"LENNY"

Screenplay
by
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R00 ORIGINAL
The Woman drinks a glass of water. It will be revealed later that she is Honey Bruce talking to an Interviewer in 1968. She clears her throat.

HONEY
...oh, I would say ah...let's see...he was busted at least nine or ten times...twice for possession of narcotics...and...ahn...three - four times for obscenity...

CUT TO:

INT: NIGHTCLUB -- NIGHT

VARIOUS SHORT CUTS: Patrons, food, drinks, waiters, etc. No Music. Audible sound, but no recognizable dialogue.

CAMERA IS ON THE BACK OF Someone (Lenny Bruce) who has just said something to break up the table at which he is sitting. A voice on P.A. is heard:

P.A.
Ladies and gentlemen -- Lenny Bruce.

Lenny Bruce rises, and with the camera at his back he threads his way through the club and reveals himself as he steps out onto the floor and takes up the mike.

He is bearded and has dark shadows under his eyes. He gives the audience a moment or two to look him over by leaning his cheek against the mike, thinking some private thought that makes him smile. He lets out a deep sigh, then:

LENNY
You know that Eleanor Roosevelt gave Lou Gehrig the clap!?

CUT TO:

TITLE: "LENNY"
Lenny, bearded.

LENNY
What did he say? What did he say? Why does he stoop so low?
Well, the point is... the suppression of words. Look... here it is (1964), and every doctor I know tells me that "a certain disease" is on its way to becoming an epidemic again when one good shot in the ass would knock it out... but still it's on the rise... why? 'Cause nobody talks about it... nobody even wants to say the word... in fact, when the Community Chest hits on you, do you say, "Excuse me, but how much of my buck is going for the clap?" Do you? I don't think so. A boy gets the clap, can he go to his father? Never. Can't relate to his father. He's lucky if he can go to some jerk who sweeps up a drugstore: (boy with the clap)

Hey, Manny, mop later, can I talk to you? (Manny, a schlub)

What is it? (boy with clap)

I got the clap. (Manny)

You? Where'd you get that? (boy with clap)

Painting a car, shmuck! What's the difference? (Manny)

So whaddya want from me? (boy with clap)

Gimme some pills... you work around the stuff all day long. (Manny)

Well... awright... here. (boy with clap)

Dexedrine spansules... is this good? (Manny)

Yeah, it's all the same horse-shit. Keeps you awake so you know you got it. (MORE)
LENNY (Cont'd)
(boy with clap)
Okay. Reason I want these is ...I got a good job and I don't wanna get laid off.
(Manny)

Oh yeah...where ya workin'?  
(boy with clap)
The meat-packing plant. You want a couple of steaks?
(Manny)

No!! Just burn the doorknobs on the way out.
(himself)

See...we have to start talking about it...what we have to do is...get some of our past national heroes that have had it to admit it...Okay, Eleanor Roosevelt Gave Lou Gehrig the Clap!!!! Yeah, gave it to Chiang Kai-shek, too. And he gave it to J. Edgar Hoover, which is how it really spread. ...

Oh, yeah...maybe one day Jerry Lewis would go on television and...he'd have a Clap-a-thon!...or you'd walk down the street and see these old ladies with the bridge tables and chairs...you know...shakin' those tin cans...yelling, "Help the clap...please, help the clap."...yeah...that's a wild fantasy but forget it. It'll never happen...why? Because talking about it...makes you the worst person in the community.

CUT TO:

CREDITS

INT: UNKNOWN LOCATION -- ANGLE BACK OF WOMAN'S HEAD -- TAPE RECORDER MIKE IN SHOT

Honey is stroking the back of her own head.

HONEY

...lemme see...it was back in 1951...Baltimore...I was headlining...

(MORE)
HONEY (Contd)
(laughs)
...well, I was working at this club...

CUT TO:

INT: STRIP CLUB (BALTIMORE 1951) -- NIGHT

A burlesque comic/M.C. is finishing up one of his better jokes for a crowd whose basic philosophy is "to hell with the comic, bring on the strippers."

COMIC
...so the white hunter says, "Yeah, well you bangie -- I'm gettin' the hell outta here."
(gets nothing)
Well, I see you're all waiting for that lovely lady, so without further ado...here she is...our own..."Hot" Honey Harlowe.

"Hot" Honey Harlowe comes out and does a better-than-average strip. She is an extremely beautiful young lady.

INTERCUT VARIOUS CLOSE SHOTS OF GUYS looking at her.

CUT TO:

INT: LATE NIGHT CAFETERIA (BALTIMORE - 1951) -- NIGHT

CLOSE SHOT OF LENNY

-- looking at her.

ANOTHER ANGLE -- HONEY

-- looking at him.

ANOTHER ANGLE -- LENNY AT TABLE

sitting a few tables away from her with Artie, a close friend and agent. A Chorus Girl is with them. Honey is seated with the burlesque Comic and turns back to Comic so that Lenny's view of her is from the back. Her hair is extremely long.

LENNY
Hey, Artie...look at that hair.
ANOTHER ANGLE - HONEY'S TABLE

HONEY
What kind of comic?

COMIC
(shrugs)
... lousy....

ANOTHER ANGLE - LENNY'S TABLE

ARTIE
I think I know here from somewhere.

CHORUS GIRL
(eating pickle)
That's fake hair.

LENNY
(disappointed)
Really?

Honey "accidentally" knocks a fork off the table and in bending down to pick it up she manages a quick look at Lenny, turns back to Comic.

LENNY
(under his breath or whistled)
... ughn-oh ...

He is stricken. Suddenly, crazily, he takes all his silverware and "casually" tosses it to the floor. She turns and looks at him and he flashes her a shy smile and she, realizing what he has done, throws one back with her eyes and turns back to the Comic.

ANOTHER ANGLE - HONEY'S TABLE

HONEY
He's cute.

COMIC
(putting Lenny down)
He does crap. Old jokes. Impressions.

CUT TO:

INT: CLUB CHARLES (BALTIMORE 1951) -- NIGHT

Lenny is on the floor doing his act. There's a three-piece band behind him. He wears the traditional
comic's outfit of the time. The club is a crummy little toilet with a clientele to match. Honey is at a table in the back of the club with a good-looking guy.

LENNY
(after an ad lib lead-in)
...but I had problems as a kid...it wasn't until I was eight years old that I figured out my name wasn't "Shut up!"
(waits, no laugh)
Okay, folks...Bob White!
(he does the bird call)
And now, Bob White backwards!
(he does it)
How about that, folks?
(no response)
A nice way to treat a Veteran. Y'know, I was at Anzio and Salerno, if that means anything to you people.
(reveals an American Flag tattooed on his left forearm)

GOOD-LOOKING GUY
This is what you dragged me over here for?

HONEY
He's cute. Invite him.

LENNY
All right...let's get back to the sure-fire stuff...let's go to the Showbusiness Hall of Fame, now, where the M.C. is my good friend, the old Schnozola himself...
(turns his back and turns front again, wearing a Durante-type hat and a fake nose)
Hullo dere...and t'ank you very much, Mister Bruce...like to get things moving here with my favorite band leader...Vaughan Monroe...
(MORE)
LENNY (Contd)
(turns his back again
...turns front....
Vaughn Monroe)
"Racing with the moon...high
above the midnight blue..."

CUT TO:

INT: HOTEL ROOM (BALTIMORE) -- NIGHT

CAMERA IN CLOSE on a 78 RPM Charlie Parker record album. Bird and Dizzy are heard from a bad record player.

A party in the room is revealed. Period (1951) Show-biz and Jazz conversations are heard.

Most everyone is drunk or stoned. Joints are going around. CAMERA FINDS LENNY, standing on the fringe of a conversation, half-listening as a couple of local Musicians talk with their chicks. His eye keeps drifting to Honey who sits on a sofa in the corner, talking with The Good-Looking Guy. She keeps sneaking looks at Lenny, wondering if and when he's going to make his move. He notices her glass is empty. Brings her a fresh drink. He's gone before she can thank him. A few moments later he lights her cigarette and leaves in the same manner.

Record runs out. Lenny walks over to the record player and takes it off and finds another and puts it on, still exchanging looks with Honey. Suddenly, they find their view of each other blocked by some people. They lean around them to see better and catch each other doing so -- both laugh.

CUT TO:

INT: UNKNOWN LOCATION -- CLOSE ON HONEY -- DAY

Honey is revealed. She is forty. She has not had an easy time of it in the past few years.

HONEY
...well...he was just...I don't know...huggable...

CUT TO:

EXT: STREET (BALTIMORE - 1951) -- DAY

It is the morning after the party. Lenny and Honey are ambling down the street on their way to the hotel
where they are staying. They both still wear stage makeup. Lenny's is Max Factor #2.

LENNY
I guess I gotta say something... what's your real name?

HONEY
Well... it wasn't until I was eight years old that I found out my name wasn't "Shut Up."

