

**WAYNE'S WORLD: THE MOVIE**

**by**

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1. A SHOT OF EARTH SEEN FROM SPACE

It is very peaceful.

We ZOOM IN towards the earth, through the clouds, faster and faster towards the Western hemisphere, North America, United States, Illinois, Chicago, Chicago suburbs, landing on a green highway sign that says "Aurora".

MUSIC: "LOVE IN AN ELEVATOR" by Aerosmith -- LOUD.

Driving, we take the exit into the town of Aurora, a suburb of Chicago, the blue collar outskirts, fast food outlets, strip malls and endless carpet mill outlet stores.

"LOVE IN AN ELEVATOR" begins to cross-fade with the THEME MUSIC of "WAYNE'S WORLD".

WAYNE & GARTH

(O.S.)

(SINGING, WAYNE PLAYING  
STRATOCASTER)

WAYNE'S WORLD.

WAYNE'S WORLD.

PARTY TIME.

EXCELLENT.

The show is greeted with a cheer from HEAVY METAL HEADS watching the show in "THE GASWORKS", a heavy metal bar.

"Wayne's World" is on a television set, mounted above a counter at a donut shop. SOME OF THE METALLIC CLIENTELE are heavily into the show.

In a suburban living room, an OLDER, MEGA-REPUBLICAN COUPLE switch off the show in disgust.

CUT TO:

2. FULL SCREEN TELEVISION PICTURE AT THE GASWORKS

We see WAYNE CAMPBELL, seated beside his friend and excellent co-host GARTH ALGAR.

GARTH

Welcome to "Wayne's World" and here's your excellent host Wayne Campbell.

WAYNE

Party. Party hearty.

METAL HEADS

(IN RESPONSE TO TV)

Party!

CUT TO:

3. INT. WAYNE'S BASEMENT

WAYNE

It's Friday. It's ten thirty. It's time to party. With me as always is Garth.

GARTH

Party on Wayne.

WAYNE

Party on Garth.

(SHOUTING)

EXTREME CLOSEUP!

On the television, we see that the TV camera zoom from a wide shot to an uncomfortable extreme close-up of Wayne's face.

FLASHING CHYRON ON TV SCREEN: "EXTREME CLOSEUP"

WAYNE & GARTH

Waaaaaaaaahhhhhhhhh!

WAYNE

Excellent! Great "Extreme Close-up!"

We pull back to reveal TWO CAMERA GUYS and A SWITCHER/SOUND MAN.

WAYNE

... Okay, so now we'd like to do our list of Best/Worst Stuff About Movies.

WAYNE & GARTH

(SINGING, WAYNE PLAYS STRATOCASTER)

BEST WORST!  
STUFF ABOUT MOVIES!  
FOR ALL TIME!  
PARTY TIME!  
EXCELLENT!

WAYNE

Okay, Best Movie of All Time: "The Graduate". Katherine Ross, what a babe!

Wayne makes a growling sound like Jerry the Dentist from "THE DICK VAN DYKE SHOW".

WAYNE (CONT'D)

Regggllleee!

GARTH

Worst movie of All Time: "Ice Castles". Starring Holly something. It's a chick movie.

4

WAYNE

Not only was it a chick movie. It's a bad chick movie.

GARTH

It's worse than "The Bear".

WAYNE

It sucked donkey.  
Okay, Best Babe in a Major Motion Picture: Heather Locklear in "THE SWAMP THING". Bad movie, great snoots.

GARTH

Runner up: Adrienne Barbeau in... a whole bunch of movies.

WAYNE

Speaking of which we have a clip Adrienne Barbeau in a Swedish film from the early seventies, completely naked, making out with Bill Macy, also from TV's "MAUDE". Alright, roll it, Neil.

CUT TO:

NEIL ENGLISH, a twenty-one year old Black switcher. Hits play button on video tape deck.

CUT TO:

FULL SCREEN TELEVISION SET. A twenty-fifth generation video dub of "NAKERST ISKEN FREITAH" with cheap English subtitles, ("NAKED & FREE"), "WIK" (WITH) "ADRIENNE BARBEAU".

MUSIC: CHEESY SEVENTIES LOVE BOAT DISCO

CUT TO:

Wayne and Garth looking at it on a monitor giving each other "isn't this excellent" high fives. Suddenly we see the program monitor screen turns to electronic snow.

NEIL

It's not the tape, were off the air again.

WAYNE

Call the station.

ALAN

What a gyp. I wanted to see her knocks.

ALAN NILAN, camera one, is a large, blond metal head. He looks like a cross between David Lee Roth and a Viking.

TERRY

I've got him on the phone, Wayne.

TERRY ROBERTS, camera two, another metal guy.

WAYNE

We have got to work for the cheesiest cable company in America.

GARTH

This cable company sucks.

WAYNE

It sucks rhino.

GARTH

It sucks wooly mammoth.

WAYNE

It sucks bronto.

GARTH

It sucks blue whale.

He thinks he has Wayne.

Wayne thinks...

WAYNE

Sucks that blue whale's father.

GARTH

Good one, Wayne.

WAYNE

(INTO PHONE)

Hello, Aurora Cable. Do you realize you're off the air?

CUT TO:

4. INT. AURORA CABLE 10 MASTER CONTROL ROOM

DAVEY MILLER, a slow and rumpled cable engineer in his late fifties is reading "TOM VOO'S: HOW TO MAKE MONEY IN REAL ESTATE BY EXPLOITING OTHER PEOPLE'S MISERY"

DAVY

(INTO THE PHONE)

What do you mean we're not on?

He looks over at a bank of snow filled screens. A flashing red sign says, "CABLE OUT".

DAVY

Oh, yeah, we are. Okay, I'll see if I can locate the problem.

Davy sighs, puts down his book, gets a tool box and a manual. He slowly opens the back panel of the control board, stare at it, wondering where to begin. The TV screens pop and fritz. Suddenly the picture bursts back on. He has done nothing.

DAVY  
(INTO PHONE)

Okay. I fixed it. You're back on.

On the screen is the end of the Adrienne Barbeau movie. It says "FINSK" (THE END).

CUT TO:

5. INT. WAYNE'S BASEMENT

WAYNE

Well, that's all the time we have.  
We'd like to once again thank Aurora  
Cable, the finest cable system in the  
world.

WAYNE & GARTH

Not!

WAYNE

We'll see you next week. Until then,  
good night and party on.

WAYNE & GARTH

(SINGING)

IT'S WAYNE'S WORLD!  
WAYNE'S WORLD!  
PARTY TIME!  
EXCELLENT!

NEIL

And we're clear.

WAYNE

Alright it's a wrap. We can leave the  
stuff here I gotta go talk to somebody.

He exits up the stairs.

CUT TO:

6. INT. WAYNE'S BREAKFAST NOOK

Wayne enters the breakfast nook of his parent's middle class home. On the mylar wallpaper among the plaster fruit hangs a plaque that reads: "AEROSMITH WAS HERE".

WAYNE

(TO CAMERA)

Let me bring you up to speed. My name is Wayne Campbell. Excellent. I'm 21. I've got an excellent show, when Cable 10 doesn't screw it up. Okay. I still live with my parents, which I admit is both bogus and sad. But at least I still know how to party. Anyway, Come on, let's go...

CUT TO:

7. EXT. WAYNE'S HOUSE, - NIGHT.

He exits by the mock Mediterranean front door. We see his suburban neighborhood. It's aluminum siding intensive.

WAYNE

(TO CAMERA)

Before I got this cable gig I had plenty of joe jobs, but nothing I'd call a career. Let me put it this way. I have an extensive collection of name tags and hair nets.

Wayne drops out of frame and comes back in.

WAYNE

(TO CAMERA)

Hey, cool, look what came in the mail: a free sample of Fert Plus, with built-in conditioner. Free. I love the suburbs. Come on, let's go, let's go!

Wayne walks out of frame.

CUT TO:

8. EXT. STREET - NIGHT.

Wayne walks through his neighborhood. All the houses are identical except for the trim.

WAYNE

(TO CAMERA)

...I live in Aurora, IL, a suburb 38 miles west of Chicago. Population: 78,000. Altitude: 636 feet above sea level. Our chief manufacturing products include: belt conveyers; elevators; office supplies; and steel lockers. We're also a city of homes. Now, I know what you're saying, "All the houses look alike". Not true. As you can see ours has a Mediterranean motif. Garth's parents have gone mock Tudor. The Grubers on the other hand have chosen Greek Revival.

He pauses in front of a house with a gnarled front yard, broken shutters and a burned out window on the second floor.

WAYNE

And these people...well, these people are just mental.

CUT TO:

9. EXT. STREET - NIGHT

A customized AMC Pacer, henceforth known as THE MIRTHMOBILE, pulls up to the curb beside Wayne.

Inside the car are Alan, Garth and PHIL, a metal head who sits in the back seat with his head down and legs spread in a pre-vomit position. He is spitting.

WAYNE

Hey, the Mirthmobile. Excellent.

Although Garth is driving, ownership is shared by He and Wayne. Wayne enters the car and sees Phil.

WAYNE

Phil, you're partied out.

GARTH

Yeah, we know. I think he's gonna hurl.

WAYNE

(LIKE HE'S GIVING A  
PRESCRIPTION)

Okay. Here's what we do. We take him to Makita's Donuts and give him a coffee with three sugars and we make sure he eats at least two honey glazed donuts.

Phil moans.

WAYNE

Listen, my friend. It's the only known anecdotes for bed spins.

10. INT. THE MIRTHMOBILE - NIGHT

The car's interior is heavily customized. The entire dashboard folds down, a la Matt Helm, to reveal a well organized collection of CDs. He takes a tape out and pops it in.

WAYNE

I think we'll go with a little Zep gentlemen.

MUSIC: "WHOLE LOTTA LOVE" by Led Zeppelin.

The car takes off. Garth drums madly. It truly is a Mirthmobile.

CUT TO:

11. EXT. THE MIRTHMOBILE. - NIGHT

The Mirthmobile cruises through Aurora.

WAYNE (V.O)

Chunkage report?

GARTH (V.O)

All clear.

They approach an underpass.

CUT TO:

12. INT. THE MIRTHMOBILE

As they enter the underpass, THE MUSIC CUTS OUT. Garth and Alan exchange "what's going on?" looks. As they exit the underpass, THE MUSIC KICKS BACK IN. Garth and Alan are still perplexed.

We see Wayne's hand on the volume knob. Garth and Alan realize what he has done.

WAYNE

Fished in.

CUT TO:

13. EXT. STAN MAKITA DONUTS. - NIGHT

Stan Makita Donuts is a local hangout for Wayne and HIS HEAVILY METALLIC BUDDIES, along with RETIRED PEOPLE and TRUCK DRIVERS. The parking lot is crowded with cars, pickup trucks, and customized vans.

The Mirthmobile pulls into a space.

CUT TO:

14. INT. STAN MAKITA DONUTS

The donut shop interior is lined with Chicago Blackhawks' memorabilia. There are several portraits of the hockey legend, Stan Makita displayed.

Alan enters and helps Phil into a booth.

MUSIC: "BILLION DOLLAR BABIES" By Alice Cooper

WAYNE

(TO CAMERA)

This is Stan Makita Donuts. Excellent munchables. They're open 24 hours. The cruellers show no mercy.

GARTH

(TO CAMERA)

I like raised maple.

WAYNE

(TO CAMERA)

I recommend the sugar pucks. They're excellent.

THE OWNER walks into frame to ring up a bill and notices THE CAMERA. He immediately turns and begins talking to it.

OWNER

(TO CAMERA)

I'd never done a crazy thing in my  
life...until that night.

The owner walks down the counter. THE CAMERA FOLLOWS him.

