

THE MUPPET MOVIE

by

Jerry Juhl and Jack Burns

To Danny Horn - who is the kind of fan that makes us feel humble & grateful.

From one of the guys who wrote this script - & the one who spilled coffee on its cover. I apologize. Well - I apologize for the coffee. Jack can apologize for the script!

ITC FILMS, INC.
"The Muppet Movie"
4024 Radford
Studio City, CA 91604

Best wishes
June 12, 1978

Jerry Juhl

INTRODUCTORY NOTE

All the roles in this film are played by human beings with the exception of the core family of Muppets we know from the television series and a few Muppet characters that appear quickly as visual jokes (e.g. The "Road Hog" Kermit encounters on his bicycle).

Although a bear driving a car and a frog trying to order a drink in a bar are not ordinary sights in our world, they are in this film. None of the human beings in The Muppet Movie are ever the least bit surprised to find themselves talking to frogs and dogs and pigs and chickens.

THE MUPPET MOVIE

"THE MUPPET MOVIE"

FADE IN:

1 THE GLOBE OF THE WORLD

fills the screen. As it turns, the CAMERA WIDENS to reveal the Globe balanced on the finger of a life-sized statue of a 1930's movie director. This is part of the Art Deco logo of WORLD FILM INDUSTRIES, which decorates the main gate of a bustling movie studio, now seen in the b.g.

As the SHOT CONTINUES WIDENING, a uniformed GUARD comes out of his gate house. CAMERA PANS to show a huge chauffeur driven 1925 Rolls Royce Phaeton, which glides to a stop in front of the gate house.

The Guard picks up a clipboard and approaches the car.

2 GUARD'S P.O.V.

The black glass window of the passenger compartment glides down revealing STATLER and WALDORF, the two old codgers from The Muppet Show.

STATLER

I'm Statler.

WALDORF

I'm Waldorf.

3 GUARD

GUARD

(checking clip-
board)

Yes, gentlemen. The Muppet
Movie is showing in the executive
screening room. Straight ahead
and across from Stage Three.

WALDORF

You call this a film? I know
detergents that leave a better
film than this.

Statler glares at him.

WALDORF

(continuing)
Just warming up.

(CONTINUED)

4 CONTINUED:

The Roadster drives off and is replaced by a new pink Rolls Royce Corniche, driven by a Uniformed Chauffeur with a shaved head. In the back seat, nearly buried in a cloud of white fur pillows, is MISS PIGGY, a vision in mauve satin.

MISS PIGGY

Don't you dare not know my name, you handsome brute.

GUARD

Good afternoon, Miss Piggy. I believe the others are already in the screening room.

MISS PIGGY

Yes, I always have to be last so they can wait for me. Oh, the sacrifices of stardom!

She drives off.

The Guard consults clipboard and starts to walk into guard house. He spots something and stops.

5 . GUARD'S P.O.V.

KERMIT pedals in on his bicycle. In the basket is his nephew, ROBIN.

KERMIT

Hi, Charlie. Sorry I'm late.

GUARD

Hiya, Kermit. Who's your friend?

ROBIN

I'm Robin. Kermit's nephew.

GUARD

(to Robin)

Well, good to meet you, Mr. Frog.

Kermit pedals off.

ROBIN

(his voice fading)

Mr.!! He called me Mr. Frog. Boy this rich and famous business is terrific.

It is a plush, elegant screening room, typical of Hollywood film studios. There is a raised dais at the back with a desk in front of the seats where VIP's sit. As the Muppet Cast members chat among themselves, there is an air of hushed excitement and nervousness. Amid the general babble we HEAR:

MISS PIGGY
(with a flick
of the wrist)
Pardon my boa!

FLOYD
I'll bet the car-painting
number looks good.

FOZZIE
Oh, I'm so nervous. I
hope I like me.

SCOOTER
Whaddya mean we can't buy
popcorn?

SAM
Is this film G rated?
Otherwise, I'm leaving.

Kermit and Robin enter the room.

KERMIT
Hi, everyone! Welcome to the
very first screening of The
Muppet Movie. Now listen,
everyone, before we begin I
want to thank you all for your
work and tell you how much I
appreciate...

MISS PIGGY
Speeches aren't necessary,
Kermie. Roll film!

KERMIT
Well, before we roll film...

Animal appears next to Kermit, very threatening.

ANIMAL
Roll film, roll film!

Kermit instantly hits the button on the intercom.

(CONTINUED)

6 CONTINUED:

KERMIT

Roll film!

Animal exits FRAME.

The houselights slowly start to fade. Kermit sits down next to Robin.

7 INT. SCREENING ROOM - MUPPET'S P.O.V.

Up on the screen comes the Art Deco Logo of WORLD FILM INDUSTRIES. That FADES into an image of The Universe.

In this MAIN TITLE SEQUENCE we see the endless reaches of outer space. Very gradually, in what appears to be one continuous shot, we move in to one particular galaxy, towards one particular star with its solar system, toward the third planet in that system, seeing eventually that it is the planet Earth with its moon.

MUSIC: OPENING THEME.

The music is an incredibly pretentious orchestral theme, which gradually evolves, as we MOVE CLOSER AND CLOSER into a simpler, lovelier tune.

CAMERA CONTINUES TO MOVE in on Western Hemisphere of the Earth, zeroing in on the southern United States, and eventually into a high HELICOPTER SHOT over a swamp in the deep south. LIVE ACTION, although the blend between animation and live will not be noticeable.

A single BANJO begins to emerge from the orchestration.

As the CREDITS come to an end, we MOVE IN LOW over an open glade in the dense swamp. We SEE a small green figure seated on a partially submerged log. It is KERMIT playing a banjo. The CAMERA CONTINUES TO MOVE CLOSER.

8 EXT. SWAMP - DAY - AT GROUND-LEVEL MOVING IN CLOSE ON KERMIT

The music is very simple indeed, and now Kermit bursts into song. It is a lovely little tune about how content he is with his lot in life.

The final chord of the song has just rung off when we HEAR blood-curdling screams for help coming from nearby. Kermit glances up for just a beat, then, unconcerned, concentrates again on his banjo, picking out a quiet little tune. Noodling around with it, he glances up again.

From a curtain of hanging Mangrove branches comes a small flat-bottomed boat. Rowing like crazy, is a FISHERMAN, the first of our cameo guest stars. He is wearing typical fisherman's gear and a hat studded with flies. Actually, the outfit looks like it was bought at Saks Fifth Avenue sporting department. He also wears dark glasses and a diamond ring you could hold hockey games on. This guy is show biz!

FISHERMAN

(angry)

Hey, didn't you hear me just now?

KERMIT

Of course I heard you.

FISHERMAN

Well what did you think?

KERMIT

I thought you were off key.

FISHERMAN

Off key? That wasn't singing it was screaming.

KERMIT

Who can tell these days?

FISHERMAN

Be serious. I've lost my sense of direction.

KERMIT

Have you thought about Hare Krishna.

FISHERMAN

I mean I'm lost, lost!

KERMIT

One second...

A fly BUZZES past Kermit. He snaps at it.

KERMIT

(continuing)

Darn. I missed. You know that's the first thing to go on a frog. His tongue. The tongue goes and you can't catch flies.

(CONTINUED)

FISHERMAN

Rough. But I've got to get out of this swamp. I've got a plane to catch.

KERMIT

With that tongue? No way. But seriously, there is a boat dock a little down stream.

FISHERMAN

Terrific! It was getting a little spooky in this place.

KERMIT

Nothing to be afraid of. A few bats, some water moccasins, an occasional alligator.

FISHERMAN

(alarmed)

Alligators?

KERMIT

That's right.

FISHERMAN

Did you say alligators?

KERMIT

(agitated)

Read my lips. Alligators!

FISHERMAN

It's just that we don't have alligators where I come from. See, I winged in from Hollywood.

KERMIT

Hollywood?

FISHERMAN

That's right.

KERMIT

Did you say Hollywood?

FISHERMAN

Read my lips. Hollywood.

KERMIT

Never heard of it. Is it another swamp?

(CONTINUED)

9 CONTINUED (2):

FISHERMAN

Actually it's more like a
jungle. See, I'm an agent.
As a matter of fact, I used
to represent a frog like you.
He could have been a superstar.

KERMIT

What happened to him?

FISHERMAN

He croaked.

He breaks up at his own joke.

KERMIT

(to CAMERA)

Am I going to have to put up
with this stuff through the
whole movie?

The Fisherman reaches into his pocket and pulls out a copy
of Daily Variety.

FISHERMAN

There's an ad in here you
should be interested in.

He shuffles through the paper and shows it to Kermit.

10 OVER KERMIT'S SHOULDER

seeing ad in paper.

KERMIT

(reading)

"World Film Industries
announces open auditions for
frogs wishing to become rich
and famous."

(a beat)

Well, thanks anyway, but I'm
happy where I am.

FISHERMAN

I'd think about that audition,
kid. You got talent. And
remember -- rich and famous.

KERMIT

(impressed)

Rich and famous...

FISHERMAN

If you do come west, look me up. You'll need an agent.

KERMIT

How much do you charge?

FISHERMAN

Only eighty percent.

KERMIT

What?

FISHERMAN

Hey, I'm a big agent. I take a big bite.

KERMIT

So does Arnie Alligator.

Kermit points.

11 ARNIE THE ALLIGATOR (A REAL ALLIGATOR)

closing in fast. Fisherman screams and jumps overboard, wildly trying to scramble to shore and away from Arnie.

KERMIT

Don't worry. Arnie only eats kosher.

FISHERMAN

(singing to
alligator)

"When Irish Eyes are Smiling..."

12 EXT. BAIT SHOP - DAY

The shop looks a lot like a news kiosk one sees on the streets of New York, except that it is made with weathered old barn boards. The sign over the window is roughly painted and has been worn by years of rain. It says: "GEORGE AND KERMIT - BAIT". On the counter sit half a dozen plastic buckets, and inside are various scrawled notices about fishing.

Kermit is talking to George, who sits on a stool outside the kiosk (cameo guest star). He is wearing bib overalls. He is smoking his cigar.

(CONTINUED)

KERMIT

You see, George, the auditions in Hollywood are a whole ten days away. Plenty of time to get there.

GEORGE

Ummm. How do you plan to go?

KERMIT

I've got enough saved for bus fare. All I have to do is ride my bike into Haverville.

GEORGE

Kermit, how long have you known me?

KERMIT

Since... since always, George.

GEORGE

Have I ever led you wrong?

KERMIT

Well...

GEORGE

(quickly)

Except for that time.

KERMIT

Those times.

GEORGE

Okay, so we're all human. But I'm telling you, Kermit, don't leave the swamp. The people out there are animals.

KERMIT

So what's a frog -- mashed potatoes?

GEORGE

I'm serious, Kermit. This is your home. You have friends. A frog belongs here.

KERMIT

But I've got a chance to be rich and famous. I mean, it's hard to just toss that off.

(MORE)

(CONTINUED)

KERMIT (cont'd)
 Maybe it's a long shot, but
 I could be loved by millions
 someday.

GEORGE
 I love you now.

KERMIT
 Aww, George, I love you too
 -- and I love the swamp... but
 I just have to try. Just once.

GEORGE
 (gently)
 Yeah, I know. There's only
 one "once".

KERMIT
 I'll miss you, George.

GEORGE
 We'll all miss you.
 (a beat)
 When you get rich and famous,
 send me some good cigars.

Kermit turns sadly and walks away.

13 EXT. SWAMP - NIGHT

A picturesque, moonlit night. Kermit is walking by the
 water's edge, carrying a lantern.

As the CAMERA MOVES CLOSER on him, he hums the song we
 heard him sing earlier; the one that tells of how happy
 he is in the swamp.

He passes a hollow. In the darkness, two yellow eyes
 glow. The vague shape of a largish, shaggy thing, quite
 threatening, looms there.

THING
 Hi, Kermit...

KERMIT
 (very relaxed)
 Oh... Hi Fred.

The shadowy figure grunts and vanishes. Kermit takes a
 few steps, then stops.

(CONTINUED)

13 CONTINUED:

KERMIT
 (continuing)
 Oh wait, Fred... I'm leaving
 tomorrow and...

But Fred is gone.

KERMIT
 (continuing)
 I never said goodbye.

Kermit turns and looks at the moon on the water.

CAMERA PANS to Kermit and his reflection, mirrored in the water.

KERMIT
 (continuing)
 Rich and famous, huh?

14 KERMIT'S P.O.V.

HIS REFLECTION
 Rich and famous.

15 EXT. COUNTRY ROAD - DAY

It is a brilliant summer morning. Down the road pedals Kermit the Frog on his bicycle, his belongings tied in a tiny bundle in the basket.

16 KERMIT

straining as he pedals up a hill.

17 KERMIT

soaring down the other side, his legs raised, laughing.

18 KERMIT

riding through the countryside. He passes a billboard advertising DOC HOPPER'S FRENCH FRIED FROG LEGS. A MAN is pasting up the billboard. Kermit doesn't notice any of this, but the Man notices him and runs off excitedly.

19 KERMIT

bicycling down road. Suddenly, a large farm truck barrels around the corner, headed right for Kermit. He screams and twists the handlebars, running the bike into a ditch to avoid the truck. The bike is destroyed. He shakes his fist in the air as dust settles around him.

