sorry. He's coming with me.  
 (to Kermit)  
 Say goodbye to your buddies.  
 You won't be seein' 'em any more.  
 (to models)  
 C'mon, girls... let's get out of  
 here.

127. INT. TREASURE ROOM - ANOTHER ANGLE - NIGHT

127.

He turns toward the window, clutching the diamond and  
 Kermit. A ROARING SOUND is heard and Nicky stands  
 mesmerized, as through the glass, in glorious SLOW  
 MOTION, comes a pig on a motorcycle to snatch victory  
 from the jaws of defeat, glass shattering in all  
 directions. She leaps from the bike and karate chops  
 Carla, Marla and Darla into submission. Kermit grabs  
 the Baseball Diamond from the confused Nicky and clubs  
 him in the head with it. Nicky falls, unconscious.  
 The Muppets cheer.

CUT TO:

128. INT. MALLORY GALLERY TREASURE ROOM - A FEW MOMENTS LATER

128.

Police and guards pick through the debris, handcuff the  
 models and escort them to waiting police cars outside  
 the building, while Muppets mingle around the periphery.  
 Nicky is held by two officer.

KERMIT

(to Miss Piggy)  
 You were magnificent, Miss Piggy.

CONTINUED

128. CONTINUED:

128.

MISS PIGGY

(exhausted, but happy)

I did it all for you, Kermy.

KERMIT

Thanks.

MISS PIGGY

Por nada.

Police escort Nicky past Kermit, Piggy and Fozzie. Nicky stops and looks longingly at Miss Piggy. He is handcuffed.

NICKY

(sincerely)

I really did care for you, you know.

MISS PIGGY

I know.

NICKY

We could've had the world on a silver platter.

MISS PIGGY

That silver's turned to iron bars, sucker.

NICKY

Don't hate me, Miss Piggy.

MISS PIGGY

I don't hate you, Nicky. It's just that somewhere along the line I found out the difference between wrong and right. You're wrong...

(indicates Kermit)

...he's right.

Nicky nods, Kermit blushes.

NICKY

Be good to her, Fozzie.

KERMIT

(softly)

Kermit.

CONTINUED

128. CONTINUED:

128.

FOZZIE

I'm Fozzie.

NICKY

Amazing.

Lady Holiday ENTERS, dressed in a stylish jogging outfit and sneakers.

KERMIT

Lady Holiday! Just the person we wanted to see.

LADY HOLIDAY

I was just jogging past and I noticed a light. What's going on here?

GONZO

The big climactic scene.

LADY HOLIDAY

Why wasn't I notified?

GONZO

We called, but you were out jogging.

FOZZIE

We just foiled a jewel heist.

MISS PIGGY

And your nephew was the thief ...not me.

LADY HOLIDAY

Nicky?! How could you?

NICKY

It was easy. I'm no good.

LADY HOLIDAY

But you keep your room so clean.

Nicky SHRUGS and is led away. The Baseball Diamond is safely under lock and key. The Muppets congratulate themselves on a job well done.

LADY HOLIDAY

What can I say? I'm very grateful to all of you.

KERMIT

Well, gang, we did it. When the Daily Chronicle hears about this they're gonna roll out the red carpet.

CONTINUED

128. CONTINUED:

128.

LADY HOLIDAY

What color is the carpet now?

On Kermit's look of anguish,

DISSOLVE TO:

129. INT. FIRST-CLASS SECTION & HOLD OF AIRCRAFT - DAY  
CLOSE SHOT - NEWSPAPER HEADLINE - DAY

129.

The headline in the Daily Chronicle reads "Twins and Pig Foil Heist" and a sub-headline "Thieves caught red-handed".

The picture below the headline shows Kermit, Fozzie and Piggy being congratulated by Lady Holiday. Miss Piggy is the only one looking directly into the camera.

PULL BACK to REVEAL Statler and Waldorf reading the paper in the first class section of an airplane.

STATLER

Can you believe it, Waldorf?  
They're heroes! Now they're  
gonna be obnoxious.

WALDORF

So what else is new?

The CAMERA PANS DOWN from Statler and Waldorf as they continue talking, from the first class section to the cargo hold below.

WALDORF (O.S.)

(continued)

I say all's well that ends well.

STATLER (O.S.)

Doesn't matter to me. As long  
as it ends.

Now, in the cargo hold, the Muppets can barely be seen in the dim light. But they can be heard, talking, complaining about the conditions. Other sounds include the drone of the AIRPLANE ENGINES and the CLUCK of CHICKENS.

POPS

Hand me your penlight, Honeydew  
I'd like to read the manu.

CONTINUED

129. CONTINUED:

129

SCOOTER

Mind if I use your tail for a pillow?

SAM

How come we never received any safety instructions?

ANIMAL

Bath-room! Bath-room!

HONEYDEW

If this is the red carpet treatment, I'm a monkey's uncle.

A monkey screeches.

HONEYDEW

(continued)

Same to you, fella!

FOZZIE

This is worse than the trip over.

KERMIT

That's because there's forty of us.

MISS PIGGY

At least they could've given us separate cages.

KERMIT

They did give us separate cages.

MISS PIGGY

You mean there's no crocodile Muppet?

KERMIT

Not that I know of.

MISS PIGGY

(realizing)

Oh, boy!

JANICE

Okay now, just stay calm and like don't move fer like the next six hours.

A door opens and the STEWARD enters.

CONTINUED

129. CONTINUED:

129

STEWARD

All out for the U.S.A.!

KERMIT

Oh, great. How close are we?

STEWARD

Oh....about thirty thousand feet.

KERMIT

You mean...?

STEWARD

Yep. Happy landing.

He opens the door to the outside and begins tossing  
Muppets into the air.

CUT TO:

130. EXT. BLUE SKY - DAY

130

MUSIC UP as colorful Muppets on parachutes begin floating  
to earth.

SONG:

"HEY, A MOVIE" (REPRISE)

(lyrics to come)

Sundry Muppets bob in and out of the picture as the  
MUSIC CONTINUES AND THE CREDITS BEGIN. Janice relaxes  
on the chaise lounge attached to the parachute. The  
other members of the Dr. Teeth Band play their  
instruments.. Dr. Teeth's piano is carried by a separate  
parachute. Bo drifts upward. Gonzo plummets downward.  
The rats gnaw their parachute strings etc. etc.

As the music and singing continue, Miss Piggy and Kermit  
drift into the frame sharing a single parachute.

MISS PIGGY

Y'know... when we land I think you  
and I should go out and celebrate.  
We could paint the town red.

KERMIT

What color is it now?

(then, joyously)

I did it, I got it in.  
Whooie!! Didja hear that?  
I waited and waited and I  
finally got it in! What color  
is it now?! Ha-haaaa! Yessir.  
I did it!

CONTINUED



130. CONTINUED:

130.

As Kermit continues to laugh and carry on, PULL BACK to REVEAL the sky full of Muppets, all singing the conclusion of the finale with Kermit's laughter echoing against it. On this LONG SHOT of the entire cast, MUSIC AND CREDITS END.

Fade to black.

THE END