OWNER (CONT'D)

(TO CAMERA)

...Why is it that if a man kills  
another man in battle it is called  
heroic? Yet if he kills a man in the  
heat of passion it's called murder?

Wayne catches up to THE CAMERA.

WAYNE

Hey, what are you doing? Only me and  
Garth get to talk to camera.

OFF-CAMERA VOICE

I get to talk to the camera, too.

Wayne turns to the source of the off-camera voice. It's  
GARRY SHANDLING

WAYNE

Oh. And Garry Shandling gets to talk  
to the camera as well.

GARRY SHANDLING

Thanks Wayne. Hey I love your show.

WAYNE

Wow, thanks

GARRY SHANDLING

Well. I'm going to go now.

WAYNE

See ya later, Garry Shandling.

Phil has had enough coffee and cruellers to stay in the game.

WAYNE

Okay. Let's head on to The Gasworks.

PHIL

(FEEBLY)

Party!

(SPITS)

CUT TO:

15. EXT. THE GASWORKS. - NIGHT.

Wayne comes across a LINEUP OF HEAVY METAL GUYS & GIRLS waiting to get into the club. Some of them recognize Wayne from his show.

WAYNE

(TO CAMERA)

The Gasworks. An excellent heavy metal bar. Always a babe-fest. There's a new band on tonight, "Crucial Taunt". I heard that the band sucks but the lead singer is amazing. Come on let's go. But watch out for the door.

They head towards the door but are stopped by TINY, a seven foot bouncer who some feel is potentially the missing link.

TINY

Hi Wayne, these guys with you?

WAYNE

Yeah they are, Tiny.

Garth, Alan and Phil, The Partied out guy enter.

TINY

(TO CAMERA)

What about these guys?

WAYNE

They're with me, too.

Wayne enters, THE CAMERA FOLLOWS, but the door (heavily sprung) swings shut onto the lens. The door opens and Wayne looks back.

WAYNE

(TO CAMERA)

...I told you to watch out for that door. It's wicked. Come on...

CUT TO:

16. INT. THE GASWORKS

A HEAVY METAL BAND is wailing away, playing a cover version of "THE BOYS ARE BACK IN TOWN" by Thin Lizzy. THE BAND is not very good. Wayne loses interest and is about to turn away when the bass player, CASSANDRA, a beautiful, 20 year old Asian heavy metal girl from Hong Kong, who is also the lead singer, steps up to the mike.

WAYNE

Schwing! She's a baba.

CUT TO:

WAYNE'S POV

MUSIC: "DREAM WEAVER" By Gary Wright

We see Cassandra from Wayne's POV (henceforth known as "LOVE POV") a heavily-filtered soft-focus shot, similar to the way Captain Kirk sees his impending love interests in "STAR TREK".

Cassandra begins to sing. She's excellent. She wails a few high notes and shatters a few glasses. Wayne and Garth stand transfixed as Garth's eye glasses shatter.

The song comes to an end.

LEAD GUITAR PLAYER

Okay, thank you. Don't drink and drive!

Cassandra puts her bass down and comes off the stage. She walks up to the bar, near where Wayne is standing and asks for a drink.

\* NOTE: ALTHOUGH CASSANDRA SINGS HEAVY METAL PERFECTLY, SHE SPEAKS WITH A TRICK HONG KONG ACCENT.

CASSANDRA

Hey, Raymond give me a club soda and lime.

WAYNE

Wow, you really wail.

CASSANDRA

Oh, thank you very much. Hey, you're that guy on TV.

(SINGING)

Wayne's World, Wayne's World. Party time. Excellent. I love your show.

Wayne does an excellent take to camera.

WAYNE

Excellent. Can I call you sometime?

CASSANDRA

I'm pretty busy. I'll tell you what. We're having a party next week, can you come?

WAYNE

Excellent.. I'm there.

CASSANDRA

Well, actually...it's a rent party for our rehearsal space.

WAYNE

I'm hip. I'll see you there.

As Cassandra walks away, Wayne stares after her.

WAYNE

(TO CAMERA)

Excellent. She will be mine. Oh, yes. She will be mine.

CUT TO:

17. EXT. AURORA STREET - DAY

Wayne and Garth are walking down the street. Wayne is wearing a Walkman with headphones.

WAYNE

Bing mai do zhao. Mee ti wing zo.  
Bing mai do zhao.

GARTH

Stop it, you're scaring me.

Wayne hands Garth the cassette box of the tape he's listening to that reads: "HONG KONG TOURIST BOARD'S CONVERSATIONAL CANTONESE".

GARTH

Oh. Cool. You're learning Cassandra's language. Does that mean that you love her?

WAYNE

Maybe. Garth, hold on a second...

They come to an alley next to the music store, where A MAN is stacking watermelons onto a table and ANOTHER MAN is assembling and stacking empty cardboard boxes in the alley for no particular reason.

WAYNE

Hey, excuse me, what are you doing?

MAN

Well, I'm assembling and stacking these empty cardboard boxes and piling them in this alley. Jim's job is to make sure there's plenty of watermelons on that table.

WAYNE

So, are you selling those watermelons?

MAN

No, no sir. Those watermelons aren't for sale. We just have to make sure there's plenty of them stacked there at all times. Just like these boxes. For absolutely no reason at all.

WAYNE

What about those guys?

TWO GUYS walk across the frame, carrying a huge plate glass window.

MAN

Well, their job is to walk back and forth carrying that big plate glass window every couple minutes.

WAYNE

Oh, okay. That's what you do for a living?

MAN

Every day. No good reason.

GARTH

That's weird.

WAYNE

(LAUGHS)

Hey, Garth, check out the word for  
"broccoli".

Wayne puts the headphones on Garth.

VOICE ON TAPE

(O.S.)

"Broccoli".. "Phuc"... "Broccoli.."  
"Phuc".

Wayne and Garth die laughing.

They enter the music store, "HOUSE OF GUITARS".

CUT TO:

18. INT. MUSIC STORE

It's Saturday morning. It's packed. All the walls are covered with electric guitars of various shapes and hues. At the back of the store is the percussion area. Garth heads there. Wayne heads to the center of this big store is and island of amplifiers.

Huddled around this island like some sort of heavy metallic Black Stone of Kaaba are OTHER WEEKEND WARRIORS. Wayne goes over and picks up a Gibson Flying V and begins wail.

WAYNE

(TO FELLOW PLAYER)

This Flying V has amazing action.

FELLOW PLAYER

I'm a Rickenbacker man myself.

CUT TO:

Garth in sound proof drum booth. He is doing a maniacal, frenzied drum solo reminiscent of Keith Moon. He is a great drummer.

CUT BACK TO:

Wayne this time with a Stratocaster.

A STORE CLERK comes over.

● STORE CLERK

Can I help you?

WAYNE

No thanks. I'm just browsing.

STORE CLERK

You gonna buy that guitar?

WAYNE

Maybe. How much is that Flying V?

STORE CLERK

A lot.

WAYNE

How much is a lot?

STORE CLERK

It's just a lot.

WAYNE

Well, thank you. You've been most helpful.

Wayne begins to play the opening chords to "Stairway to Heaven".

STORE CLERK

What are you doing?

WAYNE

What do you mean?

The store clerk points to sign reading: "NO STAIRWAY TO HEAVEN - THE MANAGEMENT."

19. EXT. AURORA CABLE 10 BUILDING - DAY

Wayne & Garth walk into the Aurora Cable 10 building. They do not notice the workmen who are taking down the old Aurora Cable 10 sign and replacing it with new more corporate looking Aurora Cable 10 sign: A DIVISION OF GIGANTICON.

WAYNE

You see I think the Beatles can be imposed on any family dynamic.

GARTH

What do you mean?

WAYNE

Well, John Lennon is the father, Paul is the mother, and Ringo is the child.

GARTH

What about George?

WAYNE

He's the quiet one.

GARTH

Oh, I get it. It works.

They enter the building.

CUT TO:

20. INT. AURORA CABLE 10 BOARD ROOM

It is crammed with the Aurora Cable 10 family of public access personalities. On a wall is the programming board with such shows as: "GARDENING WORLD"; "SPORTS WORLD"; "LIVE BAIT WORLD"; "HATE WORLD"; "THE THIRD WORLD SHOW WORLD" and of course; "WAYNE'S WORLD". On another wall is a huge portrait of THADIUS OLIVER SR., the founder and owner of Giganticon. His son, TODD OLIVER JR., a well-healed man in his late thirties enters the room and steps up to the podium.

TODD

Hello, my name Todd Oliver Jr. and I've called this meeting because as your new cable manager, I want to welcome you into the Giganticon family.

Wayne recognizes Todd as the fellow guitar player from the music store.

WAYNE

(TO GARTH)

Hey, that's the guy from "House of Guitars"!

GARTH

Excellent.

TODD

I call us a family because a family is made up of people, and at Giganticon ...People make the difference. Lights?

The lights go out. A computerized slide show begins.

MUSIC: NEW AGE - HIGH TECH - INDUSTRY THEME

FIRST SLIDE: Corporate Logo, "GIGANTICON...PEOPLE MAKE THE DIFFERENCE".

NEXT SLIDE: Army personel arming a plane with large weapons.

VOICE OVER:

When the United States Army wanted an effective enemy deterrent, they came to Giganticon. That was the beginning of the Lymph Node Cluster - Anti-Personel Device. This Giganticon weapons system causes the Lymph Nodes to swell and explode, minimizing collateral damage.

NEXT SLIDE: Devastation of a foreign land.

VOICE OVER

And because it's a sonic device and non-chemical, it is well within the Geneva Convention.

THE AUDIO "WOWS" DOWN. Todd steps into the slide light.

TODD

Could we get the lights back?

The lights come up.

TODD (CONT'D)

Okay., there's been a mistake here. Someone sent the wrong presentation. So, let me see...Basically, Aurora Cable 10 is in the Leisure Division of Giganticon. We have holdings in newspapers, radio stations, theme parks and we are currently negotiating for souvenir coffee mug rights for Vanilla Ice.

The room "Oooos" and applauds.

VOICE IN CROWD

Eat me.

TODD

The entertainment arm is the brainchild  
of my Dad, Thadius Oliver Sr.

At the mention of his father, Todd becomes slightly  
uncomfortable.

TODD (CONT'D)

I'm sure you'll have the pleasure of  
meeting him. He's a fair man. He'll  
pop in now and then. He's a fair man.

(PAUSE)

Fair. Okay. Welcome and there's  
coffee and donuts in the back.

CUT TO:

20A. BOARD ROOM - MINUTES LATER

TODD

(SPOTTING WAYNE & GARTH)

Excuse me, Wayne Campbell?

WAYNE

Speaking.

TODD

I just wanted to tell you that when we  
were first looking at the system, my  
Dad loved your show.

WAYNE

Excellent.

TODD

I think "Wayne's World" has commercial  
potential. I'd like to talk to you  
about it sometime.

FADE:

21. INT. WAYNE'S BASEMENT

Wayne and Garth begin an episode of "Wayne's World".

WAYNE & GARTH

(SINGING)

WAYNE'S WORLD.

WAYNE'S WORLD.

PARTY TIME.

EXCELLENT.

GARTH

Welcome to "Wayne's World" and here's  
your excellent host Wayne Campbell.

WAYNE

Party. Party hearty. It's Friday,  
it's 10:30, it's time to Party. I'm  
your excellent host Wayne Campbell.  
With me as always is Garth.

GARTH

Party on, Wayne.

WAYNE

Party on, Garth. Okay. This week we  
have a very special "Wayne's World".  
It's the "All Wayne Wayne's World".  
Let's introduce our guests.

WAYNE

(SINGING)

IT'S WAYNE'S WORLD

IT'S THE ALL WAYNE

WAYNE'S WORLD.