20 KERMIT

KERMIT

Road hog!

21 INT. CAB OF TRUCK

Driver is a MUPPET FIG.

FIG

(to CAMERA)

What's he expect?

22 EXT. SMALL SOUTHERN TOWN - DUSK

It has one main street. Since we have established no exact time period for this movie and are striving for a sense of timelessness, it might be well to have cars parked on the streets, circa late forties or early fifties. If that seems contradictory, at least we should establish a mood that does not represent the present.

23 EXT. GAS STATION - DAY

Kermit trudges into the gas station, tired and unhappy. He carries a little knapsack on a stick over his shoulder.

KERMIT

Hello? Hello, is anyone here?

GIRL (V.O.)

I'm here.

24 A CAR - LOW ANGLE

A pair of legs in blue jeans stick out from under the car. A moment later the person appears, rolling out on a mechanic's dolly. It is a very pretty GAS STATION ATTENDANT (cameo).

ATTENDANT

Hey, wow... it's a frog.

(CONTINUED)

KERMIT

Well, yes I am. I'm also lost.

ATTENDANT

Have you tried Hare Krishna?

KERMIT

(to CAMERA)

Good grief, it's a running gag.

Attendant gets up and comes to Kermit, wiping her greasy hands.

ATTENDANT

Boy it's always great to see a frog in town.

KERMIT

Really? Well, that's nice, except, I'm bound for Hollywood. I'm auditioning there.

ATTENDANT

Really? You sing? Dance? Tell funny stories?

KERMIT

Actually, I'm auditioning to be rich and famous.

ATTENDANT

Sounds like fun. But boy, I'm sure happy to see a frog here.

KERMIT

Why... why is that exactly?

ATTENDANT

Well, you see... I've always wanted to meet my Prince Charming --

KERMIT

Now wait a second... that's just a myth about frogs and --

She grabs him and kisses him firmly on the cheek. A beat. Nothing happens.

(CONTINUED)

ATTENDANT
 Darn. You're the sixth frog
 I've kissed this month. You
 guys never turn into Prince
 Charming.

SFX: STAMPING OF HORSES HOOVES ON CONCRETE

VOICE OVER

Excuse me...

25 HER P.O.V.

A WHITE HORSE on which sits PRINCE CHARMING, complete with white tights, blue tunic, and crown (a cameo).

PRINCE

Hi. Fill'er up.

The Attendant smiles seductively. Kermit does a disgruntled look to CAMERA.

26 EXT. STREET CORNER - DUSK

Kermit enters the shot.

KERMIT

I gotta find some place to
 get a bite to eat and ask
 some directions...

Coming up from behind we see a man in an ill-fitting Sheriff's uniform. It is HENRY KISSINGER. (Yes folks, the real Henry Kissinger. We know it's impossible, but we'll get him anyway.)

He speaks in his normal voice, with no attempt to impose a Southern accent.

HENRY

Hey, frog!

Kermit whirls to see him.

KERMIT

Who, me?

HENRY

Y'all carryin' a proper I.D.?

(CONTINUED)

26 CONTINUED:

KERMIT

Wait a minute. Henry...?
Aren't you Henry Kissinger?

HENRY

No, no. I'm Sheriff of this
here town and it's my job to
make sure y'all behave yourself,
y'hear?

KERMIT

You are Henry Kissinger, and
there isn't a sheriff in this
movie.

HENRY

(crestfallen)

But I always wanted to be...

KERMIT

Sorry, Henry. We just didn't
cast you.

HENRY

All my life. I just wanted
some little part in a movie.

Henry exits sadly, shaking his head.

27 EXT. EL SLEEZO CAPE - NIGHT

SUPER the word "LATER" across the bottom of the screen.
Kermit enters, looking warily at the cafe.

KERMIT

Hmm... The El Sleezo! Doesn't
sound promising, but a frog's
gotta eat.

28 THE FRONT DOOR

As Kermit starts for it a MAN (cameo) in a rumpled white
suit comes flying through the door and lands on the
sidewalk near Kermit.

KERMIT

Err... rough place, huh?

MAN

That is the toughest, meanest,
filthiest pest hole on earth!

(CONTINUED)

KERMIT

Why not complain to the owner?

MAN

I am the owner.

Kermit gulps and watches the Man pick himself up, dust himself off, and walk away. Kermit turns to the title "LATER", which is still there.

KERMIT

Later.

He heads for the door.

29 INT. THE EL SLEEZO - NIGHT

The El Sleezo is slightly out of context with the town we have seen outside. It is really sleazy, with beaded curtains, slowly revolving overhead fans, and subtle aura of a place that might be managed by Sidney Greenstreet. It is filled with people, including some sailors, some spies, some cowboys, some mafia hitmen, some Arabs, some Orientals -- a mixture from all tough-guy bars everywhere.

30 AT THE DOOR

Kermit enters, terrified. In the b.g., above the sidewalk, we can still see the title "LATER" behind Kermit. Now, of course, it is backwards. He gingerly elbows his way through the room, passing a table where a WAITER is handing out platters.

WAITER

Let me see. You had the French fried frog's legs au gratin, right? And over here the frog legs almondine, and two orders of fro-'s legs stroganoff.

Kermit hurries on, moving to the bar.

At once he recognizes Henry Kissinger, who sits with a drink in his hand talking to the bartender.

HENRY

And then the little frog said I wasn't supposed to be in the movie. I wasn't cast, he said. I just couldn't believe it. I paid for the sheriff suit myself.

(CONTINUED)

KERMIT
Good grief.

Kermit moves on down the bar. Finds a spot and elbows in. He is standing next to a seductive BRUNETTE WOMAN.

WOMAN
(to Kermit)
Hi, sailor. Buy me a drink?

KERMIT
I'm not a sailor. I'm a frog.

WOMAN
Cut the small talk and buy me a drink.

KERMIT
I don't even know you.

A very tough looking MAN on the other side of Kermit moves nose to nose with him.

TOUGH GUY
Are you making a pass at my girl?

KERMIT
No sir.

WOMAN
He is to. He touched me.

TOUGH GUY
Go wash! You'll get warts!

The woman hurries away.

KERMIT
That's a myth.

TOUGH GUY
Yes. And she's my myth.

KERMIT
No, no. Myth, Myth!

Another WOMAN beside him leans over.

OTHER WOMAN
Yeth?

KERMIT
What the hey....

(CONTINUED)

30 CONTINUED (2):

The Tough Guy clouts Kermit on the top of his skull, squishing his head down into his body.

TOUGH GUY

I'm gonna have your head for this.

KERMIT

Take it... it's no good to me any more.

Tough Guy grabs Kermit and tosses him.

31 MONTAGE

- A) Kermit sailing down the long bar like a stein of beer.
- B) Tough Guy laughing.
- C) Kermit sailing down the bar in the opposite direction, sitting in a stein of beer and emitting a baleful howl.
- D) Tough Guy grabbing Kermit and flinging him out of shot.
- E) Kermit slamming into an upright piano. He staggers to his feet. A sleeping PIANO PLAYER (cameo) wakes with a start, looks around, and nods off again.

KERMIT

(to CAMERA)

I hope you appreciate that I'm doing all my own stunt work.

- F) Kermit being flung up into the air and grabbing onto the blade of a slow moving overhead fan.
- G) Tough Guy flipping fan switch from low to high.
- H) UNDERCRANK fan spinning at high velocity until Kermit is flung off like a bullet.
- I) Sleeping Piano Player. The player piano has a square opening in the front. Kermit flies through the air and lands in the hole.

KERMIT .

Well, this looks like a safe spot.

PIANO PLAYER

(waking suddenly)

Show time! Show time at the El Sleezo!

(CONTINUED)

31 CONTINUED:

He plays a fanfare on the piano. Kermit jumps up and down inside as if he's walking on hot coals.

KERMIT

Coo... eeeee... ouch...
hooch...

32 WIDE SHOT

The crowd settles down and takes whatever seats are available.

33 SMALL STAGE

at far end of cafe. Tabs open to REVEAL Fozzie Bear.

FOZZIE

Hiya, Hiya, Hiya! This is
your favorite Fozzie Bear!
And I'm gonna tell jokes old
and rare! Did you hear the
one about the cross-eyed
lumberjack?

34 CLOSEUP - CROSS-EYED LUMBERJACK

LUMBERJACK

Yeah, I heard it. You bet I
heard it!

FOZZIE

Well... then... you know what
a lousy joke it is. Moving
right along, there was this
sailor that was so fat....

35 MED. SHOT - OBESE SAILOR

SAILOR

How fat was he?

He smashes a beer bottle against bar.

36 FOZZIE BEAR

FOZZIE

(beginning to
sweat)

He... he was so fat that
everyone liked him and there
was nothing funny about him
at all.

37 KERMIT AND PIANO PLAYER

KERMIT

I think the poor guy's in trouble.

38 FOZZIE BEAR

FOZZIE

Come on, people. Have a heart.

39 STATLER AND WALDORF

They are seated at a table in the rear of the room, looking as they always do.

STATLER

We've got a heart.

WALDORF

What we want is a joke!

FOZZIE

Listen, I'm trying.

WALDORF

I'll say you're trying.

STATLER

You're downright annoying.

40 FOZZIE BEAR

FOZZIE

I got it! I got it! No problem. Did you hear the one about the really dumb midget with long green hair and ears like a donkey?

41 SHOT OF A GREEN-HAIRED, DONKEY-EARED MIDGET

MIDGET

I'm tired of these rotten jokes!

42 FOZZIE BEAR

FOZZIE

This just isn't my night.

43 FOZZIE'S P.O.V. - WIDE SHOT

The patrons begin to "BOO" and shout "Girls, Girls!"

44 KERMIT

KERMIT

This guy needs a friend.
(to Piano Player)
Play a snappy two-step.

45 FOZZIE ON STAGE

Vegetables and other, harder objects start to rain down around him.

MX: THE SNAPPY TWO-STEP.

Kermit leaps onto stage next to Fozzie.

KERMIT

(with bravado)
Hi, there. Sorry I'm late.

FOZZIE

(quietly)
Who are you?

KERMIT

(quietly)
Kermit the Frog.

FOZZIE

(aloud)
It's the late Kermit the Frog!

KERMIT

(quietly)
Dance...

Kermit pushes Fozzie into following in a simple little time step. They are really performing terribly, and the crowd is growing more and more hostile.

46 WINDOW - FRONT OF CAPE

Peering in gleefully is the weasel-faced MAX, who we saw posting the billboard. He rushes off.

47 KERMIT AND FOZZIE

still dancing... badly.

48 THE WINDOW

After a beat, DOC HOPPER, a stout, malevolent figure in a wrinkled white linen suit appears.

CAMERA PANS off window to poster on wall.

The poster says, "We Serve Doc Hopper's French Fried Frog Legs". And the man in the logo is unmistakably the man in the window.

49 DOC HOPPER IN THE WINDOW

Just the faintest beginnings of a smile cross his lips. His face leaves the window.

50 EXT. EL SLEEZO - NIGHT

Doc Hopper is shaking his assistant Max warmly by the hand.

DOC

A meritorious achievement, Max.
He is one perfect frog.

While still shaking hands, Doc begins to squeeze hard. Max sinks down, groaning.

DOC

(continuing;
sweetly)

You should have found him
months ago.

51 INT. EL SLEEZO - NIGHT

Kermit and Fozzie dancing. But now it really isn't working. The crowd has become a lynch mob.

A VOICE

That's it, I've had it.

SECOND VOICE

Fight!

On that cue the entire cafe erupts in a brawl. Interestingly, everyone is hitting everyone else, no one is touching Kermit and Fozzie. They start to weave through the throng.

KERMIT

Head for the door. Listen,
I'm on my way to Hollywood.
Wanna join me?

(CONTINUED)

51 CONTINUED:

FOZZIE
Duck!

They duck a flying bottle.

FOZZIE
(continuing)
Hollywood? Of course, I'll
join... Duck!

They duck as another bottle flies over their heads.

KERMIT
Trouble is I'm walking. Duck!

A chair flies just over their heads.

FOZZIE
No problem, I got a car...
Duck!

A MUPPET DUCK flies over their heads.

KERMIT
Turkey!

A TURKEY sails right into Fozzie's arms.

FOZZIE
I don't duck for turkeys.

KERMIT
Let's move it!

52 EXT. EL SLEEZO CAPE - NIGHT

Kermit and Fozzie come out of the El Sleezo and walk to Fozzie's car -- a little 1951 two-door Studebaker. Fozzie slaps the fender.

FOZZIE
Our chariot to the stars!

KERMIT
Wow. I didn't expect to be
traveling in such class. See,
I'm kind of short on money.

A HAND suddenly reaches INTO THE SHOT and fans out five one hundred dollar bills in front of Kermit's nose.

KERMIT
(continuing)
What is this?

(CONTINUED)

52 CONTINUED:

WIDEN to SEE Doc Hopper holding the money.

DOC
Five hundred dollars. Think
of it as an advance.

KERMIT
An advance?

DOC
You're in show business, right?

FOZZIE
Say yes, say yes!

DOC
Well, I wanna do business!
Take the money.