LENNY
You saw my show tonight!... ughn... the lowest, right?

HONEY
...no...

LENNY
I don't even know how I got in this business... my mother was a comic... I got outta the Navy... changed my name and...

HONEY
What was your name?

LENNY
Leonard Alfred Schneider.

HONEY
Why'd you change it?

They enter the lobby of the hotel.

LENNY
Too Jewish.

CUT TO:

INT: LOBBY OF CHEAP HOTEL -- NIGHT

They make their way slowly to the desk.

HONEY
I like the name Bruce. It sorta sounds like the captain of the football team... the president of the Student Council...
LENNY
Exactly...and then the first
guy I met after I changed it
whose name was Bruce tried to
kiss me.

HONEY
(to desk clerk)
418 please.
(to Lenny)
What hotel are you staying at?

LENNY
(to clerk)
621 please.

Honey laughs. They look at each other for a while.

LENNY
(gestures towards
lobby sofa)
Wanna sit down for a minute?

HONEY
Sure.

They sit.

LENNY
So what about you?

HONEY
What about me?

LENNY
I can't believe it says "Hot"
Honey Harlowe on your birth
certificate...

HONEY
Not exactly.

LENNY
...with your little footprints
and handprints and G-string
prints.

HONEY
I've changed it so many times
I can hardly remember. My
first name is Harriet.
LENNY
Harriet.

HONEY
You hate it, right?

LENNY
No...it's nice. Harriet... Leonard and Harriet.

HONEY
S'like those little match book covers people leave laying around on their coffee tables...with the gold letters...

Lenny reaches out and touches her hair impulsively.

HONEY
You make me very...nervous...

She reaches over and hands him the key to her room. Lenny looks down at the key.

CUT TO:

12 INSERT -- KEY GOING INTO HOTEL ROOM DOOR

CUT TO:

13 INT: HONEY'S HOTEL ROOM
They are kissing tenderly.

CUT TO:

14 INT: NIGHTCLUB -- NIGHT
Lenny, bearded.

LENNY
How do you really feel about "doing it?" You people...isn't that about the dirtiest thing we would do to each other? It's not really nice, "doing it," is it? What's the worst thing you can say to anybody? "Fuck you, mister!" That's weird. If I really wanted to hurt you I should say, "Un-fuck you, mister." 'Cause "fuck you" is really nice.

(MORE)
LENNY (Contd)
(pantomimes being on telephone)
...Hello, Ma...it's me...listen, fuck you, Ma. Sure I mean it.
Hey, where's Pop? Put him on.
Hey, Pop...fuck you, Pop.
(heavily sentimental)
...and listen, you guys...if I don't make it home for Christmas...and you see the Scheckners, tell 'em I said to go fuck themselves...'cause I really like them a lot.

CUT TO:

15 INT: HONEY'S HOTEL ROOM - DAY

Honey is lying in bed. Lenny is half-dressed and shaving. He looks at her a moment, shakes his head.

LENNY
I just can't believe you're here.

(laughs)
It's ridiculous...I don't know where I got the nerve to talk to you at that party. I mean...I can almost never "come on" with a chick who is as beautiful as you...I don't know...I just...freeze.

HONEY
(smiles)
You worked it out okay.

LENNY
Yeah, but...like...I could never just walk up to a strange chick on the street...ever...and guys who can go by them in cars and go..."Whaddya say, baby?"...they just amaze me...and I think like...the reason for that is...well...my mother and my aunt, Sally and Mema...every day they were coming home with stories about some guy who was behind the bushes...exposing himself...
Honey laughs at that and at much of the following.

LENNY
...and it's really hung me up, too. Like -- they wanted me to believe that there was a band... of dedicated perverts... who spent their whole lives in trick positions... just waiting for them.  
(demonstrates)
"Okay... guys... oil up your zippers... it's five o'clock... Lenny Bruce's mother and aunt are due any minute now... you take the elevator... you take the bus... I got the subway..."

He jumps around the place crazily doing wild imitations of this gang of "flashers." Honey is rocking with laughter.

LENNY
"Hey, lady... this way... over here, lady... in the bushes..." Find the schmuck in the bush! That's all they got to do all day right? Then my aunt Mema gets them with that big, black pocketbook... with a scream like a Jewish Seagull...  
(does Aunt Mema)
Feh! Feh!

Both laugh.

LENNY
... and that's why I can never talk to a strange chick on the street... 'cause I know I'd get hit.

HONEY
You're so damned funny, man.

After a moment she takes the sheet, yells, "Hey, mister" and does a little flashing of her own. He smiles. She holds out her hand to him.

HONEY
Come here.

He leaps on top of her and they kiss and he comes up for air and says:
LENNY
Psheww...is that a winner face?!
It's like a cross between a
kindergarten teacher and a 500-
dollar-a-night hooker.

He can't keep away from her. He starts kissing her
all over and is heading due South at a slow pace.
Suddenly, while somewhere in the area of her navel
he looks up and does a Groucho Marx complete with
"eyebrows."

LENNY
Listen, someday I want you to
meet my mother. She lives
somewhere in the neighborhood.

Lenny keeps heading South and goes out of frame, and
CAMERA GOES UP TO HER FACE. She laughs suddenly.

HONEY
I wonder if Moslems...when they're
coming...if they yell "Oh, Allah...
Allah!!

CUT TO:

16 INT: UNSPECIFIED LOCATION -- DAY

Honey.

HONEY
(with a smile)
...maybe I shouldn't be telling
you some of this...but...
(laughs)
...well, it was quite a week...

INTERVIEWER
(laughs)
...that's okay...so, did you stay
together then...?

HONEY
No, I had to go to Miami to
work...but Lenny called me
every day...and then one day
he called and said he was
coming down 'cause he just
couldn't stand to be without me...

CUT TO:
INT: NIGHTCLUB — NIGHT

Lenny, bearded:

LENNY
We're all the same schmuck, and it just discourages me that we try so desperately to be unique when we're all the same cats. Eisenhower, Kennedy, Johnson, me, you, every putz has got that one chick who really busted up his ass — and there he stands, in his underwears...yelling like a dum dum, "Please touch it once, touch it, you never touch it anymore" — "You want me to touch it when I don't feel like touching it?" — "Yeah, because I'm a dummy and I'm gonna get it touched. 'Cause if I wait for you to touch it you'd never touch it" — "I touch it a lot" — "No, you used to, but now it's a big favor if you touch it." — "Alright, here — I'll touch it" — "No, don't do me any favors now." Oh yeah. We're all the same schmuck.

CUT TO:

EXT: MIAMI BOULEVARD (1951) — DAY

Honey is driving her car, a white '49 Chevy convertible with leopard upholstery. A little painted caricature of her is on the driver's door. It shows her with tassels on her boobies, long hair, a G-string and under it the words Honey "Hot" Harlowe.

She parks the car in front of a hotel, gets out and walks towards the hotel entrance.

CUT TO:

INT: HONEY'S HOTEL ROOM (MIAMI 1951) — DAY

Honey stands in the open doorway looking around in disbelief. She walks around in the room like Alice in Wonderland, finds the note on the mirror which reads, "I love you. The Guy in 29C." She rushes to the telephone.

HONEY

29C, please.
LENNY'S VOICE
(a hint of mint)
...Beauty Parlor.

HONEY
Lenny. It's...it's paradise.

LENNY
You knew it was me?

HONEY
Oh, yeah.

LENNY'S VOICE
I'll be right up.

HONEY
Aghn...no...give me five minutes.

CUT TO:

20 INT: HOTEL CORRIDOR (MIAMI 1951) -- DAY
Lenny is bopping down the hall, hits her door, hears:

HONEY'S VOICE
It's open.

He walks in and freezes.

CUT TO:

21 INT: HONEY'S HOTEL ROOM (MIAMI) -- DAY
FROM LENNY'S POINT OF VIEW

Honey, in a tribute to Busby Berkley, has taken off her clothes and arranged herself among the flowers.

ANOTHER ANGLE -- LENNY
stricken by the image.

LENNY
Oh, God...

ANOTHER ANGLE -- HONEY AGAIN

LENNY
(closing the door behind him)
...is that an album cover?
His friend Artie is heard suddenly...

**ARTIE (V.O.)**
Lenny...you name it...she's done it. I mean the whole bit.

**CUT TO:**

**ARTIE'S OFFICE (1951) -- DAY**

and

**MIAMI HOTEL ROOM (Same room with flowers) -- DAY**

Following cuts back and forth between both locations.

Flowers in hotel room are somewhat wilted in that it is a few days later. Honey is dressing to go to work. Lenny is on the telephone.

Artie's office is small and seedy. Artie is on the phone. A Woman whose back is to CAMERA sits across the desk from Artie.

**ARTIE**
By the time she was fifteen she had already done time...so you can just imagine. Look, I like you, Lenny. I like you a lot. Otherwise I would never tell you these things.