PARTY TIME.

EXCELLENT.

Down the stairs enter WAYNE GRETZKY, WAYNE NEWTON AND DR.  
WAYNE DYER, author of several self-help books.

WAYNE

This week we have with us Wayne  
Gretzky, Wayne Dyer and Wayne Newton.  
Welcome to "Wayne's World", Waynes.

ALL WAYNES

Thanks, Wayne.

WAYNE

I want you to meet Garth.

GARTH

Hi, Waynes.

ALL WAYNES

Hi, Garth.

WAYNE

Okay. Excellent. Let's start with  
Wayne Dyer. Okay, now, Wayne, you're  
the author of the self-help book "Your  
Erroneous Zones", right?

DYER

That's right.

WAYNE

I thought it was really good.

DYER

Thank you.

WAYNE

I found your latest book: "You'll  
Believe It When You See It" to be more  
more spiritual and less psychological.

DYER

Well, I've rediscovered spiritualism.

WAYNE

Good call. Okay, Wayne Gretzky. Congratulations on (depending on how the L.A. Kings do): A) Your season or, B) on winning the Stanley Cup.

GRETZKY

Thanks, Wayne. It's been a great season.

WAYNE

Now, Wayne Newton. I've never seen your act, right. But I'm told that you're really good and that you play all these different instruments at once.

NEWTON

Well, not at once, but I do play a lot of different instruments during the show.

WAYNE

I also read somewhere that you've never not gotten a standing ovation.

NEWTON

Well, you know...I don't want to sound conceited but yes, it's true.

GARTH

I love your work in the last James Bond movie.

NEWTON

Thanks, Garth, I had a lot of fun doing that.

GARTH

You were really scary in that.

WAYNE

What I think is freaky is that we're all so different. We're all named Wayne, and yet we're all here today.

NEWTON

Can I just say that although I am here today, I'll be in Lake Tahoe tomorrow, appearing at the Sands.

GRETZKY

Oh, and I'd like to mention that my wife Janet Jones and I have a new exercise video coming out called: "30 DAYS TO BETTER HOCKEY AND THIGHS."

CUT TO:

22. INT. MIRTHMOBILE - NIGHT

Wayne and Garth are laying on the hood of the Mirthmobile, staring up at the stars. The doors are open. A CD is playing.

MUSIC: "DUDE LOOKS LIKE A LADY" by Aerosmith.

GARTH

Wayne, do you think we'll ever be too old to party?

WAYNE

I hope not.

GARTH

Me too.

WAYNE

I have my own philosophy. I think we should all live life like Bugs Bunny. We should have plenty of carrots. A hole in the ground and a mail box with our name written on it and the freedom to discover our own personal Elmer Fudd. And when we find him, bug the shit out of him.

GARTH

I hope this new guy isn't a tool.

WAYNE

He seems Okay.

GARTH

Say like, down the line, "Wayne's World" went away. You wouldn't like throw me to the wolves?

WAYNE

No man. You're my bud.

GARTH

What are you thinkin' about?

WAYNE

Cassandra. She's a fox. In France she would be called La Renard and hunted with only her cunning to protect her.

GARTH

She's a babe.

WAYNE

She a Robo Babe.

GARTH

If she were a president, she would be  
Baberaham Lincoln.

WAYNE

In Latin she would be a Babia Majora.

SFX: FAINT ROAR.

WAYNE

Okay. Keep looking up.

GARTH

(VERY NERVOUS)

Okay. Okay.

CUT TO:

POV: THE SKY.

Suddenly, the belly of an airplane thunders overhead.

WAYNE & GARTH

Waaaaaaaahhhhhhhhh!

THE CAMERA FOLLOWS it to where it touches down on a runway  
just beyond their car.

THE CAMERA PULLS BACK to reveal they are parked at the end  
of the runway, along with several other cars.

23. EXT. WAREHOUSE. REHEARSAL STUDIO - NIGHT

An old five story warehouse. The lights blaze from every  
floor. From the outside we hear a cacophony of musical  
styles. As Wayne and Garth open the door, THE MUSIC BLASTS  
LOUDER. A sign on the door reads, "THE WAREHOUSE REHEARSAL  
STUDIO".

CUT TO:

23A. INT. FREIGHT ELEVATOR

Wayne and Garth are about to close the elevator gate when a man's voice calls to them.

MAN'S VOICE

Halten das luft, bitte.

A THIN BALD MAN dressed in a skin tight black lycra body suit enters. He is holding a hairless cat, which he strokes provocatively.

BALD MAN

(HOLDING UP THREE  
FINGERS)

Dwei.

WAYNE

Dwei it is.

He presses "3" and "5" on the panel. The elevator gate comes down and they travel up. As they pass the second floor, REGGAE MUSIC BLASTS in through the gate. Wayne and Garth look through to see a Jamaican party in progress. They stop on "3" where MADONNA is waiting to greet the elevator.

MUSIC: "JUSTIFY MY LOVE" by Madonna.

MADONNA

Helmut, come in. I want you to meet Ezekial.

The bald man steps off the elevator and nods to a BEAUTIFUL BLACK MALE DANCER, shirtless in an Armani suit, voguing madly.

MADONNA

(TAKING HELMUT'S ARM)

I'm so glad you come.

I've been needing...

Wanting...

Waiting...

For you...

To justify my love.

The gate closes. Wayne & Garth realize that it is indeed Madonna. They try in vain to lift the gate. Garth hits the "emergency stop" button but the elevator travels on, passing "4", where PAUL SIMON is teaching TWO HUNDRED NOVICE GUITAR PLAYERS the "SOUNDS OF SILENCE".

On "5" the gate opens on a party of WAYNE'S FRIENDS.

They step out as TWO SHORE PATROLMEN escort a TRIO OF BLOODIED SAILORS into the elevator.

WAYNE

Great party!

CUT TO:

23B. INT. REHEARSAL SPACE PARTY

MUSIC: BALLROOM BLITZ by The Sweet.

The rehearsal space takes up the entire top floor of the old warehouse. VARIOUS HEAVY METAL TYPES roam the place.

ALAN

(SPOTS WAYNE)

Hey, wayne! Great show tonight!

Parrity!

WAYNE & GARTH

Parrity!

Garth splits for the food. Terry comes up to Wayne. He has been drinking steadily.

TERRY

Hey, Wayne. Great party. I love you, man.

WAYNE

Yeah, I love you too, Terry.

TERRY

(CRYING)

No you don't. Nobody loves me!

WAYNE

Brenda loves you. You're getting married, man.

TERRY

No man, I'm serious. I really love you man. Working on "Wayne's World" is the best thing that ever happened to me. I...love...you!

CUT TO:

TWO VOLUPTUOUS BABES are hitting on Garth.

BABE

Tell me, have you ever made love to two women at once?

He doesn't know how to react and begins to shake violently.

GARTH

Ahh. Ahhh. Ahhhhh.

CUT TO:

Wayne notices Cassandra across the room and we see her from his "LOVE POV".

MUSIC: "DREAM WEAVER" by Gary Wright.

He's really happy she showed up. He starts to make his way toward her.

WAYNE

Thanks Terry. Listen, there's somebody I've gotta see.

Terry sloppily hugs Wayne.

TERRY

(SCREAMING, CRYING)

I LOVE YOU!!!!!!

WAYNE

I know.

TERRY

(SCREAMING)

YOU DON'T UNDERSTAND!

YOU!...DON'T!...UNDERSTAND! "Wayne's World" is the greatest show ever.

(PAUSE)

I shouldn't drink.

Garth comes over to Wayne and Terry.

GARTH

Hey, Wayne, what do you do if some incredible chick is talking to you and every time she talks to you you think you're gonna hurl?

WAYNE

I say hurl. If you blow chunks and she comes back, she's yours. If you spew and she bolts, it was never meant to be.

GARTH

Thanks.

Terry is still clinging to Wayne still choked up.

WAYNE

Garth, Terry has something he wants to tell you.

TERRY

(TO GARTH)

I love you!

GARTH

Thanks.

Wayne sees Cassandra from his "LOVE POV" as "BALLROOM BLITZ" cross-fades to "DREAM WEAVER".

WAYNE

(TO CAMERA)

God, she's amazing.

As Wayne moves toward Cassandra, he seems to be floating (Maybe he is actually on the dolly moving across the floor with the camera). It's a very ethereal moment except that people in the crowd have to step out of the way of his POV. A few complain about it. Wayne arrives at her side with an abrupt stop.

WAYNE

Oh, hi.

CASSANDRA

Hi.

WAYNE

You wanna go somewhere and talk.

CASSANDRA

Sure.

CUT TO:

23C. EXT. ROOF OF WAREHOUSE - NIGHT

The roof overlooking the River. The stars are out. There is a full moon. It is magic.

CASSANDRA

We come up here to talk and you're so quiet. What are you thinking?

WAYNE

(IN A ROMANTIC ATTEMPT)

Nothing. There must be a million stars out tonight.

CASSANDRA

(STATING A FACT)

Oh, there are far more than that. It's more like billions.

WAYNE

(AFTER A PAUSE)

I was just thinking, we grew up on opposite sides of the planet and yet we both looked up at the same stars.

CASSANDRA

Not really. Hong Kong is below the Tropic of Cancer. So we each saw a slightly different sky.

WAYNE

(TRIES AGAIN)

Can you imagine looking at these stars thousands of years ago and not knowing what they were? Wow.

CASSANDRA

Well, it's true the stars don't confound up like they did the ancients but they still have an emotional impact. Just being up here, looking at them right now, makes me want to hang on you like a dirty shirt.

She grabs Wayne. They go into an embrace.

CUT TO:

24. INT. CASSANDRA'S BEDROOM

A close-up of Cassandra's head on a pillow from directly above. THE CAMERA ANGLE SHIFTS slightly and abruptly left to right as we hear Wayne say:

WAYNE

Camera one... Camera two... Camera one... Camera two...

CUT TO:

NEW ANGLE. Wayne's face hovering over Cassandra's head. He blinks, alternately left eye, right eye, left eye, right eye ("Camera one, camera two").

MUSIC: "BY YOUR SIDE" by Peter Frampton.

CASSANDRA

You know, Campbell, you're a very interesting and man and fun to be with. And on top of that, you really know how to pork.

WAYNE

(SLIGHTLY TAKEN ABACK)

Cool. Where'd you learn English?

CASSANDRA

School. And Police Academy movies.  
Campbell, can I ask you something? Do  
I have bad breath? I got wicked taste  
in my mouth.

He leans over and kisses her.

WAYNE

Uh, no...

She reaches up and pulls him toward her.

MUSIC: "DREAM WEAVER" by Gary Wright.

FLASHING CHYRON: "GRATUITOUS SEX SCENE"

WAYNE

(TO CAMERA)

EXCELLENT!

FADE TO BLACK.

25. INT. WAYNE'S BASEMENT

We see a "Wayne's World" show being broadcast, only this  
time the equipment is better. Behind Wayne and Garth is a  
blue chroma-key flat.

WAYNE & GARTH

(SINGING)

WAYNE'S WORLD.

WAYNE'S WORLD.

PARTY TIME.

EXCELLENT.

WAYNE

Welcome to "Wayne's World". It's  
Friday. It's 10:30, it's time to  
party. I'm your excellent host Wayne  
Campbell. With me as always is Garth.

GARTH

Party on, Wayne.

WAYNE

Party on, Garth. Okay, well, first thing we want to say is thanks to Todd Oliver for the new equipment and thanks for the chroma-key, which is this blue thing behind us, which is really handy if you want to go to...

CUT TO:

25A. INT. TV MONITOR IN WAYNE'S BASEMENT

We can see in the monitor that they have been keyed into a picture postcard of the skyline of New York City.