Kermit warily takes the bills. A small TV shop sits next to the El Sleezo. In the window are a bank of half a dozen TV sets. Doc steps in front of it.

DOC
You see, Mr. Frog, I am a
businessman with a problem.
Lemme show you what I mean.

Doc takes a TV remote control from his pocket and presses a button. The six TV sets FLASH TO LIFE and on them we SEE:

53 EXT. HOPPER'S FRENCH FRIED FROG LEG RESTAURANT

Doc Hopper, dressed in a tacky frog suit, hops into the shot.

DOC
Hi! I'm Doc Hopper invitin'
you to hop on down and get
some Hopper's French Fried
Frog Legs.

ZOOM BACK to SEE sixteen-foot tall golden frog legs forming an arch in front of the place.

DOC
(continuing)
Right here at the sign of the
Golden Legs!

54 CLOSEUP - DOC

DOC

Hop to any one of our thirty
locations and see what service
you get from our lovely staff
of Frogettes!

Doc gestures.

A chorus line of waitresses, dressed in green costumes
and wearing flippers on their feet dance awkwardly in.
They are carrying platters of various French fried frog
leg dishes.

DOC AND FROGETTES

(singing)

FROG LEGS, FROG LEGS, FROG
LEGS SO FINE
HOPPER'S IS THE PLACE YOU
SHOULD DINE
THERE'S CHEESE LEGS, BACON
LEGS,
CHILI LEGS TOO.
FRENCH FRIED FROG LEGS
AND BARBECUE.
IF YOU WANT JUST A SNACK
THEN HERE IS THE ONE
A FROG LEG BURGER
ON A BRIGHT GREEN BUN!

55 DOC

DOC

(continuing)

So like we say at Doc Hopper's,
Hop on down to Hopper's!

Customers begin hopping up to the windows in the b.g.

DOC

(continuing)

We hon that you do!

56 EXT. TV SHOP - NIGHT

KERMIT

That's terrible! That's the
most appalling, disgusting,
revolting thing I've ever
seen!

(CONTINUED)

56 CONTINUED:

DOC

I know. I'm a great business man and a sweet fella, but I lack the skills of a performer.

KERMIT

You also make a lousy frog.

DOC

You, on the other hand make a terrific frog.

KERMIT

What?

FOZZIE

You are very likeable, Kermit.

DOC

And someday soon there'll be a Doc Hopper's in every city of this great nation. Someday soon we will witness a frog leg craze. Someday soon there'll be two hundred million Americans eating my legs.

KERMIT

No comment.

DOC

And do you know why? Because you, my little friend, are going to do all our television commercials.

KERMIT

ME!??

DOC

YOU! Singin' and dancin' into every living room across the country.

(CONTINUED)

56 CONTINUED (2):

KERMIT

No way.

Kermit hurls the money to the ground.

DOC

You gotta think big, friend.
That five hundred dollars is
just the beginning. You
could be takin' home that much
every year.

KERMIT

Let's go, Fozzie.

FOZZIE

Five hundred a year? Would
you consider a bear in a frog
suit?

KERMIT

Fozzie!!

FOZZIE

Sorry, sorry, I got carried
away.

They walk to the car.

DOC

Hold on. Everything's
negotiable.

They drive off.

DOC

(continuing;
bellowing)

MAX!

A 1959 Cadillac Limo with absurd razor-like fins pulls
up. Max is in his driving outfit; gardner's gloves
and a green baseball cap with the Hopper Logo on it.

MAX

Name a whim. I'll cater to
it.

DOC

(quietly)
Follow that frog.

57 EXT. MAIN STREET - NIGHT

Fozzie's car cruises down the quiet street.

KERMIT (V.O.)

A frog selling frog legs?
I won't have to put up with
that once I get rich and
famous.

But even as Kermit speaks, the Cadillac pulls around a corner, following them.

58 INT. CAR - DOC HOPPER AND MAX

Max drives intensely. Doc watches from the passenger compartment.

DOC

(very calmly)

Just follow those little fellas,
Max. Very closely.

59 INT. STUDEBAKER

Kermit is just finishing peeling a banana.

KERMIT

Well, yeah, the auditions are
for frogs. But if they need
frogs in Hollywood, they must
need bears.

He casually tosses the banana peel out the window as Fozzie makes a left turn.

60 EXT. STREET - NIGHT

In a LOW ANGLE, the banana peel lands on the pavement in the f.g. The limo is SEEN, headed straight for it.

MAX (V.O.)

They turned left, Doc.

DOC (V.O.)

Good, Max. Just don't let
them give us the slip.

At that instant, the Cadillac slips on the banana peel, goes instantly into a skid and plows into a fire hydrant.

61 EXT. RURAL COUNTRYSIDE - DAWN

The first rays of the sun are just peeking over the horizon.

TITLE FADES IN: "MORNING"

Out of the morning light comes Fozzie's Car. As the CAMERA PANS the car, we notice that the letters of the TITLE cast long shadows across the road. From inside the car we hear:

KERMIT (V.O.)

One more time, Fozzie. Two...
three... four...

And they begin singing.

MUSIC: "MOVIN' RIGHT ALONG"

The song is a rollicking traveling song which we will reprise from time to time throughout the film. It's primary lyric -- the title -- will not only denote the physical movement of the journey but will also be used in the show business sense of "moving right along, folks", when a joke dies.

62 EXT. VARIOUS ROADS AND HIGHWAYS - DAY

During this TRAVEL MONTAGE we see a variety of shots in different locales: wide, tight, high, low.

The song is made up of CHORUS and VAMP. During the vamps we see Kermit and Fozzie stopped by the roadside rehearsing the jokes. During the chorus, they are traveling.

63 INT. CAR - DAY

As it moves along, they finish a chorus.

KERMIT

The song is sounding better, Fozzie.

FOZZIE

Good. Let's rehearse the jokes.

KERMIT

If we gotta, we gotta.

The car parks at the side of the road.

FOZZIE

Tell me, Mr. Frog, what's the difference between a mama pig and a polar bear that tells dull stories?

(CONTINUED)

KERMIT

(embarrassed)

I don't know, Mr. Bear. What is the difference between a mama pig and a polar bear that tells dull stories?

FOZZIE

One's a bearing boar and the other's a boring bear!

Pause.

KERMIT

Nothing.

The car pulls away.

KERMIT/FOZZIE

Moving right along, etc.

MONTAGE CONTINUES until the second vamp.

FOZZIE

Now then, Mr. Frog, what do you get when you cross a latex tree with a giraffe?

KERMIT

Oh boy... I don't know, what do you get when you cross a latex tree with a giraffe?

FOZZIE

Rubberneckers!

KERMIT

I don't believe that one!

FOZZIE

(pointing)

Do you believe that one.

64 KERMIT'S P.O.V.

Their car is just coming over the crest of a hill, and as it does a billboard for Doc Hopper's Frog's Legs is revealed. But where Doc's picture would normally appear is a crudely painted portrait of Kermit.

65 EXT. CAR

Fozzie slams on the brakes and stops in front of the billboard. Immediately Doc and Max appear from behind it. Max has green paint stains on his clothes and still carries a brush. The limo is parked next to the billboard. Doc rushes to Kermit's window.

DOC

You got the picture, boy? You see what I mean? Kermit the Frog -- symbol of Hopper's French Fired Frog Legs! Just look at it!

KERMIT

All I can see is hundreds of frogs on tiny crutches.

DOC

We'll put up so many billboards your face will be a household word!

KERMIT

Forget it!

MAX

(apologetic)

I didn't quite capture your smile...

DOC

I know what you're thinking, boy. We're a small-time operation. But we're expanding... expanding... Just like you frogs expand... Don't you frogs expand?

He imitates a frog, puffing up his cheeks.

KERMIT

That's a myth.

66 THE BILLBOARD

From behind it appears the Woman from the El Sleezo.

WOMAN

Yeth... ?

67 KERMIT AND FOZZIE

They do a take.

(CONTINUED)

67 CONTINUED:

KERMIT/FOZZIE
Two... three... four...
MOVIN' RIGHT ALONG, ETC.

68 WIDE SHOT

Fozzie guns it and the Studebaker roars off, leaving Doc and Max in a cloud of dust.

DOC
I've done my best with that
frog.

MAX
So you have, Doc.

DOC
Now's the time to do my worst.

They run to the limo, parked behind the billboard.

69 EXT. ROAD - DAY

The Studebaker moves right along to the music.

70 INT. CAR - DAY

FOZZIE
Hey Kermit, what did the
Porcupine say to the Platypus?

KERMIT
I don't know, what did the
porcupine say to the platypus?

FOZZIE
Somebody's following us.

KERMIT
That's not funny.

FOZZIE
Right. It's Hopper.

Kermit whirls in his seat.

71 KERMIT'S P.O.V.

Hopper's limo is way behind.

(CONTINUED)

71 CONTINUED:

FOZZIE

Listen Kermit, you're a big man with this movie. Can't you do something?

KERMIT

I'll try.

72 EXT. ROAD - DAY - WIDE SHOT

The limo approaches from a distance.

The TITLE "MEANWHILE..." FADES IN across the lower part of the picture. The limo gets closer.

73 INT. LIMO - DAY (QUICK CUT)

Over Max's shoulder, he reacts to the "MEANWHILE" floating across the road. It is seen, of course, backwards from his P.O.V.

74 EXT. ROAD

The limo crashes into the TITLE "MEANWHILE". Big letters fly everywhere. The limo skids into a ditch.

75 EXT. COUNTRY CHURCHYARD - DAY

Although clearly abandoned, this is the typical little American country church -- white clapboard, with a stubby little bell tower and a shingled steeple. It's quite forlorn, actually, sitting by itself in the midst of a dusty yard.

Fozzie's car drives slowly up and pulls to a stop in the shade of the church.

76 INT. CHEVY - FOZZIE AND KERMIT

Fozzie reaches down and switches off the ignition.

KERMIT

(yawning)

Feels like we've been driving for days.

FOZZIE

Funny, I'm not that tired.

77 CLOSEUP - KERMIT

KERMIT

Really?

78 CLOSEUP - FOZZIE

He is sound asleep.

79 CLOSEUP - KERMIT

KERMIT

Me too...

Kermit falls asleep.

A long moment's restful silence. Then...

MUSIC: THUNDEROUSLY LOUD ROCK.

It hits like a sledgehammer -- bright, pounding music.

Kermit and Fozzie sit bolt upright, wide awake.

80 EXT. CHURCH - DAY

The walls bulge, pulsating to the MUSIC. The steeple, the windows and the doors also keep time to the thunderous beat.

81 INT. CHURCH - DAY

It has been stripped of all its churchly trimmings except for some stained glass windows, a few pews, and an old pipe organ. At the keyboard of that instrument sits Dr. Teeth. And around him are Floyd, on electric bass, Zoot on sax, and... a CAMEO GUEST STAR on drums.

The tumultuously loud MUSIC includes a series of rests which are filled by short solos from each of the band members.

82 CHURCH ENTRANCE - KERMIT AND FOZZIE

They are peering around the corner of the door.

FOZZIE

They don't look like Presbyterians to me.

83 THE BAND

They break off playing and shout AD LIB greetings.

DR. TEETH

Hey, hey, our gentle morning
melodies have attracted
wandering admirers.

Kermit and Fozzie walk down the aisle.

KERMIT

Hi guys.

FLOYD

We are they whom as are known
as the Electric Mayhem. He's
Doctor Teeth.

DR. TEETH

I blow lead keyboard.

FLOYD

I'm Floyd, on bass.

ZOOT

I'm... err... I'm...

FLOYD

You're Zoot, you play the sax.

ZOOT

I'm Sax, I play the zoot.

FLOYD

He's gone again.

DRUMMER

(bored)

Charlie, the drummer. But I'm
thinking of going into real estate.

84 JANICE - IN THE BALCONY

JANICE

Welcome to our new clubhouse. Like
when we really get it painted up
it'll just blow you away, really.

DR. TEETH

What brings you gentlemen here?

(CONTINUED)

84 CONTINUED:

FOZZIE
 (enthusiastically)
 Oh, hey it's a great story!
 You see Kermit here was living
 in this swamp and...

KERMIT
 Fozzie, you can't tell the whole
 story. You'll bore the audience.

He gestures TO CAMERA. Fozzie looks perplexed.

FOZZIE
 But the band here wants to know.

KERMIT
 Let 'em read the screenplay.

Fozzie produces a copy of the screenplay, clearly labeled:
The Muppet Movie.

FOZZIE
 Check. Here, read the screenplay.

FLOYD
 Charlie, you read it to us.

DRUMMER
 (taking screenplay)
 Okay. "Scene One -- Exterior --
 Movie Studio -- Day. A globe of
 the world fills the screen. The
 camera pulls back..."

DISSOLVE TO:

85 SAME SCENE - LATER

The band is all listening intently. Janice is applying
 paint to a wall as she listens. Kermit and Fozzie are
 asleep.

DRUMMER
 Interior Church Day -- Fozzie:
 "They don't look like Presbyterians
 to me."

DR. TEETH
 That is a very heavy duty story.

(CONTINUED)

85 CONTINUED:

FLOYD

Man, he's gotta' keep his little
froggy self away from this Barker
dude.