**LENNY**
Well, what did you do, man...hire a "private eye"?

**ARTIE**
I didn't have to. Remember when I saw her in Baltimore I said, "I think I know her from somewhere"? Well...I suddenly remembered from where, so...even though it was none of my business, I asked around about her and I started hearing these things...and I... Look, I don't have to spell it out for you, do I?

**LENNY**
No.

**ARTIE**
I mean, I just hate to see you make a schmuck out of yourself.
LENNY
Yeah. My mother didn't have anything to do with this, did she?

ARTIE
Sally? No.

His mother Sally is revealed as the woman sitting across the desk from Artie.

ARTIE
Look, Lenny...I'm not making this stuff up...this isn't a pleasant thing to have to do...but if you don't believe me...check it out yourself.

LENNY
I don't have to. She already told me herself. But thanks. (hangs up)

Scene shifts to Artie's Office:

24 INT: ARTIE'S OFFICE -- DAY

ARTIE
(hanging up)
God -- I hated to do that.

SALLY
Why? What did he say?

ARTIE
He said he knew already...she had already told him.

SALLY
You think you got through to him?

ARTIE
Yeah...I think I did.

CUT TO:

25 INT: MIAMI HOTEL ROOM -- DAY

Lenny's hand is still on the phone. He turns to Honey.
Honey?

Yeah?

LENNY
Let's get married.

CUT TO:

INT: SMALL CITY HALL -- THE MARRIAGE ROOM (MIAMI 1951) -- DAY

This room is a sterile sort of “set” that is used for such occasions in larger municipalities. A Judge who marries people is bored and is boring, but Lenny and Honey are too much in love with the occasion and with each other to let it bother them.

A Judge is intoning the end of the ceremony while a “Courthouse Person” stands nearby.

JUDGE

Do you, Leonard Alfred Schneider, take this woman as your lawfully wedded wife…to live together in the state of matrimony? Will you love, honor and keep her, as a faithful man is bound to do, in health, sickness, prosperity, and adversity and forsaking all others keep you alone unto her as long as you both shall live?

LENNY

I do.

CUT TO:

INT: UNSPECIFIED LOCATION -- DAY

Honey and Interviewer.

HONEY

...That was June 15th, 1951...
(with a laugh)
...yeah...I was a June Bride...
and ah...I had on high heels
and a little suit...Judge was
Judge Liddy...
JUDGE
I do... by virtue of the authority invested in me, by the laws of the State of Florida, now pronounced you husband and wife. And may God bless your union.

CUT TO:

INT: SMALL APARTMENT IN BROOKLYN (1951) -- DAY

Sally, his mother, and his great Aunt Mema are peering around the sides of curtains, looking down onto street.

Honey's car is parked below and Lenny and Honey can barely be seen inside.

MEMA
(heavy Yiddish accent)
They've been sitting down there like that for fifteen minutes. Why doesn't she let him come up?

SALLY
Mema, stop nudging. Give her a chance. She's probably a very lovely girl.

MEMA
But what can they be talking about?

SALLY
About us, Dummy.

CUT TO:

EXT: BROOKLYN STREET -- DAY

Inside the car. Honey is taking a hit on a joint. She has obviously been stalling. Lenny is nervous about smoking in the car in daylight.

HONEY
Just give me another minute.

LENNY
Okay... but put the joint out, will ya, man?

HONEY
... I'm nervous...
Honey takes another hit and hands him the joint. He starts to put it out, takes a hit himself, then sniffs it out and puts it in his sock. Notices Honey primping in the rear-view mirror.

LENNY

Look, it's not gonna be a bad scene. First of all, my mother will be "on" all the time, so she won't even know you're there. And my Aunt Mema...well, you watch...I'll get her to say "Feh!" for you. C'mon, man, let's go!

HONEY

(sigh)

Alright...but will you do me a favor, Lenny...will you quit calling me "man."

CUT TO:

INT: SMALL APARTMENT IN BROOKLYN -- DAY

They have finished dinner and are having coffee. Sally is on her feet "working," bombarding Honey with stories of Lenny's childhood. Mema keeps watching Honey throughout the scene.

SALLY

...oh, I gotta tell ya about the first time this schmuck...

(indicates Lenny)

...ever worked a club.

LENNY

Sit down, Sally. You been on for two hours already...

SALLY

...he'd never been onstage before...ever...I was working this club on Ocean Parkway...

LENNY

...the Victory Club...

SALLY

...right...was it a joint...

LENNY

...the owner was a guy...
SALLY
Hey, I'm doin' the bit, alright?

LENNY
...right...

SALLY
...the customers were guys who
were so tough that they wore
wool suits in the summer.

LENNY
With no underwear...

SALLY
....with no underwear...anyway...
one night the M.C. doesn't show
.....he had trouble with his car...
they found marijuana in the trunk...

LENNY
(laughing)
That's a new one...

SALLY
Yeah, I just made it up.
(then to Honey)
I'm the only person who can make
Lenny laugh. Very hard to make
him laugh...anyway, I'm sitting
at the bar...

MEMA
(to Honey)
How long did you know Leonard
before you two got married?

SALLY
Mema, I'm "on," okay? So...
like I'm sitting at the bar
before show time when in walks
Lenny...

LENNY
I had on the brown suede shoes,
the shirt with the Billy Eckstine
collar...and the handkerchief with
the five points...

SALLY
...with the sticker still on
it...
LENNY

...made in the Philippines...

SALLY
Yeah, made in the Philippines...
So I says, Lenny -- there's no
M.C....how about if I introduce
you and then you can introduce
the acts...he says, No -- are you
kidding with that? I says, --
it's nothing...you don't have to
be funny...just...straight intros
...and now, folks, here's...uh...
Slip and Slap...and how about a
little hand for...uh...Schmutz
and Drek...and he says, Okay...
why not? Now: It's fifteen
minutes to show time and I'm
looking all over the club...no
Lenny.

LENNY
I'm in the toilet.
(pantomimes throwing up)
...all over the brown suede shoes...

HONEY
Oh...poor baby!

MEMA

SALLY
Okay. So I'm up there and I says
...Folks, the M.C. couldn't make
it tonight...blah blah blah...
but luckily...a good friend of mine
and a funny, funny guy...

LENNY
No, you said, "The funniest guy
in the world..."

SALLY
Yeah, right...Mister Leonard Alfred
Schneider...who just flew in from
the coast to do the Sullivan Show
...happens to be in the club...and
here he is, folks...

She does a band playing a show-biz intro.
LENNY
(to Honey)
You dig what she did to me? I'd never been on stage before, and now I gotta go out there... and be funny...

SALLY
...and he's so nervous... that he comes rushing out, trips over the mike cord, and knocks us both flat on our ass.

LENNY
(to Honey)
You never heard such a laugh. Mostly her.
(meaning Sally)

Sally, Honey and Lenny share a laugh. Mema is unmoved. She wants answers.

MEMA
So? How long you two people know each other before you got married?

LENNY
What was that, dear?

MEMA
How long you two know each other...

LENNY
About half an hour.

HONEY
Lenny!

LENNY
I picked her up on an empty car on the D Train. Gave her one of these, Mema.

He flashes Mema -- who hits him again:

MEMA
Feh!! Lenny!! Feh!!
31 CONT'D (4)

SALLY
...He didn't even turn to pick me up...I'm still sitting on the floor laugh-
ing and he's doing sh-ticks...and I'm laughing so hard that I can't get myself up...

LENNY
...Feh...Feh...That's the Jewish seagull...Did I lie to you...? Do you know how many flashers she's deafened with that scream? Feh!

CUT TO:

32 INT: NIGHTCLUB -- NIGHT

Lenny, bearded.

LENNY
There's no bigger test of how hip you really are...than when your "girl friend" becomes your wife. Did what I mean: You talk to the average guy..."Isn't that a pretty chick?"..."Yeah, she's beautiful...got a real pretty face..."

CUT TO:

33 INT: STRIP CLUB -- NIGHT

Honey is doing her strip. Lenny is heard continuing VOICE OVER. The young, unbearded Lenny is watching her and the guys in the club.

LENNY (V.O.)
..."nutty jugs..." -- "Well, would you marry a woman like that?" -- "Sure" -- "Would you let your wife dress that way?" -- "No, no, no."

CUT TO:

34 INT: NIGHTCLUB -- NIGHT

Lenny, bearded.

LENNY
"Well, what did you dig her for in the first place?" -- "'Cause her jugs were stickin' out" -- "But you don't want her to dress that way now?" -- "No...you crazy? She's my wife!"
(a short, crazy laugh)

Ha ha ha ha!

CUT TO:
35 EXT: DARK STREET -- NIGHT

Honey's car is parked. Lenny and Honey are talking inside the car.

LENNY
Okay...yeah...I admit it. It bugs me.

HONEY
But you said...

LENNY
I changed my mind.

HONEY
But why?

LENNY
I don't know...
(describes the scene)
...you're walkin' around up there with your jugs and your pupick sticking out...guys watching you with their newspapers...hats on their laps...