WAYNE (CONT'D)

...New York, "Yo! Taxi! In your face! Let's go to a deli!". Or it's really handy if you want to go to...

We can see that they have been keyed into a picture postcard of Diamond Head.

WAYNE (CONT'D)

...Hawaii. "Moo-ka-la-ka-hee-ki, I'm Hawaiian Spy, pass the poi, mahalo." Or say you want to go to...

We can see that they have been keyed into a picture postcard of The Alamo.

WAYNE (CONT'D)

...Texas. "Howdy, y'all. Let's go raise and rope broncos" Or imagine being able to magically whisk away to...

We can see that they have been keyed into a picture postcard saying, "GREETINGS FROM DELAWARE". It's displays four pictures: one of a mall; one of a highway; one of a park; and one of a suburban home.

WAYNE (CONT'D)

...Delaware. "Hi...I'm in Delaware?"

CUT BACK TO:

25B. INT. WAYNE'S BASEMENT

WAYNE & GARTH

(SHOUTS)

MARCOONED IN SPACE!

WAAAHHHHH!

We see Wayne and Garth lift up their legs and arms. We're unsure what they're doing.

CUT TO:

25C. INT. WAYNE'S BASEMENT NEAR SWITCHER

We see that Neil is at a large, elaborate, state-of-the-art switcher board. He's very happy.

On the Program Monitor on the console we see that they're chroma-keyed into "Outer Space", a la "STAR TREK".

CUT TO:

25D. FULL SCREEN WAYNE AND GARTH FLOATING IN SPACE.

WAYNE

SILENT SCREAM!

They open their mouths and emit barely perceptible screams. (See a tape of "Wayne's World" from SNL where we've used this effect. It's really funny. Swear to God.)

CUT TO:

26. INT. THE GASWORKS TV SCREEN

Wayne and Garth continue "Wayne's World" on the TV set above the bar at The Gasworks. Cassandra's band is playing. Todd watches her from the bar mesmerized. He is out of place in his self-conscious, "hip" clothes. Cassandra finishes her set and comes off stage. Todd approaches her.

TODD

You're really incredible.

CASSANDRA

Thank you.

TODD

And I'm not trying to pick you up.

CASSANDRA

Good thing.

TODD

Forgive me for pointing this out  
but...your band sucks.

CASSANDRA

Wow! Major discovery. You have the  
ear of Quincy Jones.

TODD

(INTRODUCING HIMSELF)

My name is Todd. Todd Oliver.

CASSANDRA

Nice to meet you.

Cassandra's lead guitar player, LARRY, approaches.

CASSANDRA (CONT'D)

Larry, this is Todd. He thinks you  
suck.

Larry, who had been shaking Todd's hand now has it in a firm grip and wont let go.

TODD

(PALES)

Uh...

LARRY

You know what I think, man? I think you suck.

After a menacing stare, Larry walks away.

TODD

I can to help you. I like to invest in talent. I think, if you had a better band, you could go places.

CASSANDRA

Yeah, if a frog had wings he wouldn't bump his ass every time he hopped. Look, I've got another set to do.

She exits. Todd checks her out. He likes what he sees.

27. INT. CASSANDRA'S BEDROOM

Cassandra is looking at a photo contained in a letter from Hong Kong written in Chinese.

MUSIC: "THE LOOK OF LOVE" By Sergio Mendes And Brasil '66

WAYNE

It just blows my mind that you can look at those squiggles and make sense of it.

CASSANDRA

This is my mother. She doesn't understand why I'm staying here. You know, by the time she was my age, she was already married with one kid.

WAYNE

What a scary prospect.

CASSANDRA

Yeah, my mom been ragging on me about what I'm gonna do with my life.

WAYNE

I know what you mean. What do you want to do?

CASSANDRA

Well, play my guitar, make my music, sign with a good label. Connect with an A & R man who's not gonna just sit on his ass but who's gonna work my record. Good racking, point of purchase display, life-size cutout. Eventually, I want to be headlining my own tour, have the number one record on Billboard, have a killer video directed by some hip young guy who's not afraid to take a chance, launch him into features, take me with him, driving down Sunset Boulevard and looking up at my own billboard counting down the number of seconds until my next album. 'Cause I tell you this: I don't want to end up at 26 in the delata bin next to Mahogany Rush.

WAYNE

I see you've given this a bit of  
thought.

Music ends.

VOICE FROM RADIO

(O.S.)

Sergio Mendes and Brasil '66, here on  
WSFT, "Soft Radio", the Music of Your  
Life.

WAYNE

Shyeah. Not my life.

She switches the radio off and picks up a Who CD, puts it  
on, and places the CD case on a "NOW PLAYING" stand from a  
record store.

MUSIC: "BABA O'REILLY" by The Who

WAYNE

Chen wai no ha.

SUBTITLES: "I LOVE YOU."

CASSANDRA

Aw, Campbell, that's very sweet. You  
took the time to learn to say "I love  
you" in Cantonese. Chen ho zin mai  
dao.

SUBTITLES: "I LOVE YOU TOO MY LOTUS FLOWER."

WAYNE

Do mee ng zhao da. May na din bo.

SUBTITLES: "SLOWLY. I'M STILL LEARNING".

CASSANDRA

Bin ma dip zai jin. Ho zhee bim mai hao.

SUBTITLES: "I CAN'T GET OVER IT. EVEN YOUR ACCENT IS GOOD."

The phone rings and Cassandra picks it up.

CASSANDRA

Hello. Just a sec.

CUT TO:

27A. INT. TODD'S OFFICE

Todd is on the phone

TODD

Hello, Cassandra. It's Todd Oliver, remember?

CUT BACK TO:

27B. INT. CASSANDRA'S BEDROOM

CASSANDRA

Yeah. How's it going?

WAYNE

Hon tim mao?

SUBTITLES: "WHO IS IT?"

CASSANDRA

Ma din zinwah, zai The Gasworks.

SUBTITLES: "SOME GUY I MET AT THE GASWORKS."

WAYNE

Din mai hong tip tao.

SUBTITLES: "TELL HIM TO GO PISS UP A ROPE."

CASSANDRA

(TO TODD)

Sure, we could get together and discuss some things.

(WAYNE TRIES TO TAKE THE  
PHONE AWAY FROM HER)

Dong ma lin pai tao.

SUBTITLES: "CUT IT OUT. THIS IS A BUSINESS CALL".

WAYNE

Business, da zhini! Ting tao bin ma  
business. din mai zhao tse lin.

SUBTITLES: "BUSINESS, MY ASS! I WOULDN'T GIVE YOUR  
BUSINESSMAN THE SWEAT OFF MY BALLS IF HE WERE  
DYING OF THIRST."

CASSANDRA

(TO TODD)

Dinner would be great. Can I bring a  
friend?

CUT BACK TO:

27C. INT. TODD'S OFFICE

TODD

Sure, if your friend doesn't mind being  
the odd man out.

CUT TO:

27D. INT. CASSANDRA'S BEDROOM

CASSANDRA

Good, we'll meet you there. Okay, bye.

She hangs up.

WAYNE

Ten ma zin dai, no ha dao lee.

SUBTITLES: "COME HERE BABY, LET'S ROCK AND ROLL."

He pulls her toward him and they fall into the bed.

FADE TO BLACK.

28. INT. ELEVATOR AT NICE RESTAURANT

Wayne and Cassandra on one side; Todd on the other.

TODD

I had no idea you two knew each other.  
Small world.

There is a look of disappointment on his face. After a  
pause.

TODD (CONT'D)

You're going to love the view from this  
restaurant.

There is an uncomfortable silence. The muzak in the  
elevator becomes apparent. It is an instrumental version  
of "CALIFORNIA DREAMIN'" by The Mamas & The Papas.

WAYNE

(SINGS ALONG)

ALL THE LEAVES ARE BROWN.

CASSANDRA

(BACKING HIM UP)

ALL THE LEAVES ARE BROWN.

WAYNE

(SINGS)

AND THE LEAVES ARE BROWN.

CASSANDRA  
(BACKING UP AGAIN)  
AND THE LEAVES ARE BROWN.

WAYNE  
(SINGS)  
ALL THE LEAVES ARE BROWN.

They continue and crack up at their own joke. Todd doesn't get it.

The muzak changes to an instrumental version of "BAD BAD LEROY BROWN" by Jim Croce.

Todd decides to show his humorous side..

TODD  
(SINGS)  
OH THOSE BAD, BAD LEAVES ARE BROWN.  
BADEST LEAVES IN THE WHOLE DARN TOWN...

He turns to share this moment with Cassandra, who stares at his lame attempt. There is an uncomfortable pause. The song repeats the chorus.

WAYNE  
(SINGS)  
OH HE'S MEAN, MEAN AS A JUNK YARD DOG.  
MEANEST DOG IN THE WHOLE JUNK YARD.  
MEANER THAN A JUNK YARD DOG...

Cassandra cracks up at Wayne.

SFX: DING!

The elevator arrives. Todd is a little frustrated at his failure to impress Cassandra.

CUT TO:

29. INT. NICE RESTAURANT

Wayne, Cassandra & Todd are seated at a table. A waiter is clearing away the dishes; another pours coffee.

TODD

I've done some thinking. Have you ever thought about making a video demo?

CASSANDRA

Sure. A really hot one. You know, I'm singin', we get a close-up of my mouth. Then one eye. Then the other. Then the ear. Then we break my face down with a sixteen plane montage - each part two frames out of sync. Then do the same with my legs in a pair of really high heels. Yeah, I've thought about it.

TODD

Right. Well, you see, that's what I do. Wayne can tell you. I make things happen.

Todd turns to Wayne, who now finds himself in the uncomfortable position of building up his boss for his girlfriend.

WAYNE

Uh, yeah...I mean Todd kicked ass at Cable 10 and got us some new equipment and a better switcher...

TODD

Oh, and Wayne, I finally got you a producer. His name's Russell Erickson. You'll like him. He's had a lot of success with young, hip programming.

WAYNE

(MASKING DISSATISFACTION)

Todd...I really don't know what to say.

TODD

You deserve it. I admire your talent.

CASSANDRA

You two want to get a room?

TODD

(TO CASSANDRA)

You give me the O.K. and I'll put together some studio musicians, a choreographer and a director. And I guarantee you final approval.

CASSANDRA

(THINKING ABOUT IT)

Okay.

TODD

Okay, I'll set up a meeting.

CASSANDRA

Sure.

A WAITER arrives with the check in a leather folder.

TODD

(AS IF WAYNE COULD PICK  
UP THE CHECK)

Here. Let me get it.

CUT TO:

30. INT. AURORA CABLE 10 CONFERENCE ROOM

A small conference room. Wayne, Garth, Alan, Terry and Neil are seated around a table.

RUSSELL ERICKSON, a thirty year old man, who dresses Oxford/Anal-retentively, is conducting a meeting.

RUSSELL

So, my name is Russell Erickson. I'm your new producer. We're going to talk "promotions" and "format". So let's start things off by kicking around a few ideas.

GARTH

I've got an idea. What if we're, like doing a show and we get trapped in the basement. And like, we're being chased by this mental guy with a chain saw.

RUSSELL

Chain saw?

WAYNE

Yeah. No way out!

WAYNE & GARTH

Ahhhhhhh!!!

WAYNE

Let's escape downstairs!

Wayne and Garth fake "walking down stairs" behind the conference table.

WAYNE

Better yet! Take the elevator!

Wayne and Garth fake "descending elevator" behind table.

WAYNE

Escape in a canoe!

The "canoe away" behind the table.

WAYNE

Look out Garth!

GARTH

Ahhhhh!

Wayne makes chain saw sound as if being hacked by a mental guy.