DR. TEETH
(indicating Kermit
and Fozzie)

Hmm... the Frog and the Bear are
temporarily out of service.

JANICE

Ooo like, what can we do to
help them?

FLOYD

Well, if this were the movies...

DRUMMER

... And it is...

FLOYD

... We'd think of a clever plot
device.

86 JANICE

She is holding a paint brush.

JANICE

Like disguising their car so
they won't be recognized!

87 EXT. CHURCHYARD - DAY

MUSIC: A WILD, SOARING ROCK NUMBER BY THE ELECTRIC MAYHEM

This is an instrumental piece lasting perhaps one minute. During it we SEE literally HUNDREDS OF CUTS to VERY TIGHT SHOTS of the band members painting Fozzie's car. It takes place in blinding sunlight, with CLOSEUPS of paint cans being opened, ribbons of intense primary colored paint being poured, paints being mixed, stirred, and applied. The application of the paint should be done in VERY TIGHT SHOTS so we do not get a clear picture of how the finished car will look.

On the final chord of the music --

Kermit and Fozzie sitting in the front seat of their car, surrounded by the Electric Mayhem -- not including the Drummer.

The car is covered with the most ornate psychedelic patterns imaginable.

FOZZIE

Guys, I don't know how to thank you.

KERMIT

I don't know why to thank you.

FLOYD

Our pleasure, greenstuff.

DR. TEETH

Doc Hopper will never spot you now!

FOZZIE

Are you sure you guys won't come with us to Hollywood?

DR. TEETH

Can't baby. But when you get rich and famous, maybe we'll show up and exploit your wealth.

FOZZIE

Well, so long... hey, where's your drummer?

FLOYD

He's up in the belfry.

FOZZIE

Ha! He must be playing baseball!

JANICE

Baseball?

FOZZIE

Sure! There are always bats in the belfry!

KERMIT

Two, three, four...

ELECTRIC MAYHEM

(singing)

Moving right along, etc.

89 LONG SHOT - CAR

Fozzie's psychedelic car spins a U-turn in the churchyard and heads off down the road, a visual blight on the landscape.

90 EXT. COUNTRY ROAD - DAY

Doc Hopper's limo drives down it.

91 INT. HOPPER'S LIMO

Doc is wearing a dressing gown. There is a small table in front of him, with linen tablecloth, on which sits a breakfast of pancakes and a pot of coffee. He is talking on the phone, the receiver cradled against his shoulder as he butters the pancakes.

DOC

Let me see a half dozen ideas for commercials by Friday. Remember, he talks, sings and dances. No, I haven't caught him yet.

(he hangs up)

See anything, Max?

MAX

Nothin' yet. I got my eyes peeled like grapes.

92 MAX'S P.O.V.

Ahead is a side road. The Studebaker comes down that road and turns onto the main road, just ahead of the limo.

DOC

Hmmm... this is the only road west. It should be easy to find a frog and a bear in a tan Studebaker.

MAX

Yup. But the only frog and bear I see are in a rainbow colored Studebaker.

DOC

Indeed.

DOC/MAX

What?

93 INT. FOZZIE'S CAR

Kermit, backwards, staring out the rear window.

KERMIT

What?

94 EXT. FOZZIE'S CAR

It speeds round a tight bend in the road. Ahead is a billboard advertising a soft drink and covered in a garish psychedelic design.

95 INT. FOZZIE'S CAR

KERMIT

Over there! Park it!

96 EXT. FOZZIE'S CAR

The car drives off the road, up a slight grassy embankment, and comes to a stop in front of the billboard.

The design on the car and the design on the billboard match EXACTLY, making the car virtually invisible.

Hopper's limo drives right past it.

97 INT. FOZZIE'S CAR

The door to the glove compartment flies open and Robin appears.

ROBIN

I just want you to know this is one of my favorite parts of the movie. What a twist!

98 INT. LIMO

Doc is holding a large pitcher of syrup.

MAX

They've disappeared.

DOC

They must have hidden back there. Turn around Max.

99 EXT. LIMO

Max attempts to perform a skidding U-turn and fails. He has to slam it into reverse a couple of times and maneuver wildly on the narrow road, jerking and slamming the car about.

100 INT. LIMO

Doc is being thrown about the passenger compartment. The syrup is sloshing all over him.

DOC

Can't you do a simple U-turn?

101 EXT. LIMO

It now has it's rear wheels stuck in a ditch.

102 INT. LIMO

Doc has grabbed a box of tissues and is trying to blot the syrup off of himself. The tissues wad up and stick to him.

MAX

We're stuck, Doc.

DOC

I certainly am.

103 EXT. COUNTRY ROAD - DAY

A small truck drives down the road, headed in the opposite direction that Fozzie and Doc had been going. The sign on the truck reads "Gonzo the Great -- Plumbing Artiste".

104 INT. BONZO'S TRUCK

Gonzo is driving. Camilla the chicken sits next to him.

GONZO

I tell you, Camilla, great plumbers are born not made. I'm a prince of the plunger, fair maiden.

105 EXT. LIMO

Wheels spinning in the ditch.

DOC

I don't believe this, Max!

Doc climbs out of the car. He is totally covered in white wadded tissue so that he looks vaguely like a giant chicken.

106 INT. GONZO'S TRUCK

GONZO

Camilla, honey, nothing is too good for you. I mean you are a beautiful chicken. And I know chickens. There, for instance is a really ugly chicken.

Gonzo looks out window, pointing.

107 EXT. DOC'S LIMO

Doc, looking like some grotesque chicken, is jumping up and down, screaming at Max and flapping his arms. Gonzo's truck drives by.

108 INT. BONZO'S TRUCK

GONZO

I mean, that is really an ugly chicken!

He leans out the window, looking backwards to see better.

GONZO

(continuing)
Big... but ugly!

Camilla, staring out windshield, gives a terrified squawk.

109 CAMILLA'S P.O.V.

Fozzie's Studebaker headed right for Gonzo's truck -- collision course.

110 INT. FOZZIE'S CAR

FOZZIE

We're going to hit!

111 EXT. DOC'S LIMO

Doc is still jumping up and down in a rage.

SFX: HUGE AUTOMOBILE CRASH

112 INT. FOZZIE'S STUDEBAKER

KERMIT

We missed it.

Gonzo's head appears, upside down in windshield.

GONZO

You call that a miss?

113 EXT. STUDEBAKER

The plumbing truck sits upside down atop the Studebaker, the two fused into one, weird vehicle.

114 EXT. DOC'S LIMO

Doc is still in the midst of a tantrum.

The Studebaker/plumbing truck drives right past him. He does not notice.

DOC

Use your eyes, boy! Be
observant. Vigilant!

115 INT. STUDEBAKER

Gonzo and Camilla are now in the back seat.

Gonzo is hopping up and down.

FOZZIE

Why are you hopping up and down?

GONZO

Because I'm hopping mad.

KERMIT

Guy's got a sense of humor.

FOZZIE

I'm sorry about the accident.
But you were on the wrong side
of the road.

(CONTINUED)

GONZO
I was?

FOZZIE
That's right.

KERMIT
You were on the left.

FOZZIE
Right.

GONZO
I've got nothing left.

KERMIT
That's wrong.

FOZZIE
He's right. You're wrong.

GONZO
Wrong about the right side of
the road?

KERMIT
Right.

GONZO
And wrong about being ruined?

FOZZIE
Right.

GONZO
So in this case, two wrongs
make a right?

KERMIT
(to camera)
Was that joke worth the effort?

FOZZIE
Anyway, why don't you join us?

GONZO
Where are you going?

FOZZIE
We are following our dream!

(CONTINUED)

115 CONTINUED (2):

GONZO

Really? I have a dream, too.
But you'll think it's dumb.

KERMIT

No we won't.

GONZO

I want to go to Bombay, India,
and become a movie star.

FOZZIE

You don't go to Bombay to become
a movie star. You go where we're
going — Hollywood.

GONZO

Oh sure. If you want to do
it the easy way!

On Kermit and Fozzie's look.

116 EXT. MAD MAN MOONEY'S USED CAR LOT - DAY

The strange, fused vehicle that was once Gonzo's truck and
Fozzie's car limps into the lot and wheezes to a halt.
The lot is filled with the most decrepit cars imaginable.

117 OFFICE DOOR

MAD MAN MOONEY (a cameo guest star) appears, making the
grand entrance.

MOONEY

Welcome dear friends. Welcome
to Sedan Shangri-la, to Hubcap
Heaven. I am Mad Man Mooney,
the Dean of Discounts, the Sultan
of Savings, the Duke of Deals.

118 KERMIT AND FOZZIE

They are just getting out of their car.

FOZZIE

Sounds like the boss of baloney.

KERMIT

Err... Hi.

(CONTINUED)

118 CONTINUED:

An eight-foot Muppet, Sweetums, comes round the corner of the office.

SWEETUMS

Hi, everybody!

MOONEY

Ah, that's my jack.

KERMIT

Hi, Jack.

SWEETUMS

Jack not name. Jack job.

To demonstrate, Sweetums casually grabs a nearby car by the bumper and lifts the front end two feet in the air.

MOONEY

Sweetums -- go move that Edsel over to the back lot.

SWEETUMS

Check, boss.

He drops the car and exits.

MOONEY

Now then, which of these dream machines, these golden chariots, these lithe and luscious beauties of the road can I show you?

Mooney leans on the fender of the nearest car. Fender falls off.

KERMIT

Well, that narrows the field a little.

In the b.g., Sweetums passes. He is carrying an Edsel over his head.

119 MOONEY, KERMIT AND POZZIE

CAMERA TRACKS DOWN a row of cars, each with a large price tag on windshield.

MOONEY

No, my friends, that's one way I differ from other car salesmen. No wheeling, no dealing. I take a car, put an unbelievably low price tag on that car, and that's it.

Sweetums crosses in the b.g.

120 SWEETUMS

He lumbers up to a clean little woody station wagon, late 40's vintage. The price on the car's windshield reads \$1195.

MOONEY (O.S.)

So the price on the sticker is
the price you pay, never more
and never less.

Sweetums leans down and dabs a finger in a puddle of oil.

121 KERMIT

He looks around.

KERMIT

In that case, we'll take that one.

122 THE WOODY

The price tag now reads \$11.95. Sweetums stands by it, innocently wiping his index finger in his fur. Mooney is shocked. Fozzie counts out money as Kermit, Gonzo and Canilla climb into the Woody.

Sweetums is standing next to right front window, listening.

KERMIT

... So we're all going to
Hollywood. You wanna' come?

SWEETUMS

What?

Sweetums turns on his heel and runs into the garage.

123 KERMIT

KERMIT

Strange. He seemed like he
liked us. Oh well, movin' right
along, Fozzie.

Fozzie gets into driver's seat.

124 EXT. MOONEY'S USED CAR LOT - DAY

The woody pulls out and off, down the street. A beat.

Sweetums rushes in carrying a carpet bag.

(CONTINUED)

124 CONTINUED:

SWEETUMS

Hey, guys! Wait for me!

He rushes after them.

125 EXT. MAIN STREET INTERSECTION - DAY

Doc Hopper's limo pulls up, waiting for a red light.

126 INT. LIMO

Hopper and the back seat are all polka-dotted with the remains of the tissues and towels. He is on the phone.

DOC

... I want four of our best men here at once. Make sure they're armed. We'll get this frog one way or the other.

(he hangs up)

Now Max -- expect to see them anywhere, driving anything. Nothing should be considered unusual. For example there goes a frog and a bear now in that station wagon.

CLARENCE

I see what you mean, Doc.

DOC

Eternal vigilance is the only answer. We must be forever...

DOC/CLARENCE

What?

127 EXT. INTERSECTION - DAY

The limo pulls wildly out into the street, running a red light, making a left turn. An oncoming car swerves crazily to avoid it.

128 INT. STATION WAGON - DAY

KERMIT

(peering out the back window)

I just don't believe it. He's found us already! Step on it!

129 EXT. HIGHWAY - DAY

Ahead of the station wagon a freight train is crossing the road. The wagon barrels on toward it, the limo just behind.

130 INT. STATION WAGON

KERMIT

The ramp, Fozzie! Use the ramp!

131 EXT. RAILROAD CROSSING - DAY

A loading platform, reached by a ramp, stretches off to the right, parallel to the tracks. At the last instant, Fozzie swerves the car up onto the platform At that instant, a flatcar pulls alongside the platform and the station wagon drives onto it, braking to a stop.

132 INT. DOC'S LIMO - DAY

DOC

The ramp, Max! Use the ramp!

133 EXT. RAILROAD CROSSING

Doc's limo tries to emulate Fozzie's trick. It negotiates the turn, climbs the ramp, races down the platform and then swerves to get onto the train... but just a moment too late.

The caboose streaks past and Doc's limo flies into the air and lands with a crash on the empty tracks.

134 EXT. CABOOSE

On the rear platform stands a CAMEO GUEST STAR (a singer)

CAMEO

I wanted to be in the movie,
but they wouldn't let me sing
a song. So I just came along
for the ride.

135 EXT. MOVING RAILROAD FLATCAR - SUNSET

Kermit sits on one front fender of the woody and Gonzo and Camilla on the other with Fozzie in the middle.