HONEY
You're jealous!

LENNY
Yeah.

HONEY
(smiles)
Oh, I like that.

LENNY
So -- we'll do a double act, okay?

HONEY
A double act?... Oh, sure... you'll strip and I'll tell mother-in-law jokes. Come on.

LENNY
No, you sing and I'll...

HONEY
Sing!? I can't sing a note, Lenny.

LENNY
I'll teach you...

CUT TO:
INT: UNKNOWN LOCATION -- DAY

HONEY
... so he started working with me -- to be a singer...and he really played like he was Flo Ziegfeld...or somebody...we were together -- 24 hours a day...then...

(laughs)
...we started working around...club dates...The Catskills...
and uh...it wasn't a bad act...

CUT TO:

INT: INDOOR POOL OF RESORT HOTEL IN CATSKILLS (1952) -- DAY

The voice of Sherman Hart, Mister Entertainment Himself, is heard as a sort of narration for glimpses of the place and of the people who come there.

Lenny and Honey sit in chaise lounges. Sherman is with them, dressed incognito as himself, seated beside Honey -- very close.

SHERMAN
Really, not a bad act.
(then to Honey)
And that's a very pretty little lady you got there.
(as he undresses her with his eyes)

HONEY
Thank you.

SHERMAN
...very pretty...I might even be able to use you on my show sometime. 'Cause I love ya, Lenny...I love you younger guys coming up. You younger guys are what makes this business such a pleasure for me. Who the hell wants to be a parent with no children, a king with no princes.

Lenny and Honey exchange fast glances.

SHERMAN
Talking to Henny Youngman just the other night on the Barry Gray Show about that...
(MORE)
SHERMAN (Contd)
(turns to Honey)
By the way...you happen to catch the show?

LENNY
She never misses it, Sherman.
(to Honey)
Right?

HONEY
Right.

SHERMAN
Anyway, kiddo...what I mean is...you're so talented...I'd hate to see you get off on the wrong foot. Work clean, Lenny. Don't resort to working dirty.

Lenny nods "yes."

SHERMAN
Because, you know...there were a few beefs about your show the other night and lucky for you I ran into Jack Goldstein and I kept him from phoning in a bad report on you.

LENNY
It was a mistake, man. A comedy of errors. It was one of those nights...you know...and I was bored...doing the same old tired jokes...and it was hot...so...like I took off my jacket...and I turned to the band and said, "Okay...now for my...jacket off bit." And the mike picked it up...and the guys in the band cracked up and I caught Honey's eye in the wings...

HONEY
And I cracked up...

LENNY
Then I cracked up. So, I know it looked the worst, but it was just...
Honey has to look the other way so Sherman won't see her laughing.

From Honey's point of view Jack Goldstein, owner of the resort, is seen, chatting with a few guests. He spots Honey, Lenny and Sherman and drifts their way during:

SHERMAN
(reprimand)
Kiddo. That was pretty stupid. A comic has to use his head. Up there...you gotta be thinking every second.

LENNY
(contrite)
You're right, Sherman.

Jack Goldstein is upon them.

JACK GOLDSTEIN
Sherman... So? Did you talk to the boy here for me?

SHERMAN
Yeah, I think we got a coupla things ironed out.

JACK GOLDSTEIN
Good boy...good boy...nuts, but a good boy...booked his mother...funny lady, Sally... and she works clean.

He squeezes Lenny's face with his thumb and forefinger and holds this grip and gives Lenny a little shake.

JACK GOLDSTEIN
So...mesugenah...did my friend Sherman maybe straighten you out a little?

LENNY
(still in his grip)
You know this is why Jewish boys all end up going to the orthodontist.

Honey laughs. Sherman liked it, too, but does not laugh. Instead, with a finger in the air, he declaims from the throne:
SHERMAN

Now that's funny.

He and Goldstein depart together on that note. Honey whispers to Lenny.

HONEY

God has spoken!

GOLDSTEIN

(walking)

Sherman, there's a girl here you should meet...

SHERMAN

How old is she?

JACK GOLDSTEIN

She's a lovely little thing...

SHERMAN

How old is she?

JACK GOLDSTEIN

...ehh...seventeen...

SHERMAN

Now you're talkin'.

CUT TO:

INT: THE "BIG ROOM" AT THE RESORT -- NIGHT

That night. Lenny and Honey have just finished a double number and are bowing. She exits. Sherman is at a ringside table with a "heavy party" that includes a very young-looking, attractive girl.

LENNY

As I'm sure most of you know, one of the all-time greats of show business is here tonight... a man who got his start right here in this hotel..."Mister Entertainment" himself. Sherman Hart, ladies and gentlemen... Sherman Hart!

Sherman gets up but the local spotman can't find him for a while, finally gets him. Lenny leads a big hand. Sherman blows a few kisses.

SHERMAN

Thank you very much, Lenny... ladies and gentlemen...Lenny, I love everything you're doing (MORE)
SHERMAN (Contd)
up there...and you're gonna love it, too, when you see it next
Wednesday night on my new Comedy Hour on CBS ... that's nine P.M.
Eastern Standard Time...Seven P.M.
Rocky Mountain Time...and Four A.M.
in Tokyo...
(laugh from the room)
...so...talk a little slower, will ya, Lenny...because I can't write that fast.

LENNY
Sherman Hart, ladies and gentlemen!
(leads the applause)
Sherman gets a good laugh and a great hand, waves to the world and sits down. Jack Goldstein stands in the back of the place crowing. A Waiter stands next to him.

LENNY
(with great Showbiz sincerity)
You know, folks...just to digress a moment...I'm a little new to this business and...I know I still have a lot to learn. And thanks to Sherman I realize I made a mistake out here the other night...

Sherman beams and throws Lenny the three-ring sign.

LENNY
...and if I offended any of you...I'd really like to apologize. So, by way of making it up to you...I ah...I think...I think I'm gonna piss on you.
(grabs his zipper)

ANOTHER ANGLE - GOLDSTEIN AND WAITER

JACK GOLDSTEIN
...did...he...say...?

WAITER
(secretly delighted)
He said!

CUT TO:
EXT: THE RESORT HOTEL -- NIGHT

It is pouring rain as Lenny and Honey throw their hastily-packed things into their car and Goldstein tries to be rational.

JACK GOLDSTEIN
...why...is all I want to know
...was I ever anything but kind and generous to you both...so why? Why would you do such a terrible thing? Especially on a high holiday weekend!

Honey gets in and Lenny hands her their act music which she keeps on her lap.

LENNY

Look, man -- I just wanna get out of here, okay?

Goes around to shut the trunk and Goldstein follows:

GOLDSTEIN
Believe me -- everybody is gonna be warned about you. You'll never work another resort -- club -- room -- anything...you're finished, believe me, in show business.

Lenny gets in on the driver's side, saying with mock fear:

LENNY

No. Please. Not that!

GOLDSTEIN

Okay, you'll see. You got a rough road ahead of you, sonny, believe me...

Lenny pulls away. Goldstein shouts to be heard:

GOLDSTEIN

...especially with your dirty mouth and your no-talent wife!!

Honey hears it -- reacts. Lenny sees that she is hurt by it, stops the car, backs up, rolls down the window, leans out at Jack and says quietly:

LENNY

Do you know that there's not one Puerto Rican in your kitchen that hasn't shtupped your wife?
CONT'D

He pulls away for good.

CUT TO:

INT:  NIGHT CLUB -- NIGHT

Lenny, bearded.  Sound of car roaring is heard over:

LENNY
Okay...what is dirty, and what is clean?

CUT TO:

EXT:  TWO-LANE HIGHWAY IN CATSKILLS -- NIGHT

The rain has gotten worse.  Lenny and Honey are laughing and talking over the incident, roaring around the curves.

LENNY (V.O.)
If I had to make a choice...
I would rather my kid watches a stag movie...

CUT TO:

EXT:  TWO-LANE HIGHWAY IN CATSKILLS -- NIGHT

A station wagon with a dead deer tied to the hood.  Driven by a Priest who is telling a joke to two hunters who sit in the back.

LENNY (V.O.)
...instead of a clean movie like "King of Kings," which is full of killing, because I don't want my kid to kill Christ when he comes back.  And that's what happens in "King of Kings."

CUT TO:

INT:  NIGHTCLUB -- NIGHT

Lenny, bearded.  The car is still heard.  So is the station wagon.

LENNY
But tell me about a stag movie where anybody gets punched or killed.  Maybe if you're lucky you might see someone get tied (MORE)
LENNY (Contd)
up with a Wembly tie and tapped
lightly with a Hcock belt, but
for the most part...

CUT TO:

EXT: TWO-LANE HIGHWAY IN CATSKILLS -- NIGHT

The station wagon. The Priest hits the hunters with
the punch line.

LENNY (V.O.)
...all they get is hugged and
kissed and touched a lot, and
then near the end of the picture
when that one potential instrument
of death is revealed...the pillow...