GARTH

He's got me! Ahhhhh!

Wayne and Garth do "spew" motions from their bodies.

WAYNE

Blood! Blood!

Stomach Mung!

Brain Gunk!

They fall silent.

RUSSELL

(UNFAZED)

Well, I have an idea. Let's talk to our guests before the show and outline the interview. That way, the show won't look so sloppy and unrehearsed.

WAYNE

Uh, huh.

They all suddenly burst into laughter and point at Russell.

CUT TO:

31. INT. RADIO STATION STUDIO

It's the DJ booth at WHOG radio. Wayne is seated a hyperactive DISC JOCKEY with a huge voice.

A MAN reading the paper and smoking a cigarette sits casually disinterested in the corner. Garth is "drumming" on the console.

MUSIC: "JUMP" by Van Halen comes to an end.

DJ

Okay! Going back to '84 with Van Halen, here on WHOG, "The Hog"

He punches a cart on the control board.

SFX: STATION STING OF HOGS SNORTING

DJ (CONT'D)

It's 8:15 in the a.m., fifteen on the down side of eight, with me, Gary Springsteen.

He punches another cart.

STATION JINGLE: "IT'S GARY IN THE MORNING!"

DJ (CONT'D)

On the zoo, here on "The Hog". Maximum Grunt.

He punches another cart.

SFX: STATION STING: HOGS GRUNTING, POWER CHORD

DJ

Our special guest, Aurora Cable's own Wayne Campbell! Wayne's World, Wayne's World. And his partner in crime, Garth Algar! Good to see you, Wayne.

WAYNE

Hi Gary. Say, you're kind of short for your voice aren't you?

He hits another cart.

SFX: GUNSHOT

DJ

OUCH! All right. Hog Sports coming up. Right now, 65 big ones, partly cloudy outside, sixteen after.

(SUDDENLY VERY SERIOUS)

So, Wayne, what's happening with the whole "Wayne's World" gang?

WAYNE

Well, it's basically the same. Giganticon has shown a lot of interest in the show. They're using their connections to get us some better guests. We're getting some new equipment and it's too early in the morning for me to talk this much.

DJ

(MORE INTO HIS VOICE THAN THE INTERVIEW)

Uh huh...

Uh huh...

Wow...

Uh huh...

Uh huh...

Uh huh...

Really? Yeah.

Uh huh...

Uh huh...

Uh huh...

DJ (CONT'D)

Okay. So let's talk issues. TV and censorship.

WAYNE

It's bogus. Can I press one of these?

Wayne hits a cart.

JINGLE SINGERS ON TAPE:

WE HAVE A WIN-NER!

DJ

Okay, no more calls! All right, Wayne, thanks for coming by. And good to see you, Garth.

GARTH

(SERIOUS)

I have a few thoughts on censorship...

DJ hits cart.

VOICE ON TAPE

(BONES ON "STAR TREK")

THIS MAN IS DEAD, JIM.

DJ

Well, you heard the Doctor. Wayne and Garth, "Wayne's World". Funny Guys! And you can meet them in person at the grand opening of the new "Rite-Mart" this Tuesday, and Wednesday at the "Chile Cook Off" at T.J. Malone's. Busy Guys! Seventeen after, time for traffic with Mary Anne. But first, a report from "Mr. Scream".

MAN IN THE CORNER

(AT THE TOP OF HIS LUNGS)

AAAAAAAAAAAAHHHHHHHHHHHHH!

CUT TO:

32. EXT. AURORA STREET - DAY

Wayne is playing street hockey, Garth is the goalie. Wayne shoots a tennis ball into the net.

WAYNE

He shoots, he scores! Seven out of seven. Gretzky!

GARTH

No slaps! What if you square me?

WAYNE

(SHOOTS AGAIN)

Okay, going for eight out of eight.  
Beats him again! High on the glove  
hand side! Espo!

GARTH

Hey, Wayne. I know Todd wants everyone  
to like the show but don't you think  
these promotions are a drag?

WAYNE

Good call. Why do people like Todd  
always want everything to be liked by  
everyone? I mean Led Zeppelin didn't  
write songs that everyone liked. They  
left that to the Beatles. Todd's got  
this adult thing going.

GARTH

Wayne? What do you think the secret to  
being an adult is?

WAYNE

The secret to being an adult is...

(SUDDENLY SHOUTING)

CAR!

GARTH

(SHOUTING)

CAR!

A car approaches. Garth moves the net out of the way. The  
car passes.

WAYNE  
(SHOUTING)

GAME ON!

Garth moves the net back. They resume playing.

WAYNE (CONT'D)  
Gump Worsley cuts down the angle.  
Gretzky shoots! Rattles off the post.  
Gretzky is denied!

GARTH  
What were you saying about adulthood  
again?

WAYNE  
Oh, just that the whole thing about  
adulthood is...

(SUDDENLY SHOUTING AGAIN)

CAR!

GARTH  
CAR!

Another car approaches. Again Garth moves the net out of  
the way. The car passes.

WAYNE  
(SHOUTING)  
GAME ON!

Again Garth moves the net back. They resume playing.

WAYNE (CONT'D)  
Okay, the secret of adulthood is...you  
get all your homework done the second  
you get home from school on Friday.  
That gives you the whole weekend to  
party.

GARTH

That's a great feeling.

WAYNE

(SHOUTING)

CAR!

GARTH

CAR!

CUT TO:

33. INT. WAYNE'S BASEMENT

MUSIC: "WAYNE'S WORLD THEME". Antiseptic rock & roll the group STRYPER would approve.

SINGERS (V.O.)

IT'S WAYNE'S WORLD

IT'S WAYNE'S WORLD

IT'S PARTY TIME

IT'S EXCELLENT

IT'S WAYNE'S WORLD

IT'S EXCELLENT...EXCELLENT!

The lights come up on the set. The basement is cleaned up. People applaud from the newly added bleachers.

ANNOUNCER (V.O.)

It's Friday

It's 10:30

It's time to party.

With your excellent host, Wayne  
Campbell!

Applause sign flashes as Wayne enters.

ANNOUNCER (V.O.)

And with him as always is Garth!

Applause sign flashes again as Garth enters.

Wayne and Garth look very "hip". They have been restyled to resemble MTV DJ's. They sit.

ANNOUNCER (V.O.)

Party on Wayne.

And party on Garth!

They give a less-than-spontaneous high five.

WAYNE

Alright, Aurora.

He takes a 3x5 card from the table. We see Russell give an enthusiastic "thumbs up".

WAYNE (CONT'D)

It is party time.

And, let's see.

(READS THE CARD)

Time for the top 10.

SINGER (V.O)

(AS IF SUNG BY MICHAEL  
BOLTEN)

WAYNE'S WORLD!

TOP TEN!

PARTY TIME!

EXCELLENT!

WAYNE

Okay, Top Ten Albums Of All Time Based  
On Units Sold.

Number 1 - Thriller. Yeah.

Number 2 - Rumors - Fleetwood Mac

(DESPONDENTLY)

And 3 through 10 - Well, there's the  
rest of it.

Garth pulls the cards and the rest are revealed. Applause.

ANNOUNCER (V.O.)

And now it's time for  
"EXTREME CLOSE-UP!"

The TV camera zooms smoothly to a close-up of Wayne's face. Russell, who is standing behind Neil's switcher board watches a monitor and shouts into a head set.

RUSSELL

Frame him up!  
Keep him framed!

THE FLOOR MANAGER carries a large cue card to THE AUDIENCE. It has the word "Waaaaaaaahhhhhhhhh!" on it.

AUDIENCE

Waaaaaaaahhhhhhhhh!

As the audience "Waaaaaaaahhhhhhhhhh":

GARTH

I feel like a complete tool.

WAYNE

I feel like a woman.

34. INT. LOBBY OF AURORA CABLE 10

Cassandra enters and walks to the reception desk.

CASSANDRA

Is Wayne Campbell around?

RECEPTIONIST

I'm sorry, he's in a meeting.

CASSANDRA

He's always in a meeting.

Todd enters in mid-conversation with his father, THADIUS OLIVER SR., a distinguished man in his late sixties.

TODD

(SLIGHTLY AGITATED)

Yes, Sir, I'll remember to do that.

THADIUS SR.

Well, just make sure you do, Son. I'm counting on you.

TODD

Yes, Sir, I'll do my best.

He notices Cassandra.

TODD

Oh, Cassandra. I want you to meet my father and Chairman of Giganticon, Thadius Oliver Sr.

THADIUS SR.

(CHARMED BY CASSANDRA)

It's always a pleasure to meet a pretty woman.

CASSANDRA

The pleasure is mine.

THADIUS SR.

Remember, Son. I'm counting on you.

TODD

Yes, Sir.

Thadius Sr. exits.

TODD

(TO CASSANDRA)

I have something for you in my office.

CUT TO:

35. INT. TODD'S OFFICE

Todd's office is well-furnished. On the wall are plaques, awards and another large portrait of his father. On his desk are a set of film story boards.

TODD

I've located a director for your video:  
Ian Metcalf.

She opens her mouth to speak. He stops her.

TODD (CONT'D)

I know you haven't heard of him, but I  
really think you're gonna like his  
concept.

He holds up the story boards for her.

CASSANDRA

Okay, let's have a look.  
This part is shit.  
This part is okay.  
This part is shit.  
This part is a cheap Duran Duran  
retread. I won't have that.  
That part is shitty as well.  
Okay.  
Shit.  
Okay.  
I like this part with the snake.

TODD

Well...good. That's a start.  
You know, I like to have lunch with  
you. Tell you some more about Ian?  
Maybe get some of your ideas? I think  
your ideas are very important.

He is escorting her to the door.

CUT TO:

36. INT. AURORA CABLE 10 CONFERENCE ROOM

Russell is addressing Wayne, Garth, Alan, and Terry.

RUSSELL

I think congratulations are in order on the new look of "Wayne's World". There are still a few bugs to work out. But on the whole we had good response in the demographic. A little work, and I think we have a syndicable program. Did anyone get feedback on the show?

WAYNE

Yeah, everyone I know said it sucked wookie.

GARTH, ALAN & TERRY

Yeah.

WAYNE

It was scrotal.

RUSSELL

(TOLERANT)

Ah, yes...scrotal.

WAYNE

Russell, will you caring us anymore?

RUSSELL

Dej your pardon?

WAYNE

Will you be needing us anymore?

RUSSELL

Yes, I'll be needing you all afternoon.

WAYNE

Ah, so you will be eating us all  
afternoon.

RUSSELL

Without question.

WAYNE

Come on guys. Let's get out of here.

Wayne, Garth, Alan & Terry exit.

CUT TO:

37. INT. LOBBY OF AURORA CABLE 10

Wayne is on the phone at the desk. The phone is ringing.  
There is no answer.

WAYNE

Where is she? She's never home  
anymore.

RECEPTIONIST

(RETURNING TO HER DESK)

Oh, Garth. You have a message. Your  
Cousin Barry, called.

TERRY

(MOCK IMPRESSED)

Oooo. Cousin Barry, the roadie for  
Aerosmith.

GARTH

He's just my cousin.

(TAKES MESSAGE AND READS)

I am in Milwaukee with Aerosmith. I  
can get backstage passes for you and  
your friends.

WAYNE

Goodbye, Aurora.

ALAN

I'll get the car.

They exit as Russell calls after them.

RUSSELL

You guys can't go anywhere. I'm going to need you for the rest of the day.

WAYNE

You gonna have to eat somebody else for the rest of the day.

CUT TO:

38. EXT. AURORA CABLE 10 - DAY

MUSIC: "RADAR LOVE"

The Mirthmobile is waiting out front. Alan at the wheel. Wayne, Garth and Terry - Russell is protesting their exit. The five metal heads load into the car and peel off.