A tremendous sunset fills the sky.

MUSIC: "MOVIN' RIGHT ALONG"

136 EXT. RAILROAD STOCKYARD - DAY

A COWBOY (cameo) heats up a branding iron in a fire, humming "Get Along Little Dogie" under his breath.

Behind him, cattle are being herded down a ramp, out of a cattle car. Among the cattle is the woody.

Cowboy turns with hot iron, just as the Station Wagon drives down the ramp. He brands the car.

COWBOY

Fatten her up some and that little Ford will make mighty fine eating.

137 EXT. CATTLE PEN - DAY

Fozzie and Kermit are standing next to the Station Wagon, surrounded by cows.

FOZZIE

But lemme tell you, we just love working for cows. You're an udder delight! You don't know the hoof of it. You're a great bunch of cows.

KERMIT

Not bunch, hero.

FOZZIE

Heard of what?

KERMIT

Herd of cows.

FOZZIE

Of course I've heard of cows.

KERMIT

I mean the cow's herd.

FOZZIE

I don't care if the cows heard, I haven't said anything to be ashamed of!

FOZZIE WIGGLES his ears.

KERMIT

Come on, Fozzie, we've milked that enough.

138 EXT. MIDWESTERN TOWN SQUARE - DAY

There is a small fair in progress. A pie judging contest, a few livestock exhibits, a wheel of fortune, several refreshment stands dot the square.

In the center is a bunting-covered bandstand. To one side sits the high school band. On the bandstand is a MASTER OF CEREMONIES (cameo)

EMCEE

And so it's time to announce the winner of this year's Miss Custer County Beauty Pageant. Boy we sure grow 'em pretty here, don't we? Here they are... the second runner-up, Miss Debbie Sue Anderson... And first runner-up, Carol McHenry!

The girls rush on stage, all giggly. Two other girls place crowns on their heads.

139 KERMIT AND FOZZIE

In the audience with Station Wagon in b.g.

FOZZIE

Nice looking girls.

140 GONZO AND CAMILLA

Next to bandstand, looking at several live chickens in cages.

GONZO

Nice looking chickens.

CAMILLA Squawks.

GONZO

No hard feelings, honey.

141 STAGE

EMCEE

And now, before announcing the winner, I think we should thank the judges of today's contest, Edgar Bergen and Charlie McCarthy!

142 EDGAR AND CHARLIE

Next to the stage.

CHARLIE

(to camera)

You're not going to believe
who the winner is, folks.

EDGAR

Come now, Charlie. It's their
movie.

143 EMCEE

EMCEE

And here she is... This year's
Miss Custer County... Miss
Piggy!

144 WIDE SHOT

Miss Piggy makes her entrance. Girls place a crown on
her head. The robe is tied around her. She walks
to the center stage, resplendent in all her glory.

PIGGY

Thank you, thank you, and I
just want to say...

She freezes in mid-sentence.

145 PIGGY'S P.O.V. - KERMIT.

A FAST ZOOM from a GENERAL AUDIENCE SHOT TIGHT IN
on Kermit's face.

146 CLOSEUP OF PIGGY

She is still frozen, speechless.

FX: A TINY STAR-SHAPED REFLECTION SPARKLES IN HER EYE.

The star-shaped sparkle expands, whitening out the entire
screen and suddenly we are INTO --

147 FANTASY SEQUENCE

MUSIC: MISS PIGGY'S LOVE SONG

(CONTINUED)

147 CONTINUED:

The SONG is a swirling, florid ROMANTIC BALLAD of deep passion and amorous affection.

Piggy SINGS it VOICE OVER as we SEE:

- A) SHOT: Kermit and Piggy running towards each other in SLOW MOTION in a sundrenched meadow.
- B) SHOT: Gliding tranquilly in a rowboat. Kermit is rowing, Piggy drags a languid hand in the water.
- C) SHOT: At night on a foggy street. Kermit and Piggy in trenchcoats. He lights two cigarettes and gives her one.
- D) SHOT: A flirtatious chase through a formal garden ala "Tom Jones."
- E) SHOT: Kermit and Piggy in a sweeping embrace against a glorious sunset.
- F) SHOT: Kermit and Piggy as bride and groom, driving off in a Rolls, showered with rice and flowers.

At this point the SONG COME TO ITS FINAL NOTES.

DISSOLVE TO:

148 EXT. TOWN SQUARE - DAY

An EXACT MATCH SHOT with Piggy embracing Kermit, but now they are surrounded by townspeople.

KERMIT

Excuse me, Miss... but you seem to have attached yourself to me.

PIGGY

Frog of my life, it was love at first sight.

KERMIT

Really? Well... Congratulations on winning the contest.

PIGGY

You know, as a beauty contest winner and arising young actress/model, I could have any one I wanted.

KERMIT

I'm sure you could.

(CONTINUED)

GONZO

Come on, Fozzie, let's go.
Camilla wants me to buy her
a balloon.

FOZZIE

What I want is an ice cream
cone. You coming, Kermit?

KERMIT

In a minute. I'll join you.

Fozzie and Gonzo exit.

PIGGY

And just exactly what brings
you to town, short green and
handsome?

KERMIT

Well, we're headed west.

PIGGY

Really?

KERMIT

But you know, I really should
join my friends for ice cream.
Errr... wanna come along?

PIGGY

Why... I'll be right with you!

She takes off in the opposite direction as fast as her piggy feet can carry her and Kermit shakes his head in puzzlement. He heads off after his friends.

149 EXT. BALLOON STAND - DAY

BALLOON MAN (cameo) is holding a large bunch of helium balloons.

Gonzo and Camilla are standing in front of them.

GONZO

I'll buy you a balloon, Camilla,
but you have to choose the
color. Red or green?

Camilla clucks undertainly.

Balloon man leans down conspiratorally to Gonzo.

(CONTINUED)

149 CONTINUED:

BALLOON MAN
Can I offer a word of advice.

GONZO
What?

BALLOON MAN
Why not get both?

GONZO
Both? What a wild idea.

BALLOON MAN
Listen, a good looking chicken
like that deserves two balloons.

GONZO
You're right!

BALLOON MAN
Why, sometimes I have guys come
in here and buy a whole bunch
of balloons for their girls.
They just love it.

GONZO
I'll do it!

150 ICE CREAM STAND - DAY

Fozzie is eating a cone. Kermit enters. Balloon stand
in b.g.

FOZZIE
Hi, Kermit. Where's your pig
friend?

KERMIT
Well, I'm not sure. She said
she was coming for ice cream
and...

Piggy streaks in, carrying a suitcase.

PIGGY
I'm packed!

KERMIT
So I see. What for?

PIGGY
You said I could come with you.

(CONTINUED)

150 CONTINUED:

KERMIT

To buy ice cream! Not to
Hollywood!

PIGGY

We're going to Hollywood?

KERMIT

No -- see -- when I said --
When you heard -- oh, brother.

In the b.g. we see Gonzo, holding a large bunch of balloons, slowly rise into the air. Camilla rushes up to Kermit, squawking hysterically.

KERMIT

What? What is this? Gonzo!
Gonzo, what are you doing?

151 GONZO

Drifting further away.

GONZO

About seven knots.

152 KERMIT, POZZIE, MISS PIGGY AND CAMILLA

KERMIT

We'll follow you. To the car!

153 EXT. TOWN SQUARE - DAY

Doc Hopper's Limo approaches, followed by a battered pickup truck. In the back of the truck stand four GOONS in bib overalls, each carrying a shotgun.

154 INT. LIMO

DOC has a small table in front of him on which sits a wash basin. He is starting to lather his face to shave.

DOC

Remember now, Max... Eternal
vigilance.

155 INT. STATION WAGON - DAY

They are on a road outside of town. Fozzie driving, Piggy in middle, Kermit on the right. Camilla, hysterical in back seat.

(CONTINUED)

155 CONTINUED:

FOZZIE

Is he still heading south,
Kermit?

KERMIT

As far as I can tell. Keep
following. Wait... he's in
a crosswind... Turn left.

PIGGY

You were born to give orders,
mon capitain.

Kermit glares at her.

156 EXTREMELY HIGH SHOT

GONZO in f.g. looking down at the Station Wagon. Doc's
Limo and the pickup truck are just coming into view.

GONZO

Oh oh. That looks like Doc
Hopper. I'm safer up here.

157 EXT. LIMO

MAX is leaning out of the window, looking at sky with
binoculars as he drives.

MAX

Is that a frog up there?

158 INT. LIMO

Doc has just started shaving with a straight razor. He
points ahead.

DOC

No, idiot, that's a frog
right there.

159 INT. STATION WAGON

KERMIT

(leaning out window)
Okay... he's just above us...
Not too fast now... slow down...
The wind has shifted, turn right!

Fozzie obeys.

160 EXT. STATION WAGON.

LIMO AND PICKUP APPROACHING IN B.G.

Station wagon turns off the road and heads straight for a billboard.

The billboard advertises Aunt Amy's Custard Pies and has a picture of Aunt Amy proudly holding up a pie in one hand.

Station Wagon bumps right into the billboard.

Aunt Amy's eyes widen in surprise. Her hand snaps forward.

The custard pie is thrown off the billboard.

161 EXT. ROAD

A real custard pie, eight feet in diameter, hits the limo right in the windshield. Limo screeches to halt.

Pickup truck slams on its brakes, just missing limo.

Four goons in back are all thrown forward. This causes them to fire their shotguns into the air.

162 GONZO IN SKY

hanging from his balloons. All but one of the balloons are suddenly burst by the shotgun fire. Gonzo falls.

163 LONG SHOT

We see GONZO falling like a rock, still holding onto one balloon, as Fozzie frantically backs the station wagon away from billboard.

By sheer luck, Gonzo falls exactly on top of the station wagon roof.

164 INT. STATION WAGON - KERMIT'S P.O.V.

Gonzo appears upside down peering into windshield.

GONZO

I'm back.

PIGGY

I don't understand any of this.

(CONTINUED)

164 CONTINUED:

ROBIN appears upside down in windshield next to Gonzo.

ROBIN

Yes, but isn't it terrific!

165 EXT. COUNTRY ROAD - DAY

Station wagon spins in the dirt, fishtails, and races down the road.

166 EXT. LIMO

The windshield washers cleaning off the pie.

167 INT. LIMO

Doc is half shaved, his straight razor poised ominously close to his nose.

DOC

Follow them Max! Follow!

168 EXT. COUNTRY ROAD

EXTREME LOW ANGLE with camera AT GROUND LEVEL.

Limo drives straight toward camera and passes above it. The classic chase shot.

The pickup follows the Limo, heading straight to camera. But it is just a little off course. One wheel runs right over camera. Camera is thrown violently about.

169 INT. STATION WAGON.

FOZZIE

They're gaining on us.

KERMIT

Look.

170 EXT. SELTZER FACTORY - DAY

KERMIT'S P.O.V.

On the lawn in front of the factory sits a giant seltzer bottle on a pedestal.

171 KERMIT AND FOZZIE

They look at each other. Kermit nods.

FOZZIE

Gotcha.

172 EXT. FACTORY - DAY

Station wagon drives behind the bottle, disappearing.

Limo drives into shot.

INTERCUT DOC staring out window, straight razor poised.

Seltzer bottle squirts Limo with a force like a giant firehose.

LIMO spins around twice and lands in a ditch.

INTERCUT DOC being thrown about the passenger compartment.

PICKUP TRUCK veers to avoid Limo and lands in other ditch.

GOONS fire their shotguns into the air again.

Station wagon comes from behind bottle and drives off down the road.

173 INT. LIMO

Doc sits unharmed, straight razor in hand. But the upholstery, and ceiling of the passenger compartment hang in shreds and tatters.

174 EXT. RAILROAD TRACKS - DAY

SWEETUMS comes down the tracks, pumping an old fashioned handcar.

SWEETUMS

I just gotta catch up with those guys!

175 INT. STATION WAGON - DAY

FIGGY

Oh, Kermit, you were so courageous, so magnificent.

(CONTINUED)

175 CONTINUED:

KERMIT

Gee, I don't know what to say.

FOZZIE

Say the bear was magnificent.
After all, I did the driving.

GONZO

And I took a three-hundred-foot
belly flop onto a moving car.

PIGGY

Yes, but Kermit assumed the
awesome responsibility of
command.

FOZZIE

Oh brother.

GONZO

Hey, I'm hungry.

PIGGY

I think we should check into
a nice quiet motel. And maybe
have a quiet little dinner...
for two.

GONZO

Terrific. I'll eat with you,
Figgy.

PIGGY

Not you, buzzard beak. Just
a nice, quiet dinner with
mon capitain!

KERMIT

Well, that might be nice.

176 EXT. TERRACE RESTAURANT - NIGHT

The place is very rustic, with split-log railings and
tables over a lake. Just next to the terrace a water
wheel turns. It is nice enough that one can just
imagine having a romantic dinner for two there -- but
not one bit nicer.

A full moon is beginning to rise over the lake.

CAMERA PANS FROM moon TO DISCOVER Kermit The Frog
seated at a table. He is wearing a velvet sports coat.
He looks very pleased with himself.

(CONTINUED)

CONTINUED:

A bottle of wine stands chilling in an ice bucket, along with two glasses.