CUT TO:

EXT: TWO-LANE HIGHWAY IN CATSKILLS -- NIGHT

Lenny and Honey, still laughing, "do the bit" for each
other:

LENNY (V.O.)
...that pillow that the guy
might smother the girl with,
like in one of those horror
flicks...

CUT TO:

INT: NIGHTCLUB -- NIGHT

Lenny, bearded. The cars still roaring.

LENNY
...instead...he takes that
pillow and slides it under
the girl's ass...and they go
off...and that's the end of
the movie.

Drummer tags the bit with a drum roll and then goes
for the cymbal. Just as he is about to hit it:

CUT TO:

EXT: TWO-LANE HIGHWAY IN CATSKILLS -- NIGHT

The two cars try to avoid each other but there is a
terrible smashup!
EXT: SIDE OF ROAD - CATSKILLS HIGHWAY -- NIGHT

Moments later. There is the deer, ripped open and bleeding on the side of the road, still tied to the hood which has dislodged from the station wagon. Crazily, there are parts of Lenny's and Honey's music lying all about. CAMERA FINDS Lenny holding Honey in his arms, rocking her, trying to clean off the blood that is pouring from her face. One of the Hunters who cannot be seen is yelling.

HUNTER'S VOICE
...sonofabitch...sonofabitch...

LENNY
Honey, don't die. Oh, God... please. Please don't die.

HUNTER'S VOICE
...my neck...sonofabitch...my neck...

LENNY
Honey, please. Please don't die.

He turns around and screams:

LENNY
Help!!! Somebody...help!

CUT TO:

INT: UNSPECIFIED LOCATION -- DAY

HONEY
...I had cuts all over my arms
...my legs...
(touches her nose)
...a big gash...right here...
my bladder was punctured...I was in shock for...three weeks...
(eats some potato chips)
...it was very dramatic...

CUT TO:

INT: INTENSIVE CARE WAITING ROOM OF SMALL HOSPITAL -- DAY

FACES OF PEOPLE WAITING FOR PEOPLE TO DIE

A sign says "Only immediate family may use this waiting room." A Mother is crying and whispering to her Son who sits nearby.
They get up and CAMERA goes with them, resting on:

A Nurse's Aid, a well-off, good-looking local housewife who does volunteer work at the hospital, is serving coffee to Lenny, who is sitting at one end of the room. He has a terrible black eye and his left arm is in a sling. He takes the coffee from the Nurse's Aid.

LENNY
Thank you very much.

She smiles at him and goes back to a small desk which enables her to stand guard at the door to the waiting room. A phone is on the desk. She is knitting a sweater.

Her phone rings. Everyone in the room looks up. She talks quietly into the phone.

NURSE'S AID
...yes...I will...

She hangs up and turns to Lenny.

NURSE'S AID
Mr. Bruce...

CUT TO:

INT: HOSPITAL CORRIDOR - ANGLE TOWARDS WAITING ROOM -- DAY

Lenny is seen going to the Nurse's Aid's desk.

NURSE'S AID
You can go in, Mr. Bruce.

LENNY
Thank you.

He walks out into the hall and goes through double doors and CAMERA GOES WITH HIM as he passes a Doctor leading a widow of two minutes back towards the waiting room.

Lenny is fascinated by it all. To right and left are rooms full of people dying, about to die...all plugged in to the wall with intricate machinery designed to keep them going. Some of the machinery is in the hall.
He finds Honey's room. Goes inside.

CUT TO:

A curtain has been pulled in one half of the room. A voice is heard, reciting in Latin. Quiet sobbing is heard from behind the curtain.

Lenny finds Honey. Her face is a mess of bloated stitches. Her eyes are open but she is not fully conscious. He looks at her and touches the bed lightly in lieu of touching her because he's afraid to hurt her. He doesn't quite know what to say...

A Nurse enters. Lenny watches closely as the Nurse prepares to give Honey a shot of morphine. She gives her the shot.

LENNY
(with a little smile)
Some people have all the fun.

Nurse gives him a dirty look.

CUT TO:

Lenny stands by the elevator, having just pressed the button. He hears his name called and turns.

NURSE'S AID
Mister Bruce.

LENNY
Yes.

She carries his raincoat.

NURSE'S AID
You left this in the waiting room.

LENNY
Oh, thank you very much.

NURSE'S AID
You're welcome.

She smiles and goes. Lenny turns back to the elevator. A beat. The elevator arrives. He doesn't get in. He turns and looks back towards the I.C. waiting room where the Nurse's Aid can be seen sitting by her desk.
LENNY (V.O.)
Let's face it...Guys are different.

CUT TO:

54 INT: NIGHTCLUB -- NIGHT

Lenny, bearded:

LENNY
(copping a plea with energy)
And ladies just don't understand this!...See, ladies are one emotion and guys detach. They don't consciously detach, but they do detach. Now, a lady can't fall through a plate glass window and go to bed with you ten seconds later. Ugh ughn. When they don't feel good they just don't feel good, but every guy in this audience is the same. You can just idolize your wife. Be so crazy about her...be on the way home from work, have a head-on collision with a Greyhound bus...forty people laying dead on the highway...in the ambulance...the guy makes a play for the nurse.
(wife)
How could you do a thing like that?
(guy)
I got horny.
(wife)
You got what?
(guy)
I got hot.

CUT TO:

55 INT: INTENSIVE CARE WAITING ROOM -- DAY

Lenny is having another cup of coffee and chatting with the Nurse's Aid M.O.S. as he is heard continuing VOICE OVER. Some time during the following she writes out her phone number and gives it to him.
LENNY (V.O.)

(wife)
How could you get hot with your foot cut off? People were bleeding to death and dying...
(guy)
I dunno, I just got hot.
(wife)
He's an animal. He got hot with his foot cut off.
(guy)
I'm an animal, I guess. I dunno.
(wife)
What did you get hot at?
(guy)
Nurse's uniform, I think.
(Lenny)
Yeah...see, it has nothing to do with liking, loving...guys detach. You can put a guy on a desert island he'll do it to...mud...a barrel...a chicken. So, if you came home and found your husband sitting on the bed with a chicken...would that be the end of the marriage?

CUT TO:

56 INT: NIGHTCLUB -- NIGHT

Lenny, bearded:

LENNY

(wife)
A chicken!!! A chicken in our bed.
(guy)
Leave me alone, will ya?
(wife)
Don't touch me! You want your dinner...get your chicken to get it for you!!!
(Lenny)
See...in New York it's illegal..."Seeming sexual intercourse with a chicken." That's the literal, but how could you even fantasize that...doing it to a chicken...they're too short. How could you kiss a chicken...with that dopey face?
(MORE)
LENNY (Contd)

(wife)

How come you're alone tonight?
Your chicken leave town?

CUT TO:

INT: HOSPITAL ELEVATOR -- DAY

The Nurse's Aid stands behind Honey who is in a wheelchair. Lenny holds a suitcase in one hand and a pair of crutches in the other. They have done miracles with Honey's face. Lenny continues VOICE OVER:

LENNY (V.O.)

(guy)

Leave me alone already with the chicken. I was drunk...met it in the yard...anyway, I was thinking of you the whole time I was doing it.

CUT TO:

EXT: HOSPITAL ENTRANCE -- DAY

Honey gets out of the wheelchair and takes up the crutches. Nurse's Aid shakes both their hands.

NURSE'S AID

Goodbye, Mrs. Bruce...Mr. Bruce. It was very nice meeting you both.

LENNY & HONEY

Goodbye. And thank you. Very much.

Nurse's Aid goes. She is barely out of earshot when Honey asks:

HONEY

You made it with her, didn't you?

CUT TO:

INT: NIGHTCLUB -- NIGHT

Lenny, bearded:

LENNY

Deny it! Flat out -- deny it!
If you really love her -- deny
(MORE)
LENNY (Contd)
it. If they got pictures --
deny it. Just say, "look...
this strange girl came into
our apartment shivering and
handed me a card that said,
'I have malaria. Lie on top
of me and keep me physically
active or I'll die'...now
what the hell was I supposed
to do?" And chances are --
they'll believe it -- Why?
'Cause they wanna believe it.

CUT TO:

60 INT: UNSPECIFIED LOCATION -- DAY

HONEY
...well...yeah, it bugged me
at the time...it hurt, you
know, but...later I learned
a lot about why he did things
like that...

CUT TO:

61 EXT: HOSPITAL PARKING LOT -- DAY

Honey is open-mouthed as Lenny stands invitingly by
the open door on the passenger side of a slightly-
used 1951 Fishtail Caddy Limousine.

HONEY
Lenny, where did you get the
money? The insurance?

LENNY
Seven thousand dollars! A
few more accidents like that
and we're set for life.

While Lenny puts her bag in the trunk and goes around
to sit in the driver's seat, Honey feels the texture
of the seats, looks over the interior.

HONEY
It's beautiful, Lenny...it's
the most.