CUT TO:

39. EXT. HIGHWAY IN MILWAUKEE - DAY

The car passes a "MILWAUKEE CITY LIMITS" sign.

CUT TO:

40. EXT. MILWAUKEE SIDEWALK - DAY

WAYNE

Hey, there's County Stadium.

GARTH

There's Marquette University.

WAYNE

There's Shotz Brewery.

CUT TO:

40A. EXT. SHOTZ BREWERY - DAY

From "LAVERNE & SHIRLEY".

CUT TO:

40B. EXT. MILWAUKEE SIDEWALK - DAY

Wayne and Garth are hop-scotching like in the opening montage of "LAVERNE & SHIRLEY".

WAYNE & GARTH

5, 6, 7, 8  
Schlamille  
Schlamazzle  
Hassenpheffer  
Incorporated..

CUT TO:

40C. INT. BREWERY DOORS

Wayne and Garth are on a forklift, entering the brewery.

CUT TO:

40D. INT. BREWERY BOTTLING LINE

Wayne and Garth are working on "line" in brewery. They are wearing white coveralls and hair nets. They look wistful.

Wayne puts a rubber glove on a bottle and waves as it travels away.

WAYNE

Wait a minute. What are we doing?

CUT TO:

41. EXT. AMPHITHEATER MILWAUKEE CONCERT - NIGHT

Aerosmith is on stage playing "LOVE IN AN ELEVATOR". Wayne, Garth, Terry and Alan are standing in the wings wearing prominently displayed, full access backstage passes. Standing with them is COUSIN BARRY, a hyperactive roadie is perched at the side of the stage like a ball boy at a tennis match. (Perhaps Tom Hanks would like to reprise the role of Barry he created on "Wayne's World" on SNL)

Suddenly Barry darts out onto the stage and replaces Joe Perry's guitar that has a broken string. He no sooner returns when he darts back out on stage, this time to reset a fallen symbol stand. Again he darts out, gets half way out on stage, pauses, realizes he has come out for no reason and darts back to his perch. He takes a physically impossible long hit off his Seven-Eleven Big Gulp.

WAYNE

I can't believe we're here.

GARTH

Me either.

TERRY

I wish I had a cousin who was a roadie for Aerosmith.

GARTH

It comes in handy.

Aerosmith finishes "LOVE IN AN ELEVATOR". Cousin Barry gets towels and flashlights and runs out on stage.

STEVEN TYLER

GOODNIGHT MILWAUKEE...AND DON'T FORGET  
TO USE A RUBBER!

The crowd goes crazy.

As Aerosmith exits like trumpet gods, cousin Barry lights the way with his flashlight. He leads them to a backstage room, still using his flashlight even though the room is clearly lit and shuts the door. Wayne, Garth, Terry and Alan watch in awe. UNCLE BOB, a nerdly Don Kirschner looking guy comes out of nowhere.

UNCLE BOB

Garth!

GARTH

Uncle Bob! Hey, Wayne, I want you to meet my uncle. This is Bob. He's Aerosmith's A & R man. To be honest, that's how my cousin, Barry got to be a roadie.

UNCLE BOB

Say hi to your mom, kid.

Barry comes out of the room.

BARRY

Aerosmith will see you now.

Wayne, Garth, Terry and Alan enter the room nonchalantly.

STEVEN TYLER

Wayne, Garth, hi. Glad you came.

WAYNE & GARTH

They remembered our names.

Wayne and Garth drop to their knees and bow.

WAYNE & GARTH (CONT'D)

We're not worthy!

We're not worthy!.

STEVEN TYLER

Hey, cut that shit, will ya?

Wayne and Garth rise.

JOE PERRY

So, you guys having fun in Milwaukee?

WAYNE

Yeah, it's been great.

GARTH

God, you must play so many cities all the time you forget where you are.

JOE PERRY

That's very true

STEVEN TYLER

Yes, it wasn't until we drove by the Mitchell Park Horticultural Conservatory that I realized we were in Milwaukee.

BRAD WHITFORD

It's truly one of the most interesting places to visit.

STEVEN TYLER

Of course, we're not the first visitors in Milwaukee. French explorers and missionaries were coming here as early as the late 1600's.

JOE PERRY

Although the town of Milwaukee was not established until 1833.

JOEY KRAMER

I don't think Steven meant to indicate the "town" of Milwaukee.

STEVEN TYLER

No, the french were stopping at an Indian village that was on this sight.

BRAD WHITFORD

Oh yes, the Algonkian.

STEVEN TYLER

In fact, the name Milwaukee comes from the Indian, Millioke, which is Algonkian for Good Land.

TOM HAMILTON

Steven, I think you failed to bring up the most interesting point about Milwaukee: It's the largest American city to elect socialists mayors. Three, in fact: Siedel; Hoan; and Ziedler.

STEVEN TYLER

Yes, but only Siedel had a city council with a socialist majority.

WAYNE

(TO GARTH)

Do these guys know how to party, or what?

The phone rings. Barry grabs the phone.

BARRY

(INTO PHONE)

Test. Check. Sibilance. Sibilance. Wayne, it's for you.

WAYNE

Hello? Okay. Okay. Right. Look you're not my Dad, Okay?

GARTH

Who is it?

WAYNE

Todd. He wants us to come back.

GARTH

What a gimp.

WAYNE

(INTO PHONE)

Okay, Todd. Of course I understand...We'll hop in the car and head back right now.

He hangs up.

WAYNE & GARTH

Not!

CUT TO:

42. INT. WAREHOUSE REHEARSAL STUDIO

Wayne enters to find Cassandra rehearsing with her new band. From Wayne's expression, you can tell they are great.

They finish their number.

WAYNE

Wow. Excellent. Major wailage.

CASSANDRA

You know Todd is really pissed with you guys.

WAYNE

How do you know Todd is pissed?

CASSANDRA

Well, he told me. I was in his office when he found out you had split to see Aerosmith.

WAYNE

(MOCKINGLY)

Oh. No wonder I couldn't find you. I guess I should have called Todd.

CASSANDRA

Yeah. You should have called him. He'd have understood. He's an O.K. guy. You've just gotta take some responsibility.

WAYNE

There's that word again. Why is everybody using that word?

Wayne looks at Cassandra who now has Barbara Billingsley head and pearl necklace super imposed over her own. As it fades she becomes Cassandra again.

CASSANDRA

Campbell.. are you alright?

WAYNE

I'm just tired.

CASSANDRA

(COMFORTING HIM)

Why don't you go back to my place, take a shower and get some sleep. I'll be there in a little while and forget about Todd.

WAYNE

(EXHAUSTED)

Okay, thanks.

CUT TO:

43. INT. AURORA CABLE 10 CONFERENCE ROOM

Wayne, Garth, Alan and Terry are eating lunch from a "extra large" "PIZZA HUT" box. Todd and Russell sit at the end of the table.

Todd sits quietly. Silence. Garth is twitching. Finally Garth breaks the silence.

GARTH

My uncle has this giant mole on his shoulder. It looks like he's startin' to grow a second head.

(PAUSE)

He should have it removed.

TODD

Wayne, I hired Russell to produce your show. He tells me that you walked out of a production meeting.

WAYNE

Well...yes.

Wayne slides the Pizza box towards him and opens it up to take a slice.

TODD

Wayne, if you don't want to be successful, that's your business. But your not going to do it on our nickle. Because this is not about your TV image, Wayne; it's about money.

Wayne leans forward to emphasize his point. His face is beside the "Pizza Hut" logo.

## WAYNE

That may be true in your world, Todd, but if I had to live in a world taking the easy buck was more important than integrity, I don't think I could face myself.

Wayne stands and puts his arm on Rick's shoulder. He's eating from a tub of Dannon Yogurt, awkwardly holding label to camera.

## ALAN

It may surprise you, Todd, but some of us can do our job without selling out.

## TERRY

You know, I feel sorry for guys like you...

Terry puts his feet up on the desk, revealing that he's wearing a pair of blindingly new Nikes, with the logo displayed prominently on the soles.

## TERRY (CONT'D)

...Because you always want to know, "What's in it for me?"

## GARTH

What we're saying, Todd, is that we pray to a higher god.

Garth is packing his pipe with tobacco from a "color-corrected" Borkum Riff pouch. He is not a pipe-smoker. Todd pours himself a glass of water.

## TODD

This is becoming tedious and it's giving me a headache.

He's taken out a pill bottle and shakes a couple into his hand.

ANGLE ON: Todd's hand in black and white. In his palm are two bright little yellow pills.

Todd pops the pills into his mouth and chases them down with water.

TODD (CONT'D)

I'll be honest with you. Wayne, you have a real chance here, but you're blowing it. I guess you've made your choice.

Wayne is holding a Pepsi can, logo to camera.

WAYNE

Yes. And it's the choice of a new generation and there's nothing you can do about it.

CUT TO:

44. INT. WAYNE'S BASEMENT - MORNING

WAYNE

(BLEARY EYED)

Party. Party hearty. It's Thursday. It's 8:00 am. It's time to party. I'm your excellent host Wayne Campbell. With me as always is Garth.

GARTH

Party on, Wayne.

WAYNE

Party on Garth.

Russell looks on, sipping from a mug of coffee. He is pleased.

WAYNE

As you can see, our time slot has changed. I'll be saying things like: it's ten minutes after the hour and Garth will have the school closings. If you're as unhappy with this as we are, I suggest you write Cable 10, or better yet, call the new station manager - at home...right now - at KLS-3740. If it's busy, call again.

SUPER: KLS-3740 FLASHES ON THE SCREEN.

Russell looks panicked and gestures "No".

WAYNE (CONT'D)

Actually, right now is not a good time. A better time would be 3 IN THE MORNING!

CUT TO:

45. EXT. AIRPORT RUNWAY - DAY

SFX: AIRPLANE LANDING

The belly of a plane fills the screen. THE CAMERA FOLLOWS it to the runway where it touches down. Garth and Wayne are laying on the hood of the Mirthmobile, looking up.

WAYNE

It's not the same in the daytime, is it?

GARTH

(SMILING FROM THE  
SUNSHINE)

I'm not talking. I'm mad at you.

WAYNE

Garth, you've never been mad at anything in your life except that one time when those guys hung you from the baseball fence by your underwear.

GARTH

Yeah, but even then I could see where that was funny.

WAYNE

So what are you pissed about?

GARTH

Well, you know that stuff you did on the show this morning? You never asked me. I know Todd's a dink, but we could lose the show.

WAYNE

Then we'll lose the show. What kind of show is it now anyways? It isn't "Wayne's World" as we know it. And what do you mean, "you never asked me"? Do I have to run everything by you now?

GARTH

Yes, you have to run it by me now. What am I some sort of chimp that is, "with you as always, Garth"?

**SFX: AIRPLANE APPROACHING**

GARTH (CONT'D)

I'm part of it, man, and you have a responsibility to me.

WAYNE

Don't use that word on me. Don't be a quisling!

GARTH

You know what you can do with your show?

Airplane gets very loud.

GARTH (CONT'D)

You can take a flying...

As Garth continues talking, the airplane noise drowns him out. As airplane touches down behind him on the runway, we can hear Garth again.

GARTH (CONT'D)

...until the handle breaks off and you have to get a doctor to pull it out.

WAYNE

Do you kiss your mother with that mouth? I'm gettin' out of here. You've gone mental. Damien.

GARTH

Fine. Then go.

WAYNE

I'm gone.

GARTH

Go then.

WAYNE

I am.

CUT TO:

46. INT. CASSANDRA'S BEDROOM

MUSIC: "BY YOUR SIDE" by Peter Frampton

Cassandra is packing. Wayne calls from off screen.