HENRY KISSINGER enters dressed as a busboy.

HENRY

Can I get you a glass of water?
Or some breadsticks?

KERNIT

Please, Mr. Kissinger, we don't
need a busboy in this scene.
Thanks anyway.

HENRY

But it's a lifetime dream.
I really want a part in a
movie.

KERNIT

Sorry.

Henry exits, disgruntled.

KERNIT

(continuing;
glances around)

Oh, wow.

KERNIT'S P.O.V. - DOORWAY

Miss Piggy stands framed in the doorway. For the first time we SEE her in her sauve silk dress with plunging neckline and matching gloves. She is at her loveliest.

KERNIT

KERNIT

(continuing)
Well... well good evening, Miss
Piggy. You... you look lovely.

She sweeps in.

PIGGY

Oh, thank you, frog of my heart.

Kernit leaps up and holds a chair for her.

PIGGY

(continuing)
I'm so sorry if I kept you
waiting.

(CONTINUED)

178 CONTINUED:

KERMIT

Oh, that's no problem. I was chatting with Henry Kissinger.

PIGGY

That's nice.

The Waiter enters (a camed).

KERMIT

I took the liberty of ordering some wine.

PIGGY

Why you mad, impetuous thing!
It's champagne!

The Waiter pours the wine.

KERMIT

Not exactly.

WAITER

It is considered one of the best wines of the world for 99 cents.

He exits.

KERMIT

Well, here's to you, Miss Piggy

PIGGY

And here's to the handsomest frog in the world.

They drink. Piggy sips through a straw.

KERMIT

Really, Piggy, you embarrass me saying things like that. I mean I'm no Robert Redford.

PIGGY

Honey, you've got one thing Robert Redford could never have.

KERMIT .

What?

PIGGY

Webbed feet.

KERMIT

(flustered)
Oh, well... gosh golly...

(CONTINUED)

178 CONTINUED (2):

PIGGY

Oh, Kermy, are we really going to Hollywood?

KERMIT

Of course. I have to be there in three days to make the auditions.

PIGGY

Oh, Kermy, I'm sure you'll make it big.

KERMIT

(flirtatiously)

Well, you could be a star yourself, you know.

PIGGY

Why thank you, Kerwikins. But I'm a bit old fashioned; my career is not nearly as important as making my man happy.

KERMIT

Well, I'm happy now.

Piggy finishes her champagne, slurping it noisily through a straw. Behind them, Max suddenly appears, riding on the water wheel, coming slowly out of the water wearing a face mask and snorkel. He lifts the face mask and grins, as he sinks beneath the water again.

KERMIT

(continuing)

Miss Piggy, I want you to know that you have touched my heart.

PIGGY

(cuddling)

Oh, Kermy, you're a warrior and a poet.

Waiter enters.

WAITER

(loudly)

Telephone call for Miss Piggy...
You Miss Piggy?

KERMIT

What the hey?

PIGGY

Oh dear. Well, yes, I did place a call to my agent... Kermy, this will just take a moment. One centay, centay moment.

She rushes to door. Kermit scowls.

DISSOLVE:

179 EXT. TERRACE RESTAURANT - NIGHT

The moon is much higher in the sky. The candle on Kermit's table has burned down. Kermit is very dejected. Waiter is putting chairs on table.

KERMIT

Here's the ninety-five cents I
ows you for the wine. Keep
the change.

Kermit hands him a dollar bill and exits.

WAITER

Why is it always true? Frogs
are lousy tippers.

180 INT. BAR - NIGHT

Off the hotel lobby is a dimly lit, little country saloon with pretensions of grandeur. There is a piano, with ROWLF, the Muppet dog at the keyboard. Kermit comes in and sits down.

ROWLF

Evening. You look like you
could use a drink.

KERMIT

Yeah. I'd like a grasshopper.

ROWLF

(calling)
Grasshopper for the frog,
Gardi.

KERMIT

Kermit. Kermit the Frog.

ROWLF

Rowlf. Rowlf the Dog. Pleased
to meet you.

Rowlf plays an arpeggio and swings into a quiet tune.

The WAITRESS (cassio) puts the drink in front of Kermit.

WAITRESS

(flirting)
Here's your drink, big fella.
You know green's my favorite
color.

(CONTINUED)

180 CONTINUED:

KERMIT

Mine's blue.

The Waitress shrugs and exits.

ROWLF

Lemme guess... broken heart,
right?

KERMIT

Yeah.. How'd you know?

ROWLF

(melodramatically)

When you've been tickling the
ivories as long as I have you've
seen a broken heart for every
drop of rain, a shattered dream
for every falling star.

KERMIT

You said it. See, my date
just walked out on me.

ROWLF

Typical. That's why I live
alone.

KERMIT

You do, huh?

ROWLF

You bet. Nice and peaceful.
I finish work, I go home.
Read a book. Have a couple
beers. Take myself for a
walk and go to bed.

KERMIT

Nice and simple.

ROWLF

Stay away from women. That's
my motto.

KERMIT

But I can't.

ROWLF

Neither can I. That's the
trouble.

(CONTINUED)

180 CONTINUED (2):

MUSIC: CYNICAL LOVE SONG

Kermit and Rowlf sing a sad/funny little duet based on the old can't-live-with-'em-can't-live-without-'em theme designed to allow for some good harmony howling from Rowlf.

181 STATLER AND WALDORF

seated at a corner table.

WALDORF

What'd you think of the song?

STATLER

It's not often you see a frog
and a dog singing a turkey.

Waitress enters.

WAITRESS

I got a phone call for Kermit
the Frog. You Kermit the Frog?

ROWLF

What the hey.

KERMIT

(surprised)

Err... yeah.

182 INT. PRONE BOOTH

Kermit with receiver in hand.

KERMIT

Hello.

PIGGY (V.O.)

(filtered;
terrified)

Oh, Kermy, they've got me.
Do anything they ask, please.

KERMIT

Piggy. Is that you?

DOC (V.O.)

(filtered)

That's her and this is Doc
Hopper. Listen frog and listen
good. You step outside the
motel right now. My guys will
meet you there.

(CONTINUED)

182 CONTINUED:

KERMIT

What if I don't.

DOC (V.O.)

Your girlfriend will be bacon
by breakfast.

183 EXT. MOTEL ENTRANCE - NIGHT

Kermit gingerly steps outside the door, looks around at the dimly lit entrance. He takes a few paces further into the gloom.

INTO THE SHOT come half a dozen shotgun barrels, pointed at Kermit, radiating out like spokes on a wheel.

KERMIT

Are you the guys I'm suppose
to meet?

184 INT. HIDEOUT - NIGHT

The building appears to be an old shed or barn. Various rusting farm implements are scattered about, along with a few bales of hay. A single, shaded light hangs in the middle of the room. In the b.g. is an incongruous, massive piece of electronic apparatus -- very modern looking.

Sitting under the light, side by side and tightly bound to wooden chairs, are Kermit and Piggy.

Doc Hopper and Max stand over them.

In the b.g. the Goons -- and now there are about eight of them, lounge about.

DOC

Now then, I will give you one
last chance to change your mind.
Will you be the National spokesman
for Doc Hopper's French Fried
Frog Legs?

KERMIT

Never! You can forget it,
Hopper.

DOC

Max, go fetch the professor.

Max exits, as Doc hums to himself and calmly adjusts his necktie, squinting into a broken mirror.

185 KERMIT AND PIGGY

PIGGY

Psst... Kermit... What's your plan of escape?

KERMIT

Plan of escape? You've got to be kidding.

PIGGY

I'm sure you've conceived a brilliant scheme.

186 MAX

escorting PROFESSOR KRASSMAN, a thoroughly efficient-looking, middle-aged executive (cameo).

DOC

(shaking his hand warmly)

Ahh, Professor Krassman!
(to Kermit)

He's the world's leading authority on mind control in frogs.

KRASSMAN

It's a rapidly growing field.

DOC

Tell us what you're going to do to our little Kermit.

KRASSMAN

I intend to perform an electronic cerebrectomy!

He indicates the electronic gear at the back. A couple of Goons wheel it forward. It is a mean-looking machine.

DOC

What does it do?

KRASSMAN

(laughing)

It completely fries the mind.
(laughter)

Just strap the frog in, clamp on the electrodes, and throw the switch! After that he'll obey your every command. He'll do your commercials -- sell your frog legs -- anything!

(CONTINUED)

186 CONTINUED:

DOC
Zaparoonie!

KRASSMAN
 Turns the brain to guacamole!

DOC
 A noggin full of library paste!

KRASSMAN
 Old jellyhead!

Doc and Krassman are hysterical with laughter. They take a moment to compose themselves.

DOC
 Oh, Krassman, you got a fun job!

KRASSMAN
 Yes, it is rewarding.

DOC
 Ah well, Max and I will let you get on with your job then.

Doc and Max head for the door.

187 KERMIT AND PIGGY

PIGGY
 (whisper)
 Kermit, whatever you're planning, shouldn't you do it soon?

KERMIT
 I could. But will bursting into tears help?

188 DOC

standing in doorway.

DOC
 I'll be back later to pick up what's left of the frog.

Doc and Max exit.

189 KRASSMAN

He straps Kermit into the machine, humming happily as he does so. He then turns Piggy around so she can see Kermit.

KRASSMAN

Okay Prog, say goodbye to the pig.

KERMIT

Why should I?

KRASSMAN

Because your brain is about to go bye-bye. After I throw this switch you won't know her from smoked ham hocks.

190 PIGGY

PIGGY

That does it.

Piggy takes a deep breath and strains against the ropes. They snap like sewing thread.

PIGGY

(continuing)

HiiiiiiiiYaaaaaaa!

191 KARATE FIGHT

In one thirty-second blitz, Piggy wipes out the Professor and all the Goons.

- A) TIGHT on Krassman. A foot in a high-heeled shoe and net stockings catches him right under the chin.
- B) Krassman starting to fall, Piggy catching him with a backhand chop. He sails OUT OF FRAME.
- C) Krassman smashes against the electronic machine. It sparks and smokes.
- D) Piggy bending shotgun around neck of a Goon.
- E) Piggy karate-chopping another Goon.
- F) Goon flying through window.
- G) Piggy chopping Third Goon, who sails into Fourth Goon, both of them falling -- knocked cold.

(CONTINUED)

191 CONTINUED:

- H) Piggy giving uppercut chop to Fifth Goon.
- I) Fifth Goon hitting the ceiling, his head going through. He sticks there.
- J) Piggy taking out two last Goons at once with a forehand, then a backhand chop. The two fall together in a heap. Piggy looks up and steps back just in time as Fifth Goon falls from ceiling landing on other two.

Through all of this, Kermit watches in stupefied amazement. When the smoke has cleared, Piggy pushes her golden locks back into place with a girlish toss of her head, and turns to Kermit.

PIGGY
(little-girl
sweet)

Well, Kermy... should we go home now?

SFX: TELEPHONE RINGING

Kermit answers the phone.

KERMIT
(puzzled)

Hello... Piggy it's your agent.

She snatches the receiver from Kermit.

PIGGY
Hello... Oh yes... Why hello, Bernie. Whaddya got? You're kidding? Not really? Uh-huh... u-huh... huh-huh... day after tomorrow. Got it, Bernie.

She slams down the receiver and stands there, a mountain of indecision.

PIGGY
(continuing)
Hmmm? Oh. Well. That is... For just a... Hmm... Yes... 'Bye!

Piggy streaks for the door.

Kermit scowls.

(CONTINUED)

191 CONTINUED (2):

Suddenly the image on the screen jerks and slows to a halt. A white, blister-like blob appears, and grows. The effect is that of film melting when jammed in a projector gate. When screen is completely blank --

SFX: BROKEN FILM FLAPPING ON RAPIDLY SPINNING WHEEL

192 INT. SCREENING ROOM

Lit only by the projection lamp, still reflected off the screen until house lights come up in the room.

Kermit turns to see what's happening.

193 KERMIT'S P.O.V.

The Swedish Chef appears in the projection window. He is swathed in miles of loose, tangled film. He babbles angrily in mock-Swedish.

Piggy rises at her chair.

PIGGY

All right, El Toado!

KERMIT

Beg pardon?

PIGGY

That is not the way it happened.

KERMIT

It was too.

PIGGY

It wasn't. I've told you repeatedly the only reason I left was that my mother was sick. That's the only reason.

KERMIT

You said it was your aunt.

PIGGY

What?

KERMIT

You always said it was your aunt who was sick.

Piggy pauses for a moment.

(CONTINUED)

193 CONTINUED:

PIGGY

She caught it too. The whole family came down with it. There was an epidemic that year!

194 FOZZIE

seated in the lower seats, next to Scooter.

FOZZIE

(shouting to Kermit)

Hey, Kermit -- you cut my joke about the electricians and the polar bear!

SCOOTER

You think you've got problems. How have you liked my scenes so far?

FOZZIE

You haven't had any scenes so far.

SCOOTER

I rest my case.

195 FLOYD AND ANIMAL

FLOYD

Yeah, Animal is kind of irritated, too.

ANIMAL

(shouting)

Irritated!

KERMIT

Don't worry. Your scenes are all coming up!

FLOYD

Hear that? Now just be quiet and eat another seat cushion.