LENNY
I love it...I really love it!
(MORE)
LENNY (Cont'd)
(Fat boy, Used-car salesman...slaps hood)
This here is the same car Ike and Dick drive in. You take it from Fat Boy. Almost new. Used only one time in a suicide pact, so there's just a lil' lipstick around the exhaust pipe.

HONEY
Well, I can get that off with a little Babo.

LENNY
Thass right, Young Lady.

HONEY
I'll take it.

LENNY
Good.

HONEY
So, where're we goin', Fat Boy?

LENNY
Well, Young Lady, first I'm takin' you to the motel, where I'm gonna give it to you the same way I been givin' it to the public for twenty-five years...and in the same location, too.

HONEY
(giggles)
You promise?

LENNY
Yes, Ma'am!

HONEY
Then where, Fat Boy?

LENNY
Then Fat Boy is gonna take you to California...To that big, Used-Car-Lot-In-The-Sky.

HONEY
California!
CONTD (2)

They pull out. Music is heard.

CUT TO:

VARIABLE INTERIORS AND EXTERIORS -- DAY AND NIGHT

MONTAGE -- Lenny and Honey and the Caddy work their way to California.

CADILLAC TRAVELING SOMEWHERE IN THE EAST

INT: CHEAP HOTEL ROOM

Lenny is coaching Honey, using a broomstick for a microphone -- he's teaching her hand gestures, facial expressions, etc. She's trying.

INT: SMALL MIDWEST NIGHTCLUB

Honey on stage nervously attempting to execute what Lenny has taught her -- Lenny in wings urging her on -- Club is 1/3 full and they couldn't care less. -- Shot of drummer.

INT: UNSPECIFIED LOCATION -- DAY

HONEY

...that's when it started... we were all clowning around in a dressing room...and this drummer said, "Hey, you cats wanna try something really groovy"? ... So we said sure ... so he gives us these little straws and we started sniffing this stuff...

(demonstrates with finger)

...up our noses, you know...

INTERVIEWER

What was it, cocaine?

HONEY

Oh, no...it was heroin...stuff.

INTERVIEWER

How did it make you feel?

HONEY

I sort of went bananas...started stamping my feet...crying...
INTERVIEWER

And Lenny?

HONEY

...he started laughing...

CUT TO:

CADILLAC TRAVELING FARTHER WEST

Lenny and Honey laughing.

INT: CHEAP HOTEL ROOM

Lenny and Honey lying in bed, smoking pot. Lenny suddenly jumps out of bed bursting with new ideas for their act. Wearing only shorts and straw hat — demonstrates idea. A sort of corny song and dance routine. Honey holds nose and mimes pulling a toilet chain.

CADILLAC TRAVELING FOUR-LANE HIGHWAY

Farmer in truck pulls parallel to Caddy. Farmer glances across at Lenny and Honey. They exchange smiles. Honey's head slowly disappears below window line, giving the impression she is "going down" on Lenny. Farmer reacts as Lenny zooms away with a wink and a wave. Inside the car we see Honey's head merely resting on Lenny's lap and laughing very hard.

OUT WEST - DESERT -- DAY

Caddy parked off side of road. Honey taking pictures of Lenny who is dressed in an improvised costume reminiscent of Rudolph Valentino in The Sheik. After a few corny muscle poses, they laugh. Lenny goes to glove compartment, takes out some cocaine which they both sniff. Lenny feigns "silent movie" passion. Honey reacts "silent movie" style, then he chases her into the desert.

CADILLAC TRAVELING DESERTED HIGHWAY -- NIGHT

Honey is sleeping on Lenny's shoulder as he drives.

CADDY PULLING INTO OUTSKIRTS OF L.A. -- NIGHT

LOS ANGELES -- NIGHT

Caddy stops somewhere up on Sunset Boulevard.

CUT TO:
EXT: LOCATION ABOVE L.A. -- NIGHT

Honey is first out of the car and Lenny joins her as they look down on L.A.

HONEY
Like...wow!

LENNY
Before we're done with this town, sweetheart, we'll have your jugs in cement in front of Grauman's Chinese...And no one will be allowed to walk on them.

Honey suddenly bursts into tears.

LENNY
What's the matter?

HONEY
...I'm so fucking happy.

CUT TO:

INSERT: PHOTO OF WHITE BUNGALOW -- DAY

A white picket fence surrounds the house. Lenny's Caddy sits proudly in the driveway.

HONEY (V.O.)
...we got pots and pans...dishes and stuff like that...and set up housekeeping. For a while it was really terrific and then...

CUT TO:

INT: UNSPECIFIED LOCATION -- DAY

Honey is showing Interviewer some old photos. She puts down the picture of the house and picks up another.

HONEY
Here's a picture I took of Lenny...

INTERVIEWER
"And then"...what?

HONEY
Well...
EXT: LITTLE WHITE HOUSE W/PICKET FENCE (HOLLYWOOD - 1953) -- DAY

The Caddy sits up on blocks under the breezeway. Shades that keep out all possibility of daylight are pulled down in the house. Some other cars are parked out front.

HONEY (V.O.)
...the double act wasn't getting anywhere...we went through our savings pretty fast...I started stripping again and Lenny took whatever jobs he could...

CUT TO:

INT: HOUSE W/PICKET FENCE -- DAY

A party of sorts is in progress. A lot of frantic-looking hipsters of the time. CAMERA searches through the crowd until it finds Honey in the corner with some guy who is "coming on" with her.

HONEY (V.O.)
...and then we got in with this crowd...and they were all fixing, you know...

Honey seems to be enjoying the guy's attentions. CAMERA moves through the place until it discovers Lenny with his arms around some chick's neck...he is acting "huggable" with her.

HONEY (V.O.)
...and you do things with dope...that it wouldn't ordinarily come into your mind to do...

CUT TO:

INT: BEDROOM OF LITTLE HOUSE W/PICKET FENCE -- NIGHT

Honey and Lenny are in bed. They do not look at each other throughout the scene.

LENNY
Why not?

HONEY
I just don't want to, that's all.
Lenny
It'll be nice.

Honey
Why do you keep pushing this,
Lenny? You keep pushing.

CUT TO:

80 INT: STRIPPERS' DRESSING ROOM -- NIGHT

Honey sits in front of a mirror. Lenny stands behind her. They converse in the mirror. There are glimpses of a stripper moving back and forth seen in the mirror. They talk quietly.

Lenny
...I don't know. A little excitement. It'll be good for both of us.

Honey
I don't think we can handle it.

Lenny
Well, that's very un-hip.

Honey
Maybe I'm not hip.

Lenny
Do you love me?

Honey
...Yeah...

Lenny
Well, don't you know I love you?

Honey
...Yeah...

Lenny
So, we can handle anything.

CUT TO:

81 INT: SOME CHICK'S HOTEL ROOM IN L.A. (1954) -- NIGHT

Camera is tight on Lenny who is watching something. Camera moves around to the bed where Honey is embracing
a beautiful chick. They are nude. Honey throws him a look after the embrace, a look that asks, "Is this what you want?"

The scene progresses without words, through DISSOLVES as Lenny gets into it with the chick and Honey watches. Ultimately everyone gets into it with everyone and deny it as they might later, everyone is deeply involved.

SLOW DISSOLVE THRU:

82 INT: BEDROOM OF HOUSE W/PICKET FENCE (1954) -- NIGHT

Honey is in a crying rage. Lenny is dressed for work and is almost out the door.

HONEY
...but how can you say that? Where do you come off saying that? Jesus Christ -- you talked me into these freak scenes.

LENNY
(holding her wrists)
I didn't have to do too much talking, did I?

HONEY
(a beat -- stunned)
...oh, my God...

Lenny releases her. Honey sits on the bed.

HONEY
(quietly)
I knew it -- I knew it. I told you this would happen.

LENNY
Yeah, but you forgot to tell me you were gonna love it so much.

HONEY
(shaking head)
Ohh...beautiful, Lenny...what do you want from me...you're crazy.

CUT TO:
83 INT: NIGHTCLUB -- NIGHT

Lenny, bearded:

LENNY
(rather charmingly)
...and now...a word about dikes.
I like dikes. That's what Will Rogers once said, "I never met a dike I didn't like." If you notice...comics will do endless fag jokes...but never dike jokes...
...and the reason for that, I figure, is that...dikes'll really punch the shit outta ya...oh, yeah...it's hard to spot dikes...
"'cause sometimes we're married to them...

CUT TO:

84 INT: BEDROOM OF HOUSE W/PICKET FENCE (1954) -- NIGHT

Lenny and Honey are still "playing the scene."

LENNY
You know I made it with that chick in the hospital.

HONEY
I know it.

LENNY
I made it with other chicks, too. Now tell me your score.

HONEY
Lenny, I don't wanna play this stupid game. What's happened to us...why are we doing all these...weird things to each other?