WAYNE

Cassandra?

CASSANDRA

I'm in here.

Wayne enters.

WAYNE

Cassandra, I have to talk.

CASSANDRA

Well, make it fast, I'm packing.

WAYNE

Where are you going?

CASSANDRA

Chicago. Todd set up a video shoot.  
I'll be gone for three days.

WAYNE

I'll come pick you up every night.

CASSANDRA

We're shooting until 3:00 am.

WAYNE

Will Todd be spending the night, too?

CASSANDRA

Yes.

WAYNE

(TAKING LACY PANTIES OUT  
OF THE SUITCASE)

Why are you taking these?

CASSANDRA

Because I need underwear.

WAYNE

You're poking him.

CASSANDRA

What?

WAYNE

First he screws me. Then he screws you. Dutch door action.

CASSANDRA

Campbell, I think it's time you left. We're through.

He exits.

CUT TO:

47. EXT. CASSANDRA'S APARTMENT - DAY

WAYNE

What the hell happened? I had a show, I had a friend, I had a girl. Now I've lost all three. I'm just getting shit on here. That's all. Shit on!

The camera begins to pan away.

WAYNE (CONT'D)

Hey! Where are you going? Where are you going?

Catches up to camera.

WAYNE (CONT'D)

Okay. Okay, come back. Things aren't as bad as they seem. I'm sorry. I didn't mean to dump on you. I'm gonna figure something out

(BIG SMILE)

Okay?

He exits.

48. INT. STAN MAKITA DONUTS - DAY

Garth is at the counter with a cup of coffee and a raised maple crueller. He is putting excessive amounts of sugar in his coffee. Wayne enters and sits next to him.

WAYNE

Hi.

GARTH

Hi.

WAYNE

I'm really sorry about what I did on the show. I didn't take you into consideration.

GARTH

It's Okay. You were right. I just wanted you to let me know.

WAYNE

Well, I will.  
Buds?

GARTH

Buds?

WAYNE

(TO WAITRESS)

Coffee and a crueller, please.

A waitress takes Wayne's order and walks to the coffee urn where the owner is being handcuffed by TWO POLICE DETECTIVES.

DETECTIVE # 1

It's funny, isn't it Frank?

DETECTIVE # 2

What's that Joe?

DETECTIVE # 1

If a man kills another man in battle,  
it's called heroic, but if he kills a  
man in the heat of passion, it's called  
murder.

GARTH

How you doin' these days?

WAYNE

I just wish I had Cassandra back.

GARTH

Where is she?

WAYNE

In Chicago, shooting a video - with  
Todd.

GARTH

Well, go get her.

WAYNE

I don't know...I want her but I could  
never offer her the breaks that Todd  
can.

GARTH

So? Go get her anyway. At least tell  
her how you feel.

WAYNE

yeah. Would you come with me?

GARTH

I'd like to but I can't. You remember my Uncle Bob, Aerosmith's A & R man? He's coming to my house for dinner tonight. He's looking around the area for a new opening act for Aerosmith.

They both realize what Garth has said. They turn to camera.

WAYNE & GARTH

"Waaaaaaaaahhhhhhhhh!"

The "Waaaaaaaaahhhhhhhhh!" cross-fades into the sound of screeching tires.

CUT TO:

48A. EXT. PARKING LOT - DAY

The Mirthmobile "peels" out.

CUT TO:

49. EXT. AURORA STREET - AFTERNOON

Wayne and Garth are in the Mirthmobile heading to Chicago. Wayne is behind the wheel driving like a mad man.

MUSIC: "MRS. ROBINSON" by Simon & Garfunkle

They roar down the streets of Aurora. Straight ahead Wayne sees a PAVING CREW and FLAGMEN holding up traffic. He decides to take a short cut down an alley.

He turns right at high speed. In front of him he sees the workmen, who have been stacking boxes and melons ever since we saw them earlier in the film.

They start waving their hands wildly, they panic and jump out of the way just as the Mirthmobile crashes through the empty cardboard boxes.

The two guys carrying the plate glass window see Wayne heading right for them. They feint right, feint left, then Wayne drives right through the middle of the plate glass window into the table of stacked watermelons, which smash and obscure the windshield. Wayne turns on the windshield wipers and clears the excess rind and seeds.

The workmen in the alley watch as he speeds away

WORKMEN

Alright men. Our work is done here.  
Quitting time!

CUT TO:

50. INT. CHICAGO HOTEL ROOM

Todd and HIS VIEDO CREW have transformed a large Victorian bedroom suite in an old hotel into a music video set. Swags of gauze hang in all points of the room and billow in front of an enormous fan. The room is filled with cables and lighting equipment and a case of snakes. Cassandra's band is setting at one end of the bed. She enters in a tight, black leather dress and cuts through the clutter to Todd.

TODD

Okay, You ready honey? Let's walk through it. You start up in the bed on all fours and you're looking back at the camera, over your shoulder.

CASSANDRA

No, I'm not doing that. I've already told you that it's crap. It's out.

TODD

Well, the director and I don't think  
it's crap.

CASSANDRA

(STEPS TO STORY BOARD)

Look. It goes: Eye, lips, hand, eye,  
tongue, two eyes, ankle, full body.  
Hold on the body and then snakes. Now  
what is this bed shit? You call me  
when you get the camera reset.

She exits.

TODD

(TO CREW)

Leave everything where it is. She'll  
do it my way. I can talk her into it.

CUT TO:

51. INT. GAS STATION

The Mirthmobile screeches to a halt at the pumps.

MUSIC: "MRS. ROBINSON". Guitar chords, chunk along under  
scene.

Wayne hurriedly enters the gas station.

WAYNE

Do you know where the Drake Hotel is?

ATTENDANT

(AN INCREDIBLY BAD ACTOR  
WITH WOODEN DELIVERY)

The Drake? Oh, yes, I remember now. I  
was there for the wedding of a girl  
that I knew. But that was a long, long  
time ago.

He takes a map out.

ATTENDANT (CONT'D)

Here is a map. Follow the key. Good luck.

WAYNE

(TO CAMERA)

Man, this guy is a bad actor.

Wayne steps to the edge of the screen. THE CAMERA FOLLOWS. He finds a large lever and pulls it. A trap door opens under the Attendant. He falls from view with a long scream. Wayne returns the lever and we hear the trap door shut.

As Wayne returns to his original mark in the scene, A SHAKESPEAREAN ACTOR of the caliber of John Gielgud appears wearing an identical service station attendant costume.

WAYNE

Okay. Do you know where the Drake Hotel is?

GIELGUD ACTOR

(READS THE LINE IN A FULL  
BLOWN, WISTFUL, ROMANTIC,  
"IT WAS THE BEST OF  
TIMES/WORST OF TIMES")

The Drake? Oh, yes, I remember now. I was there for the wedding of a girl that I knew but that was a long, long time ago.

CUT TO:

WAYNE: A tear falling on his cheek.

GIELGUD ACTOR

Here is a map. Follow the key. Good luck.

WAYNE

Thank you.

(TO CAMERA)

Excellent.

He runs out.

CUT TO:

52. EXT. THE DRAKE HOTEL - EARLY EVENING

The Mirthmobile pulls up. Wayne and Garth hop out and rush into the hotel.

CUT TO:

52A. INT. THE DRAKE HOTEL ELEVATOR

Wayne & Garth rush into an elevator with FOUR BUSINESSMEN.

WAYNE

Does anyone know what time it is?

The businessmen are puzzled.

WAYNE

Time! Time!

He points to his watch.

1ST BUSINESSMAN

Oh! C'est huit heures moins quartre.

GARTH

They're French

WAYNE

No guff.

WAYNE (CONT'D)  
(TO BUSINESSMEN)

You know, my aunt spent some time in France.

BUSINESSMEN

Ah. Oui...

WAYNE

In fact, Charles DeGaulle gave her a pen.

BUSINESSMEN

DeGualle. Oui.

WAYNE

I always carry it with me.

GARTH

It's true. He always does.

Wayne searches his pockets but comes up empty.

WAYNE

Garth, ou est la plume de ma tante?

(TO CAMERA)

Excellent! I never thought I'd ever be able to use that phrase.

SFX: DING!

The elevator has arrived. Wayne and Garth rush out.

CUT TO:

52B. INT. CHICAGO HOTEL ROOM

Cassandra's video is in progress as Wayne and Garth bursts into the room like Tieg Andrews and Clarence Williams III in the "MOD SQUAD".

WAYNE

Cassandra, I'm sorry for what happened. I know you have no reason to trust me but you've got to trust me. It's important that you come with me RIGHT NOW!

TODD

Wayne, get out.

WAYNE

No, I'm not getting out. You turned me against my friends. You turned me against the only woman I've ever loved. I love you, Cassandra. You may not believe it but I love you. And I'm supposed to turn my back and leave?

FLASHING TITLE AT BOTTOM OF SCREEN: "OSCAR CLIP"

WAYNE (CONT'D)

I'M SUPPOSED TO BE A MAN! I'M SUPPOSED TO SAY "IT'S OKAY. I DON'T MIND! I DON'T MIND!" WELL I MIND, DAMN IT. I MIND BIG TIME!

He has splashed even more fake tears on his face.

WAYNE (CONT'D)

AND YOU KNOW THE WORST THING OF ALL IS? I NEVER LEARNED TO READ.

CASSANDRA

Wow. Is that true, Wayne?

WAYNE

Yes. Everything except the reading part.

TODD

Very nice speech, Wayne, but Cassandra listens to me now.

CASSANDRA

I don't take orders from anybody.

Cassandra bolts.

WAYNE

Cassandra. Wait!

TODD

You're through. I'm shutting "Wayne's World" down.

WAYNE

You do and I'm calling your dad.

TODD

(TO ROOM)

Are you believing this guy?

WAYNE

It's KLS-7489.

TODD

(PANICKED)

You wouldn't dare.

CUT TO:

53. EXT. SIDEWALK OF THE DRAKE HOTEL - DAY

Cassandra is walking down the street. Wayne is walking with her. Garth is driving the Mirthmobile slowly along side them.

WAYNE

Come on, Cassandra. Get in the car.

Cassandra

No.

WAYNE

(FRANTIC)

Please. We don't have time. You've got an audition. I'm serious. Aerosmith's A & R man is looking for a new opening act. I've arranged an audition on "Wayne's World".

CASSANDRA

Wipe the corner of your mouth. You got some shit on it.

WAYNE

We've got less than an hour.

Garth stops the car. He come up to the sidewalk.

GARTH

It's true. My Uncle Bob, is Aerosmith's A & R man. He's having dinner with my mom tonight. We're having lamb, because Uncle Bob really likes it. I've never cared that much about it...

WAYNE

Garth!

GARTH

Oh, yeah. They'll be watching "Wayne's World" during dinner and if you come on and play he'll see you.

CASSANDRA

Okay, Garth. I'll get in the car for you.

(TO WAYNE)

But not for you.

CUT TO:

54. INT. CHICAGO HOTEL ROOM

Todd picks up the phone and dials.

MUSIC: OMINOUS - COVERT SUSPENSE

TODD

Hello, who's this?

DAVY

Davy.

TODD

Davy, listen carefully. I want you to go to Wayne's house and remove every bit of the equipment from his basement.

Todd puts his hand over the receiver and turns to a production assistant in the room.

TODD

Get my car.

CUT TO:

55. INT. MIRTHMOBILE

Wayne and Cassandra sit as far apart as they can in the front seat. Garth sits in the back.

CASSANDRA

Why did you come bustin' in the room like that? Did you have a gimp attack? You got a real problem.

WAYNE

No. You have a problem. You are so career intensive that you can't separate a bogus asshole from a career opportunity.

CASSANDRA

Okay, Todd turned out to be an asshole, but he is not bogus.