Animal takes a large bite out of seat in front of him.

196 KERMIT AND ROBIN

ROBIN
I don't care what everybody
else says. I'm having a
great time.

KERMIT
Thank you. Excuse me a second.

Kermit pushes past Robin and exits FRAME.

197 HENRY KISSINGER

seated.

Kermit enters.

KERMIT
I'm sorry, Henry. You aren't
in this part of the movie
either.

Henry gets up wearily and walks up the aisle, muttering
in German.

He passes Statler and Waldorf.

WALDORF
Don't feel bad, Henry.

STATLER
So far you're the best part of
the movie!

198 PROJECTION WINDOW

Swedish Chef babbles something loudly in Swedish and
flashes the thumbs up sign.

KERMIT
Thank you, Chef. Roll film!

House lights dim.

SFX: SOUND TRACK GRINDING UP TO SPEED

199 THE SCREEN

and on it we SEE --

200 EXT. MOUNT RUSHMORE - DAY

The classic view of the four stone presidential heads. Brilliant blue sky and clouds. A panarama. CAMERA SLOW PANS down from the view to see the little Woody parked below as we HEAR:

FOZZIE (V.O.)
(in the distance)
OH BEATUFIUL, FOR SPACIOUS SKIES
FOR AMBER WAVES OP GRAIN
FOR PURPLE MOUNTAINS MAJESTIES...

201 FOZZIE

standing in parking lot at the foot of Mount Rushmore with his hat over his heart. Station wagon is in b.g.

FOZZIE
(continuing)
ABOVE THE FRUITED PLAIN!
AMERICA, AMERICA...

202 INT. STATION WAGON

The other Muppets are all sitting very bored waiting for Fozzie. Piggy is knitting. Rowlf is filing his nails. Gonzo and Camilla are dozing.

FOZIE (V.O.)
GOD SHED HIS GRACE ON THEE
AND CROWN THY GOOD WITH BROTHERHOOD...

203 FOZZIE

FOZZIE
FROM SEA TO SHINING SEA...

Fozzie gets back into the car.

FOZZIE
Thanks everybody. The
patriotic urge is very strong
in American bears.

204 EXT. MOUNT RUSHMORE PARKING LOT - DAY

The station wagon pulls out and heads down the road.

205 THE STONE PRESIDENTIAL FIGURES

But not the real ones -- exact scale models, carved from a single block of foam rubber, and an exact match of the real thing.

A beat. Then --

JEFFERSON

I say we put it to a vote.

ROOSEVELT

Bully. Just bully. A vote is the democratic way.

WASHINGTON

Very well then. All those in favor, signify by saying "aye".

ROOSEVELT

Aye.

LINCOLN

Aye.

JEFFERSON

Aye.

WASHINGTON

Aye.

JEFFERSON

The "Ayes" have it.

LINCOLN

It's decided then. If you can't be in the movie, you can stay up here with us, Henry.

CAMERA PULLS BACK to SEE Henry Kissinger, carved in stone next to the other Mount Rushmore figures.

HENRY

Thank you. Thank you from the bottom of my heart.

206 EXT. DESERT - DAY

In f.g. a sign reading "HOLLYWOOD 600 MILES".

PAN to see rundown desert gas station. Sign reads: "LAST CHANCE FOR GAS".

The station wagon sits in front of the gas pumps.

207 INT. STATION WAGON

All the Muppets are present except Fozzie. They are very bored. Knitting, nail file, dozing, etc.

208 EXT. SIDE OF GAS STATION

CAMERA PANS past two doors marked "MEN" and "WOMEN", comes to third door marked "BEARS". Fozzie comes out of the door and runs toward station wagon.

FOZZIE

(shouting)

I'm coming. I'm coming.

209 INT. STATION WAGON

as Fozzie climbs into drivers seat.

FOZZIE

Give me a break, guys. There aren't that many gas stations with bear's rooms.

KERMIT

Okay, now let's get going.

Scooter appears at Fozzie's window.

SCOOTER

Sorry I took so long. Can I get you some gas?

KERMIT

Actually we just stopped to use the facilities.

SCOOTER

That's okay. Are you guys by any chance going to Hollywood to be rich and famous?

KERMIT

Well, yeah as a matter of fact.

SCOOTER

Can me and my dog come too?

Animal appears next to Scooter.

ANIMAL

Bark. Bark.

(CONTINUED)

209 CONTINUED:

KERMIT
Oh why not. Climb in.

Scooter and Animal climb into the back seat.

FOZZIE
How come you want to go to
Hollywood?

SCOOTER
It's the only way we could get
into the movie.

ANIMAL
(to Rowlf)
Bow! Bow!

ROWLP
(with great
distaste)
Bow Wow!

210 EXT. DESERT ROAD - DAY

Station wagon in distance, coming TOWARDS CAMERA.

211 LOW ANGLE SHOT

Suddenly, in close f.g., a well-turned leg in high heels
and net stockings, posing carefully by the roadside.

212 INT. STATION WAGON - KERMIT

KERMIT
I don't believe it.

213 KERMIT'S P.O.V.

Miss Piggy, with a suitcase, hitchhiking.

The station wagon brakes to a stop next to her, so that
Piggy is peering in the front window at Kermit.

PIGGY
Why... No. It's you, Kermit!

KERMIT (O.S.)
Err... yes, I'm afraid so.

(CONTINUED)

213 CONTINUED:

PIGGY

What colossal luck. What an unbelievable coincidence!

Robin enters next to Piggy.

ROBIN

Great things like that have been happening to the Muppets all through the movie.

Robin exits.

PIGGY

Oh, it's so good to see you all again. And look -- there's just enough room in the front seat for me to snuggle next to my Kermykins.

214 INT. STATION WAGON

Piggy climbs in next to Kermit. The Woody takes off.

KERMIT

(sarcastically)

Well, Miss Piggy. I'm surprised to see you out here where there aren't any telephones.

PIGGY

Oh, I'm so sorry, Kermit. The second I left you I knew what a mistake it had been.

KERMIT

The mistake was coming back.

PIGGY

Oh, don't say that. I can't tell you what I've been through to get here.

KERMIT

Good. Don't tell us.

Piggy turns on the radio.

MUSIC: ROMANTIC THEME SWELLS

PIGGY

Don't I even get a little kiss?

(CONTINUED)

214 CONTINUED:

KERMIT

No.

PIGGY

Oh, Kermy. Just one little hug.

She locks Kermit in a bone-crunching hug.

The romantic music ends. We HEAR a voice. It is Doc Hopper.

DOC (V.O.)

(filtered)

You've been listening to music to hug frogs by.

ALL THE MUPPETS

What the hey.

DOC (V.O.)

(filtered)

And this is Doc Hopper saying that if Kermit the Frog doesn't stop right now and agree to be my spokesman he will soon be green hamburger.

215 INT. LIMO

Doc is huddled over a radar screen in the passenger compartment. On the screen we see the tiny image of a frog. Every time the screen makes a complete scan, instead of the traditional blip we hear a little RIBBIT.

Doc is holding a hand mike. He switches mike off.

DOC

He's getting close to it, Max.

Doc switches the mike back on.

DOC

(continuing)

This is your last warning, Frog. Stop your vehicle!

MAX

Are they stopping, Doc?

DOC

No. Stand by to initiate countdown... now!

216 MAX

He has his finger on a red button on the dashboard, marked "BOMB BUTTON".

MAX

Ten, nine, eight, seven...

217 EXT. DESERT - DAY - HIGH ANGLE SHOT

The highway is seen in the distance crossing the scene like a ribbon. There is a large "X" painted on the highway. The station wagon is approaching the "X".

MAX (O.S.)

... Six, five, four, two, one...

218 INT. LIMO - EXT. CLOSEUP

Max pushing red button.

MAX

Zero.

CUT TO:

219 EXT. DESERT - WIDE SHOT OF HIGHWAY

EXPLOSION occurs right on the "X". But just before station wagon reaches it. Station wagon swerves wildly and avoids explosion.

220 INT. LIMO

DOC

(screaming)

You forgot to say "Three".

MAX

I'm a chauffeur. Where is it written I can count backwards?

221 EXT. MOUNT RUSHMORE - DAY

Sweetums runs into the parking lot, panting.

SWEETUMS

I just gotta catch up with those guys.

222 EXT. DESERT ROAD - MONTAGE

MUSIC: "MOVIN' RIGHT ALONG"

Station wagon passes through a variety of desert scenery. At one point we pass Statler and Waldorf riding a Muppet Camel wearing pith helmets. At another point in the desert, the Woody passes a billboard which says: "LOST? HAVE YOU TRIED HARE KRISHNA?"

223 EXT. DESERT - DAY

The station wagon lurches, splutters, backfires and wheezes to a halt. This is seen in a beautiful LONG SHOT.

FOZZIE (V.O.)

Oh boy, Kermit, I think we're in trouble.

KERMIT

Oh no, not now.

ROWLF

Don't worry, Frog. Someone's bound to show up.

DISSOLVE to the exact FRAME at NIGHT. On the desert behind the Woody a little campfire is barely visible.

224 EXT. THE DESERT - NIGHT (SOUND STAGE)

A small campfire burns on the sand. The Muppets sit, huddled against the cold night air. They look miserable.

FOZZIE

We... we're gonna miss the auditions, right, Kermit?

KERMIT

Well... they are tomorrow afternoon.

A long pause.

PIGGY

So much for the rich and famous.

KERMIT

Listen, gang, I never promised you'd be rich and famous. I never promised anything...

(CONTINUED)

224 CONTINUED:

MUSIC: MOURNFUL HARMONICA TUNE

Everyone jumps, surprised by the music.

225 GONZO

Playing the harmonica. He continues playing.

Scooter joins in, singing a sad poignant little song. He and Gonzo do it as a duet, singing and playing. The others listen silently, staring at the fire.

After a while, Kermit gets up and leaves the fireside.

226 EXT. DESERT - NIGHT

The campfire flickers in the distance. A waning moon rides high in the sky. Kermit ENTERS THE SHOT, walking quietly, thinking.

The MUSIC of the mournful song is heard faintly from the campfire.

KERMIT

I didn't promise anyone. What do I know about getting rich and famous?

227 DIFFERENT ANGLE

KERMIT

(continuing)

I read an ad in some dumb newspaper, I leave my best friend and start bicycling two thousand miles to a place I've never heard of.

228 DIFFERENT ANGLE

KERMIT

(continuing)

How can anybody that stupid possibly get rich and famous?

229 DIFFERENT ANGLE

KERMIT

(continuing)

Of course... if I hadn't done
it, I'd be feeling rotten too.

230 DIFFERENT ANGLE

KERMIT

(continuing)

But then it would be just me
feeling rotten. Now I've got
a lady pig and a bear and a
kid and... a thing, whatever
Gonzo is.

231 TWO KERMITs

walking side by side in the wilderness.

OTHER KERMIT

He's a little like a turkey.

KERMIT

Yeah, he is a little like a
turkey. But not much.

OTHER KERMIT

I guess not.

KERMIT

Anyway I dragged 'em all out
here. Away from their homes
and their lives.

OTHER KERMIT

They wanted to come.

KERMIT

That's because they believed
in me.

OTHER KERMIT

They believed in the dream.

KERMIT

There's no chance for the
dream now.

(CONTINUED)

231 CONTINUED:

OTHER KERMIT

There's always hope.

KERMIT

What good is hope?

OTHER KERMIT

It's no good at all, until
it's all you got left. Then
it's something.

KERMIT

You know, I was wrong. When
I said I never promised anyone.

OTHER KERMIT

Who did you promise?

232 TIGHT SHOT OF ONE KERMIT

KERMIT

I promised me.

233 WIDER SHOT

There is only one Kermit. He looks around, kind of
puzzled.

KERMIT

Hey, where'd...
(to CAMERA)
What was that? Well, I better
get back to the gang.

234 EXT. DESERT - NIGHT

Kermit comes over a sand dune. In the distance we SEE
the campfire, and HEAR faint MUSIC. But now the music
is bright and happy. And the group around the fire
appears larger.

(CONTINUED)

234 CONTINUED:

KERMIT

Now wait a minute...

235 EXT. CAMPFIRE - NIGHT

Around the campfire sit, in addition to the Muppets we last saw there, Floyd, Dr. Teeth, Janice, Zoot and now Animal's playing the drums.

MUSIC: FLOYD'S REUNION SONG

It's a very bright happy song -- perhaps a song that -- out of this context would appear to be about lovers that broke up and are now reuniting, but has another obvious meaning in this context. Floyd does the solos with everyone joining in with harmony and hand clapping.

In the b.g. sits a converted school bus which has been psychedelically painted in the tradition of The Electric Mayhem.

Kermit comes into the circle, absolutely amazed.

KERMIT

What... what's happening?

FLOYD

At the moment we are about to modulate!

And they do, continuing the song to its joyous conclusion. The Muppets all applaud themselves.

KERMIT

Listen, it's great to see you guys. But how did you ever find us?

JANICE

Oh like, can you get behind this, Frog, I mean it was easy!

Dr. Teeth holds up a copy of the Muppet Movie screenplay.

DR. TEETH

We just read the screenplay you left us -- "Exterior - Desert - Night". So we knew right where you were.