LENNY
Don't you want to tell me about what's-her-name...the one with the tattoo on her thigh...and the bar bells...and the combat boots...

HONEY
Lenny, I love you. Why don't you tell me to stop?
LENNY
Why don't you tell yourself
to stop?

HONEY
(a plea)
Tell me!

LENNY
(very flip and
"liberal")
Well, you obviously dig it,
so...

He walks out of the bedroom. She breaks down com-
pletely.

HONEY
(yells after him)
Oh, you sonofabitch! Why do
you always have to be so fuck-
ing hip?

She buries her head in the pillow. A beat. Lenny
walks back in, goes to the bed, gently turns her over.
They stare at each other a moment.

LENNY
I love you.

They kiss softly. They look at each other. They kiss
passionately. They begin to make desperate love
together.

HONEY (V.O.)
...I wanted a baby...I always
wanted a baby. I thought that
would help us, you know...bring
us together...

CUT TO:

85 INT: UNSPECIFIED LOCATION -- DAY

HONEY
...so we both cleaned up for a
while...and Kitty was born on

We were like a real family for
a while...then...I went back to
work...I had to travel...and Lenny
started M.C.ing in strip joints
(MORE)
HONEY (Contd)
...real dives...so...we didn't
see each other very much and...
I don't know...some times things
just don't work out and you never
really seem to know why. Oh, you
wanna see a picture of Kitty when
she was a baby?

She looks for a picture of Kitty.

CUT TO:

EXT: HOLLYWOOD STREET (1956) -- NIGHT

A car pulls up and double parks for a moment. Honey
is in the car which is driven by a hip-looking Black
Dude. Honey wears super-hip shades and is giggling
and laughing at everything the Dude says.

CUT TO:

INT: CHINESE RESTAURANT -- NIGHT

"The Baby" -- Kitty -- is propped up in a plastic
contour chair and Lenny is watching with amusement
as she tries to stick a spare rib into her ear.
Finally he intercedes:

LENNY
No, dummy...in your mouth.

A Chinese Waiter goes by the table. Lenny tugs on
his coat.

LENNY
Hey, man -- what time is it?

WAITER
Sic-thirty.

Lenny nods "thanks." He is concerned about something.

CUT TO:

EXT: HOLLYWOOD STREET -- NIGHT

Honey says goodbye to the Dude with a laugh and starts
walking for the Chinese restaurant which is halfway
up the block. Car passes her and she and the Dude
wave at each other.

CUT TO:
INT: CHINESE RESTAURANT -- NIGHT

Honey sits across from Lenny, slumped against the booth, half-nodding, half-giggling, even scratching her face every so often.

HONEY
...just...couldn't get a cab
...called three places that said they'd send one and...
"Nada City," you know...

Lenny nods a cold "yes."

HONEY
Finally got one.

Lenny stares at her a moment, then starts giving the baby an occasional spoon of pork fried rice. Honey giggles and mutters:

HONEY
...right...

CUT TO:

INT: NIGHTCLUB -- NIGHT

Lenny, bearded:

LENNY
...And now a tribute to America's favorite bandleader:
(Welk)
"Wunnaful, wunnaful, wunnaful...
Awright, send in da new boy.
Hello, Sonny, how are you? --
and ah -- we got a nize band here...just like one big happy family...everybody ball everybody else's ol' lady...and ah...da agent send you over and told me you be perfect boy for my band...
you're deaf. Awright...we gonna go right on da road...so...wotsa matter wit you, Sonny...How come you don't talk to me?
(Junkie)
Well...you know...like ah...a lotta cats put you down, Mr. Wack...but ah...no matter what they say...ah...you're the best banjo player, and ah...whatever your axe is, man...I know you swing...
(MORE)
and like, I knew Bird very well, man...I got Bird's axe...I knew all them people...I knew Miles, man...I knew Basie 'fore he could count...ha ha ha...ain't I wild...okay...so like...what d'you say, sweetie...like ah...we make the scene, Baby...huh...you dig?
(Walk)
What da hell are you talkin' about?
(Junkie)
Hey...ah...you pretty wild, Polack...ha ha ha...
(Walk)
Hey, what d'you keep scratching your face for?
(Junkie)
I'm allergic, man...I mean...I'm a nervous cat...and ah...I don't wanna bug ya, man...but ah...you think I could get a little bread up front?
(Walk)
You hungry? You wanna sandwich?
(Junkie)
No, ah...
(laughs)
I want some money...ah, see...wait 'til you get to know me, man...I'm really a good-natured slob...and ah...I need some money to...ah...to take my aunt to the hospital...ah...look at her, man...she's out in the car throwing up...out there, man...so, ah...let's do the thing, man...what d'ya say, Baby...let's make it...
(Walk)
Awright...I'm going to sign you...'cause I'm a good judge of character...you're an honest boy...I can tell by your eyes...they're so small...and I like the way you dress...dat's Ivy League...with the belt on the arm...
(Junkie)
Yeah, well ah...I hate to cop out on myself, man...but ah...
(MORE)
LENNY (Contd)
I better tell ya in front...I
got a monkey on my back...
(Welk)
Oh, dat's awright...we like
animals on da band...Rocky's
got a duck...they'll play
together.

CUT TO:

INT: CHINESE RESTAURANT (As in Scene 87) -- NIGHT

TIGHT ON HONEY...scratching her face.

HONEY
...called three places...right?

CUT TO:

INT: CHINESE RESTAURANT (1957) -- NIGHT

TIGHT ON LENNY...looking in same direction. PULL BACK
TO reveal Lenny, dressed differently than last time
he was seen in the restaurant, in the same booth alone
...deep in thought, staring at where she was.

WAITER'S VOICE
Your order, Mister Bruce.

Lenny gets up, during following, waiter tears ticket
off bag and Lenny hands him ten dollars and Waiter
rings it up and makes change.

WAITER
Where's Missus? She's the
prettiest girl I ever see.
Is Missus sick?
(Lenny gives a non-
committal nod)
You take her these fortune
cookies and tell her I say
hello to her. She's wonderful
wife.

Lenny takes his change.

LENNY
We're divorced.
WAITER
(without hesitation)
You better off!

CUT TO:

INT: UNSPECIFIED LOCATION -- DAY

HONEY
(with sudden anger)
...I don't know what he thought he was doing...he just...stole her from me. We were in Hawaii...I had gotten busted for having a little pot in my car...and he knew I was waiting trial and couldn't leave...and he just...took her...

INTERVIEWER
...ah...Honey...my tape ran out and I didn't get all of that...would you...ah...give me a minute and then repeat that...

HONEY
(softly)
No. Forget it. I know why. He took her because he knew I couldn't take care of her.

CUT TO:

INT: SMALL APARTMENT IN BROOKLYN -- DAY

Sally and Mema are sitting in the kitchen playing cards.

SALLY
He can't work and take care of a baby...it's too much.

MEMA
So, you're thinking of going out there?

SALLY
I am going out there. He's my son, and maybe he doesn't know it yet, but he needs me.

MEMA
You're finally beginning to sound like a Jewish Mother.
INT: NIGHTCLUB -- NIGHT

Lenny, bearded:

LENNY

...I tell ya...it's really hard when you break up with your old lady. At first you think, "Okay, that's groovy...screw her...I'll really swing now...but the kind of chicks you meet when you're divorced are divorced chicks, and they all live with their mother who is also divorced.

CUT TO:

EXT: HOLLYWOOD STREET -- NIGHT

Lenny thumbs a few more cars with no luck and starts to walk with the food.

LENNY (V.O.)

Either that or they can never have you over to the house because they have a kid. Or if they do have you over they make you go in the bedroom and watch him sleep...he's sweating in those pajamas with the grape jelly on them...that really kills the whole fantasy.

CUT TO:

INT: NIGHTCLUB -- NIGHT

Lenny, bearded.

LENNY

Every divorced chick I know has that six-year-old kid...it's like a prop from Central Casting. Or, if they don't have a kid, they have a French poodle that has to be allowed in the bedroom...

(guy)

Ah...excuse me...but...ah...what is the function of this dog?

(chick)

He's only a little dog. He won't bite you. He just wants to watch.

(MORE)
LENNY (Contd)

(guy)
Wants to watch?! Get outta here, pervet!!! I'm not an exhibitionist.

(himself)
Sick, red eyes -- tap dancing on the linoleum floor...

(does the dog)
...dumb French poodels...no...
it's... I tell ya...if you been married for five years, and it goes into the shithouse, then you're just gonna spend a lot of time throwing up...

CUT TO:

EXT: BUILDING IN HOLLYWOOD -- BUILDING HAS BICYCLE REPAIR SHOP ON GROUND FLOOR, APARTMENT ABOVE -- NIGHT

The apartment is reached by outside stairs. Lenny appears around a corner with the bag of food during following and goes up the stairs:

LENNY (V.O.)
...because nobody goes into a marriage with the idea of blowing it...