WAYNE

Shyeah. His bogue level has reached Defcon 1.

CASSANDRA

Oh, like you're an expert.

WAYNE

His bogue meter is banging into the red.

CASSANDRA

Shut up and drive, Campbell.

WAYNE

Oh, now you're mad.

CASSANDRA

Now!! Where have you been for the last 10 miles?

GARTH

(WEEPING LIKE A CHILD)

Stop it! Stop it! You're tearing me apart.

They look back to see Garth reading a copy of "Children of Divorce".

CUT TO:

56. EXT. AURORA CABLE 10 - DUSK

Davy Miller and THREE OTHER UNION GUYS get into a cable 10 van. They are headed for Wayne's house.

CUT TO:

57. EXT. ROADSIDE EATERY - DUSK

The eatery is called "THE HAPPY EATER". The Mirthmobile pulls off the highway and skids to a stop at the outdoor phone booth. Wayne rushes to the booth leaving Garth and Cassandra alone for a moment.

CUT TO:

57A. INT. MIRTHMOBILE

CASSANDRA

He has gone mental. Totally insane. A complete fool.

GARTH

(MEANINGFULLY)

A fool for love.

CASSANDRA

"FOOL FOR LOVE". What a great idea for a song.

(THINKS A MOMENT THEN  
SINGS)

DRIVING DOWN THE ROAD  
TO THE HAPPY EATER...

Garth drums and sings guitar riff fill.

CASSANDRA (CONT'D)

(SINGING)

FOGGIN' UP THE WINDOWS  
WITH THE CAR HEATER...

FOO - OOL

FOR LU - UV

AT THE HAPPY EATER...

(SPEAKING)

Then we go into a ten minute extended  
drum solo...

Wayne leaps back into the car.

WAYNE

Sorry, I had to make a couple of phone  
calls.

The car peels off.

CUT TO:

58. INT. WAYNE'S BASEMENT

Instruments have been set up in preparation for Cassandra's  
audition. Wayne, Garth & Cassandra enter down the basement  
steps. Wayne crosses to Alan.

WAYNE

Everything is looking good.

ALAN

We had the little problem with the  
producer but I took care of it.

He indicates to Russell, who is hanging by his underwear  
half way up the wall.

WAYNE

Alan, you have all the qualities. I like  
in a large friend. You are strong,  
mental and fiercely loyal.

GARTH

(TO RUSSELL ON THE ALL)

That happened to me once. You'll think it's funny later.

TERRY

Okay, Cassandra. You're all set.

CASSANDRA

Except Campbell left my band in Chicago.

GARTH

Oh, yeah.

Pause.

WAYNE

(TO CASSANDRA)

It's Okay. Garth and I have heard "PACK IT UP" a million times. "A" goes into "A" - "B" - "C 7th" - "G", then stuff...and then we'll just follow your voice.

The Cable 10 union guys arrive. They come down the steps. Alan, Terry and A COUPLE OF HEAVY METAL FRIENDS step forward. It looks like there's going to be a fight.

ALAN

(MENACINGLY)

We've been expecting you.

(THEN FRIENDLY TONE)

There's coffee and donuts in the corner.

DAVY

Hey, thanks.

They head back to the table.

NEIL

Alright. It's our last show.  
Let's do it!

ANNOUNCER (V.O)

You are watching Cable 10, Aurora,  
Illinois Community Access Programming.

CUT TO:

59. INT. GARTH'S HOUSE

Across the street, GARTH'S FAMILY, including Uncle Bob, is having coffee and desert in a very suburban living room. Uncle Bob is spooning far too much sugar into his coffee.

GARTH'S MOM (V.O.)

Honey. Hurry. Garth's program is on.

From the television.

WAYNE & GARTH

(SINGING)

WAYNE'S WORLD.

WAYNE'S WORLD.

PARTY TIME.

EXCELLENT.

CUT TO:

60. INT. WAYNE'S BASEMENT

WAYNE (CONT'D)

Okay. Usually we do a lot of stuff and lists but we're gonna cut to the chase because we may not have a lot of time.

CUT TO:

61. INT. TODD'S LIMOUSINE

Todd bangs on the glass partition to the driver.

TODD

Can't you go any faster?

The car picks up speed as it passes the "YOU ARE ENTERING AURORA" sign.

CUT TO:

62. INT. WAYNE'S BASEMENT

Wayne is on guitar. Garth is on drums. Cassandra is on bass.

WAYNE

Ladies and gentlemen,

I give you Cassandra.

GARTH

1 - 2 - 3 - 4...

They sing "PACK IT UP" and are incredibly good.

CUT TO:

63. INT. GARTH'S HOUSE

UNCLE BOB

(AMAZED)

This is going on across the street?

These guys are great.

He gets up and leaves.

CUT TO:

64. INT. WAYNE'S BASEMENT

The band is wailing.

CUT TO:

65. EXT. WAYNE'S DRIVEWAY - NIGHT

As Uncle Bob heads up the driveway to Wayne's house, Todd pulls up.

CUT TO:

66. INT. WAYNE'S BASEMENT

Todd and Uncle Bob head down the basement steps together.

They arrive to watch the last few bars of the song. Cassandra had been breathtaking.

Everyone in the basement bursts into spontaneous applause. Before Todd can do anything, Uncle Bob heads to Cassandra.

UNCLE BOB

Young lady, I saw your performance and let me say...You are outstanding. You're exactly what Aerosmith is looking for.

Everyone stops.

WAYNE

(TO CAMERA)

Yeah? So?  
What sort of ending did you expect?  
Would you have rather seen this type of ending?

WAYNE

Diddle...liddle...la  
Diddle...liddle...la

Wayne waves his hands simulating Flexitron effect.

FLEXITRON RIPPLE DISSOLVE TO:

WAYNE

Diddle...liddle...la

Diddle...liddle...la

SFX: SPONTANEOUS APPLAUSE

Uncle Bob steps up to Cassandra as before.

UNCLE BOB

Young lady, I saw your performance and let me say...I see a lot of acts and although you are very attractive, I don't see anything special here. Maybe, in a few years but not now. I'm sorry.

Todd laughs. This time a PHALANX OF POLICEMEN stand behind him.

TODD

Confiscate this equipment.

CASSANDRA

(TO WAYNE)

You've screwed everything up, Campbell.

GARTH

Yeah, I hate you Wayne.

RUSSELL

(STILL HANGING ON THE  
WALL)

I'm suing you for assault and battery.

He kicks over a light stand.

ALAN

Hey, look out!

A large studio light crashes to the floor. Setting the rug on fire.

UNCLE BOB

FIRE!

Everyone rushes up the stairs as smoke and flames spread through the basement.

CUT TO:

67. EXT. VACANT LOT - NIGHT

Wayne is standing amidst smouldering ashes in a vacant lot. He is smudged and singed in the "cartoon" sense. Tears roll down his cheeks. He looks up, hands to God.

WAYNE

Why God, why?

Wayne waves his hands simulating Flexitron effect again.

WAYNE (CONT'D)

(TO CAMERA)

Diddle...liddle...la

Diddle...liddle...la

FLEXITRON RIPPLE DISSOLVE BACK TO:

68. INT. WAYNE'S BASEMENT

WAYNE

(TO CAMERA)

Diddle...liddle...la

Diddle...liddle...la

Wayne waves his hands simulating Flexitron effect again.

GARTH

I hate that ending. What a downer.

WAYNE

Good call.

GARTH

Let's do the Scooby-Doo ending.

WAYNE & GARTH

Diddle...liddle...la

Diddle...liddle...la

Wayne waves his hands simulating Flexitron effect.

FLEXITRON RIPPLE DISSOLVE TO:

69. INT. WAYNE'S BASEMENT

WAYNE & GARTH

Diddle...liddle...la

Diddle...liddle...la

SFX: SPONTANEOUS APPLAUSE

WAYNE

Well, that wraps it up. But now lets  
just see who you really are, Mister.

He steps up to Todd who is now being restrained by the  
phalanx of policemen and rips off Todd's rubber face,  
revealing an old man underneath.

WAYNE

Why it's Old Man Withers. The guy who  
runs the haunted amusement park.

OLD MAN (FORMERLY TODD)

(SHAKING HIS FIST)

And I would have got away with it, too,  
if it hadn't been for you snooping  
kids.

GARTH

(IN SCOOPY-DOO VOICE)

Good one, Shaggy.

WAYNE

Excellent Scooby-Doo ending.

GARTH

Yeah. But I think we should do the  
"happy ending".

WAYNE

No, Garth. I think we should do the  
mega-happy ending.

WAYNE & GARTH

Diddle...liddle...la

Diddle...liddle...la

Wayne and Garth wave their hands simulating Flexitron  
effect.

FLEXITRON RIPPLE DISSOLVE TO:

70. INT. WAYNE'S BASEMENT

WAYNE & GARTH

Diddle...liddle...la

Diddle...liddle...la

SFX: SPONTANEOUS APPLAUSE

Uncle Bob steps up to Cassandra as before.

UNCLE BOB

Young lady, I saw your performance and  
let me say...

TODD

(CUTTING HIM OFF)

Before you go any farther, I have an  
announcement: This show is cancelled.

VOICE OFF

Not so fast...Son.

TODD

Dad!

THADIUS SR.

Wayne, I came as soon as you called. I watched your show from my limo.

He turns to camera defiantly.

THADIUS SR. (CONT'D)

(TO CAMERA)

It's especially rigged so that I can pick up cable.

(TO WAYNE)

And I love it!

Todd, I'm taking Cable 10 away from you. I counted on and you failed me again. You're a gimp and a tool.

TODD

Yes, Sir.

THADIUS SR.

Wayne, I want to make "Waynes World" big, big, big - But on your terms. If it ain't broke don't fix it.

WAYNE

Excellent.

CASSANDRA

I love you, Wayne.

WAYNE

I love you, Cassandra.

They kiss. The crowd goes, "Awwww".

## UNCLE BOB

You kids don't have time for that. You got to be in St. Louis tomorrow to open for Aerosmith.

CUT TO:

71. EXT. ST. LOUIS SKYLINE

Helicopter shot of packed Busch Stadium. The Arch in the background.

CUT TO:

72. EXT. CONCERT STAGE

Wayne, Cassandra and Garth are on stage, finishing 'PACK IT UP' to wild audience.

WAYNE

Thank you. Thank you.  
And now, Ladies and gentlemen...  
Aerosmith.

Aerosmith runs out on stage to join Wayne, Garth and Cassandra and together they sing the "WAYNE'S WORLD THEME"

ALL

(SINGING)

IT'S WAYNE'S WORLD

IT'S WAYNE'S WORLD

IT'S PARTY TIME

IT'S EXCELLENT

CHICKS GO MENTAL WHEN WE GO DOWN THE  
STREET

IT'S WAYNE & GARTH

THAT THEY WANT TO MEET

ALL (CONT'D)

WE'RE DOWN IN THE BASEMENT  
PLAYING WITH OUR TOYS

AND IF YOU DO NOT LIKE IT  
YOU'RE A SPHINCTER BOY.

IT'S WAYNE'S WORLD  
IT'S WAYNE'S WORLD  
IT'S PARTY TIME  
IT'S EXCELLENT

STEVEN TYLER

Goodnight! Party on!

Crowd goes wild.

CUT TO:

73. INT. WAYNE'S BASEMENT

Wayne and Garth on set. They play a tag to "WAYNE'S WORLD"

WAYNE

Well, that's all the time we have for  
our movie. So good night and party on.

GARTH

Party on, Wayne.

WAYNE

Party on, Garth

CREDITS ROLL

Long Pause.

GARTH

How long do we have to sit here?

WAYNE

'Til someone tells us to leave.