(CONTINUED)

235 CONTINUED:

KERMIT

Errr... right.

FLOYD

By the way, Kermit you've done us a favor too. This Animal dude has agreed to be our new drummer.

ANIMAL

Beat drum! Beat drum!

JANICE

He's got a natural head for drumming.

Animal beats on his head.

ANIMAL

Beat head! Beat head!

SCOOTER

Sleep Animal. Sleep boy.

Animal falls instantly to sleep.

SCOOTER

He's also what you might call open to suggestion.

FLOYD

But listen, Doctor T., we gotta' lend a hand to the frog and his friends.

DR. TEETH

Indeed. When do you gotta' be at that audition?

KERMIT

Two o'clock tomorrow afternoon.

DR. TEETH

How far is Hollywood?

ZOOT

In inches or light years?

FLOYD

(looking at Zoot)
He still isn't with us.
(to Dr. Teeth)
About two hundred and fifty miles.

(CONTINUED)

235 CONTINUED (2):

DR. TEETH

Well, climb aboard! We'll have
breakfast at Hollywood and Vine.

236 HIGHWAY - THE DESERT - DAY

A SWEEPING PANORAMIC SHOT of the desert in the early morning light. Down the razor-straight ribbon of asphalt comes the Electric Mayhem Bus.

237 INT. BUS - DAY

The bus has been converted into a sort of mobile home. The alterations are somewhat crude, but delightful. Miss Piggy and Janice are sitting at a dressing table area discussing makeup. Rowlf is at kitchen area, drying some dishes. Several of the cast are asleep in bus seats which have been left from the conversion. Animal is chained to his drum kit.

238 KERMIT

He is at the rear window of the bus, gazing pensively backwards, down the highway.

KERMIT

(to himself)

I can hardly believe this.
We're really doing it!

Piggy comes up to him.

PIGGY

Hello, Kermit.

KERMIT

Oh, hi.

PIGGY

Oh, Kermy... whisper sweet
nothings in my ear.

KERMIT

Thanks, I'd rather not.

PIGGY

Oh come on. I want my frog
to whisper sweet nothings.

(CONTINUED)

238 CONTINUED:

KERMIT

Doc Hopper.

PIGGY

Doc Hopper is a sweet nothing?

KERMIT

(staring out
window)

Doc Hopper is behind us!

239 EXT. DESERT - DAY - EXTREME WIDE SHOT - KERMIT'S P.O.V.

The bus has just crested a high hill so we look back along the road the bus has just traveled. In the far distance, we see Doc Hopper's limo with two pickup trucks following him.

240 INT. BUS

The muppets all sit up, suddenly wide awake.

DR. TEETH

Acceleration is called for.
Chase music, guys.

The Electric Mayhem start playing spirited rock chase music.

KERMIT

No! I'm tired of being chased.

FLOYD

But chase music is one of our
best riffs.

KERMIT

No more chase! We've got to
stop running. That's no way for
anyone to live. We owe that to
ourselves.

The Electric Mayhem stops playing. The Muppets are moved by Kermit's speech.

KERMIT

Dr. Teeth, what's up ahead?

DR. TEETH

Only an old ghost town.

KERMIT

It's time for the showdown!

241 EXT. GHOST TOWN - DAY

The bus drives down the middle of the street, then turns in such a way as to completely block the street. There it stops.

KERMIT

Okay, I'm just going out to check things over.

242 INT. BUS

FOZZIE

But, Kermit, what are you going to do?

KERMIT

I haven't any idea.

PIGGY

This is madness. Why are you doing it?

KERMIT

(brusque)

Because I promised myself.

243 EXT. BUS

Kermit comes out of the bus and looks around. He walks toward an old storefront. Near the door sits an old rain barrel.

FLOYD

(calling from the bus)

Can I take Animal out? He needs his exercise.

KERMIT

Yes, sure.

Kermit approaches the storefront. Suddenly the rain barrel bursts to life. It is covered in multi-colored lights. It revolves, and it PLAYS "Lady of Spain" like a music box.

KERMIT

(continuing)

Yipe! What is that?

BUNSEN HONEYDEW and his assistant BEAKER appear in the top half of the dutch door to the storefront. They are dressed in bib overalls, but other wise they are as we see them on the TV program.

(CONTINUED)

243 CONTINUED:

BUNSEN

It's one of my latest inventions.
It's a musical, light-up
rain barrel.

KERMIT

Why would anyone want such a
thing?

BUNSEN

What an odd question. You see,
I am Doctor Bunsen Honeydew and
this is my assistant, Beaker. We
live here, perfecting useful
inventions. Come in, come in.

Bunsen opens the door.

KERMIT

(distracted)

I really can't talk now, Doctor
Honeydew.

Kermit paces back and forth in front of store. Floyd
pokes his head in the door. Animal is with him.

FLOYD

Hey, like what are you doing in
here, Honeydew?

244 INT. STORE - DAY

Bunsen and Beaker are behind a counter with various
scientific apparatus. Floyd and animal enter.

BUNSEN

Ooo, I'm so glad you asked.
We're perfecting our latest
invention. Insta-grow pills.

Bunsen holds up a large box labeled "Insta-Grow". Floyd
notices a huge, wrinkled black-purple object on counter.

FLOYD

What in the name of Fats Waller
is that?

BUNSEN

A four-foot prune.

FLOYD

A four-foot prune? If you say so.

(CONTINUED)

244 CONTINUED:

As they watch, the prune shrinks to normal size.

BUNSEN

Oh fiddle, that's the trouble
with these insta-grow pills.
The effect is sadly temporary.

FLOYD

Say, you're wigglier than most
aren't you, Honeydew?

245 ANIMAL

picking up pack of Inst-grow pills and examining it with
curiosity.

246 EXT. GHOST TOWN - DAY

Scooter is leaning out a bus window.

SCOOTER

Kermit! Kermit! Here comes
Doc Hopper.

247 KERMIT

standing in the shadow of the porch.

KERMIT

(fast)

Okay. I'm ready for him.

248 EXT. GHOST TOWN STREET - SCOOTER'S P.O.V.

Doc Hopper's limo comes to a halt in the middle of the
street. It is flanked by two large flatbed trucks filled
with GOONS, each holding a shotgun pointed skyward. Hopper
gets out of the limo, followed by Max. The Goons start to
silently descend from their trucks. It is ominously quiet.
Only the wind, blowing sagebrush.

DOC

(shouting)

Okay, Frog. Where are you?

KERMIT

(shouting)

I'm here. I'll meet you in
the middle of the street.

(CONTINUED)

248 CONTINUED:

DOC
(suspicious)
Oh yes?

KERMIT (O.S.)
Man to frog!

DOC
(chuckling)
Man to frog?

249 DOC'S P.O.V.

Kermit comes off the porch walking slowly to the middle of the street.

The other Muppets, with the exception of Floyd, Animal, Bunsen and Beaker have formed a little group, just behind Kermit. Kermit starts walking slowly towards Doc.

DOC
All right. What have you got
in mind?

KERMIT
Nothing.

DOC
What does that mean?

They're now facing each other six feet apart.

KERMIT
I've never had anything in mind
for you, Hopper. You're the one
whose been chasing me for two
thousand miles. I'm not doing
anything but following a dream.
I keep talking about getting rich
and famous, but what I really want
is just to entertain people and
make them happy.

Doc looks down and toes the dusty street.

KERMIT
(continuing)
I believe that's a noble dream.
And, even though you've been greedy
and vicious, you are still a man
with a heart and soul. Hopper, if
you look to your heart, you'll let
me and my friends go on to Hollywood.
And you'll be a better man because
of it, believe me.

(CONTINUED)

249 CONTINUED:

Doc Hopper is quiet.

KERMIT

(continuing)

What do you say, Doc?

250 CLOSEUP - DOC

He shrugs.

DOC

All right, boys. Kill 'em.

The Goons cock their shotguns and aim. Kermit and the Muppets are terrified.

SFX: A LOW RUMBLING WHICH GETS LOUDER AND LOUDER

The ground seems to shake. Everyone on the street turns.

251 EXT. GENERAL STORE

The roof of the building rips open and ANIMAL'S HEAD emerges, fifteen feet across. Then his shoulders.

He looks around, sees Hopper and the Goons. Animal howls demonically. A green vapor comes from his huge mouth and descends over Hopper, who is shadowed by Animal's size.

Hopper turns and runs, screaming. UNDERCRANK as Hopper, Max and Goons run terrified into the desert.

252 KERMIT AND COMPANY

They cheer wildly, Piggy throws her arms around Kermit.

253 EXT. HOLLYWOOD - DAY

MUSIC: INSTRUMENTAL VERSION OF "MOVIN' RIGHT ALONG".

A MONTAGE of driving SHOTS beginning with the famous Hollywood sign high in the Hollywood Hills.

As the bus passes by a number of the town's more famous landmarks, images FREEZE FRAME and become fragments of a garish photo-montage postcard. The last image which completes the postcard is the movie studio which we saw in scene one of the film.

254 INT. RECEPTION OFFICE - DAY

It is a very plush, very elegant, art deco office. A RECEPTIONIST (cameo guest star) sits behind an elegant desk.

The door behind the Receptionist is marked "LEW LORD". It is totally silent. After a moment...

SFX: SILKEN PURR OF ELEVATOR DOOR OPENING.

255 RECEPTIONIST'S P.O.V. - ELEVATOR DOOR

Kermit gets out followed by the Muppets.

KERMIT

Hi. I'm Kermit the Frog.

RECEPTIONIST

Oh dear me. And is that a pig with you... and a dog and a bear?

KERMIT

Er, yes.

RECEPTIONIST

Well, you'll have to leave. I'm terribly allergic to animals.

She sneezes violently.

KERMIT

Well, but you see I'm here for the frog auditions.

RECEPTIONIST

(sneezing)

Am I starting to break out?

KERMIT

Listen, I read the ad. "Lew Lord announces auditions for talented frogs wishing to be rich and famous." I just brought some friends along.

RECEPTIONIST

We cancelled the auditions. Where's my Kleenex... ?

KERMIT

What?

The Muppets gasp.

(CONTINUED)

RECEPTIONIST

(sneezing)

In checking around we realized that there aren't any talented frogs. So Mr. Lord dropped the project.

KERMIT

Oh no he didn't.

Kermit turns and marches to Lew Lord's door. The Muppets follow. The Receptionist is using eye drops and nose spray.

256 INT. LEW LORD'S OFFICE - DAY

A massive door is flung open and Kermit and Company come through it with a sense of grim resolve and absolute determination.

KERMIT

Mr. Lord, forgive the interruption but I demand an audition. I've come two thousand miles... chased by a...

Kermit's resolve crumbles as he looks around at the magnificence of the office. It is totally intimidating to all of them: ornate Art Deco

257 KERMIT'S P.O.V.

Behind a massive desk sits LEW LORD (cameo guest star). He is a tough looking customer. There is an open window in the wall next to his desk. Through the window arches a rainbow, which meets the floor just by the side of the desk. In the rainbow sits a pot overflowing with gold.

258 LEW LORD'S P.O.V.

Kermit and the Muppets are completely intimidated. They shuffle slowly forward.

KERMIT

P... please... please, sir, I'm Kermit the Frog. We've... we've ... we've come to be rich and famous!

259 LEW LORD

He studies them very carefully for a long moment. A faint smile crosses his lips. Or is it a sneer? Then he reaches down and presses intercom button. We HEAR a SNEEZE from the outer office.

LEW LORD

Miss Tracey, prepare the standard "Rich and Famous" contract for Kermit the Frog and Company.

He releases the button.

LEW LORD

(continuing)

Oh -- help yourself.

Lew Lord points.

CAMERA MOVES IN, FOLLOWING his point, and CENTERS IN ON the rainbow sparkled pot of gold. Which in turn forms the FIRST SHOT OF --

THE FINAL PRODUCTION NUMBER.

MUSIC: "THE FINALE" -- a joyful sparkling song about the wonders of show business. It touches on the "Rich and Famous" aspect, but also emphasizes the joys of performing, the fun of making people laugh.

The number itself is very large. It is Busby Berkely with puppets -- thousands of puppets, or so it appears. The FINAL SHOT OF THE FILM is a HUGE PULLBACK in a tremendously large set, which continues to PULL BACK from Hollywood, the U.S., Earth and back into space. As "THE END" comes up we PULL BACK to the screening room.

Sweetums bursts THROUGH the SCREEN.

SWEETUMS

You know, I just knew I'd catch up with you guys!

All the Muppets laugh and applaud.

261 EXT. MOVIE STUDIO - SUNSET

262 VARIOUS SHOTS OF THE MUPPETS

congratulating each other and climbing into their cars.

OVER THIS we superimpose END CREDITS AND UNDERSCORING.

263 EXT. MOVIE STUDIO GUARD HOUSE

Muppets drive through the gate, waving to the Guard. Kermit is the last to pass on his bicycle. As the CREDITS END, CAMERA MOVES UP AND IN on the "WORLD FILM INDUSTRIES" sign, which was the first image of this film. But now instead of the Art Deco statue of a director holding a globe of the world, Kermit the Frog holds the globe and grins to CAMERA.

FADE OUT.

THE END