CUT TO:

INT: LENNY'S "PAD" -- NIGHT

Lenny is paying an elderly woman baby sitter and chats M.O.S. with her about the child, who is not seen.

LENNY (V.O.)
...And when it's over...about the only satisfaction you can have is to get custody of that kid...but custody is a lot of dues, Jim.

CUT TO:

INT: KITTY'S BEDROOM -- NIGHT

Kitty is sitting up in her crib being fed fried rice by Lenny from the cardboard containers. On the wall over her crib is a chart that allows him to keep exact track of her feeding and sleeping habits, doctor's appointments, etc.
LENNY (V.O.)
Custody means, "I love, I raise,
I clean, I get up in the morning,
I make the breakfast..." ...Oh
yeah...

Scene goes into audible dialogue.

LENNY
(Oriental accent)
Is good, light? You bettah awf
with me, light?

Kitty makes no response. Phone rings.

LENNY
It's probably Butch Jenkins for
you. I'll tell him you're eating
and to call back later. Here.

He hands her a container of fried rice and puts up the
crib side.

LENNY
...Have an orgy...

CUT TO:

101 INT: CHEAP HOTEL ROOM - HAWAII -- DAY

Honey is sprawled out on a bed that is a mess of full
and empty coke bottles, spilled ashtrays, candy bars
and crumpled candy wrappers. She lies with the phone
at her ear and hears:

OPERATOR'S VOICE
I have a collect call for a Mr.
Lenny Bruce from Honey Bruce in
Honolulu. Is this Mr. Lenny
Bruce?

CUT TO:

102 INT: LENNY'S BATHROOM -- NIGHT

The bathroom also serves as a "hospital" and reading
room. Newspapers, books, magazines, are all over the
room.

LENNY
Yeah. This is him.
OPERATOR'S VOICE
Will you accept the charges?

LENNY
Yeah, yeah.

CUT TO:

103
INT:  HOTEL ROOM & BATHROOM -- NIGHT

Phone call CUTS back and forth between these two places.

OPERATOR'S VOICE
Ready on your call to the Mainland, Miss. Miss? Are you there?

HONEY
Lenny?

LENNY
Yeah?

HONEY
Whaddya want? What's shakin'?

LENNY
I think you called me.

HONEY
(laughing)
Oh, right. What are you doing?

LENNY
Nothing. It's my night off.

HONEY
Oh... Where you working?

LENNY
I told you three days ago... Duffy's.

HONEY
Oh -- right. I have some good news. I met this agent... who said he could maybe get me some dates... working conventions...

LENNY
Yeah -- I know. You told me.
HONEY
I did? Well...he says it's almost definite...
    (pause)
    ...said he'd call this weekend.
    (pause)
    ...Lenny?

LENNY
Yeah...that's good news.

HONEY
Yeah, but the really good news is this...my lawyer says I may not have to go to jail...He says we can appeal. But...

LENNY
But what?

HONEY
...that's gonna take more money...
    ...I hate to bother you again, but...

LENNY
How much is it gonna be this time?

HONEY
...Coupla hundred?

LENNY
I'll do what I can.

A pause. It's always the same phone call and it always drives him nuts.

HONEY
I'll pay you back this time.
He said he'd call this weekend.
    (pause)
I miss you, Daddy.
    (another pause)
How's Kitty?

LENNY
Fine.

HONEY
You change her a lot? You gotta change her a lot or she gets those rashes.
LENNY
I gotta hang up now.

HONEY
(after a pause)
...Lenny...

LENNY
Yeah, I'm still here.

HONEY
...do you still love me?

LENNY
Sure. But I gotta hang up now. I can't handle these phone bills. It just never stops.

HONEY
Because I still love you...and as soon as I'm straight...

LENNY
Look, I gotta hang up...listen...I'll send what I can. Okay?

HONEY
...Okay...

LENNY
Take care of yourself...

CUT TO:

104 INT: KITTY'S BEDROOM -- NIGHT

Kitty is sound asleep. Lenny is in the room, standing nearby her crib staring at her.

LENNY (V.O.)
...see...the trouble is that we live in a "Happy Ending" culture.

CUT TO:

105 INT: NIGHTCLUB -- NIGHT

Lenny, bearded:

LENNY
A "what-should-be-culture" instead of a what is culture...dig what I mean? I'd like
(MORE)
LENNY (Contd)
to show you people some really
"dirty" pictures that relate
to your daughter and my
daughter.

Picks up an old copy of Time magazine which he
opens to a photo section:

LENNY
...Here are some pictures of
the whole Kennedy assassination.
Now I say these pictures are
dirty because the captions are
trying to bullshit everybody
that this woman is running for
help or trying to help the
Secret Service man aboard...
when everybody knows that she
did the normal thing. She
probably heard somebody yell,
"He's been shot -- let's get
the hell out of here" -- and
she tried to get out of there,
see......but they want to
teach bullshit. They want
my daughter, our daughters, if
their husbands get shot some
day...and if they try to haul
ass to save their asses...if
they do the normal thing...
they'll feel guilty and shitty'
'cause they didn't stay like
she did...and fuck it, man...
she didn't stay. People don't
stay...

CUT TO:

106 INT: BEDROOM OF SMALL APARTMENT - NIGHT
CLOSE ON LENNY

He sits -- staring into space, Kitty is still
asleep.

LENNY (V.O.)
...No, people don't stay...

CUT TO:
Honey lies on her back, staring at the ceiling.

SALLY
Duffy's was a strip joint about a block and a half from here.

A Stripper is working.

SALLY (V.O.)
Lenny used to do shtick between strippers.

INTERVIEWER (V.O.)
What kind of stick?

SALLY (V.O.)
Shtick, darling...shtick!

Stripper finishes her number, Lenny comes out and gets her a hand.

SALLY (V.O.)
...Duffy's...Yeah, I would say that's where his style really began to change. He stopped doing all that traditional stuff he used to do in the beginning...and...he just started to improvise.

Lenny has picked up a random chair.

LENNY
Know what I just thought of...here's a wild thought:
You know how many asses have been on this chair? Oh, man...there have been a lot of asses on this chair. Now -- you and I have no way of knowing how many...but lions and tigers know...that's (MORE)
LENNY (Cont'd)
why...when Frank Buck goes...
(does Frank Buck
waving a chair at
the big cats)
...like that...they go...
(does a cat who can
smell exactly how
many asses have been
on the chair...paws at
it in disgust)
Vvragghunn! Vvragghunn!

The band cracks up.

LENNY
And now ladies and gentlemen
...we're going to bring you a
lovely, lovely lady...this girl
has everything...beautiful
skin...lovely teeth...It's just
a shame she has a slight case
of syphilis...be careful not
to touch her...and here she is...
ladies and gentlemen...Wanda
and her bird!!

Wanda comes on stage with artificial doves on her
bosom and on her head, as Lenny goes off.

CUT TO:

110 INT: SMALL DRESSING ROOM OF SAME STRIP CLUB & ADJOINING HALLWAY OUTSIDE - NIGHT

Artie and Sally are in the dressing room as Lenny
enters and proceeds to take some kind of pre-
scription drug, washing it down with water.
The stripper's music is still heard.

Lenny takes a quick peep through a black drape
that leads to the stage. Nearby, another stair--
is trying to keep a pasty on, that keeps falling
off.

LENNY
(to Artie)
I thought it over, and the
answer is no. I dig working
this toilet...'cause I can
say anything -- anything that
(MORE)
LENNY (Contd)
comes into my head because
nobody's listening anyway.

Lenny begins leafing through a copy of the
L.A. Times.

ARTIE
What if I could get you
$750 a week?

LENNY
You're putting me on.

SALLY
What would they pay him
$750 for?

ARTIE
To say anything that comes
into his head. They really
dug ya'.

LENNY
How d'you know?

ARTIE
They were here last week.
They think you're gonna
become some kind of "in thing"?
Who knows...

SALLY
Lenny, an "in thing"?

ARTIE
Lenny...let me call them.

LENNY
You sure they don't want any
motel mother-in-law jokes?

ARTIE
That's what they said.

SALLY
You're right...You're right,
Lenny. You're better off
staying here in this toilet,
where you can crack up three
musicians for 90 bucks a week.
LENNY
(to Artie)
Call them.

He then takes the reluctant pasty from the stripper, wets it with his tongue and sticks it on.

LENNY
Here, I used to work in the Post Office.

Darts onstage...

LENNY'S VOICE
...Alright, folks...let's hear it for Wanda and her bird...

CUT TO:

111 INT: CIVIL COURTROOM (HAWAII - 1957) - DAY

A Judge blows his nose -- pronounces sentence.

JUDGE
...therefore, pursuant to the power invested in me by the Territory of Hawaii, I hereby sentence you to be confined in the Women's Correctional Institution, Terminal Island, California, for a period of not less than 24 months.
(blow again)

ANOTHER ANGLE - HONEY

Her face is drained.

CUT TO:

112 INT: SMALL CELLAR CLUB (ANNE'S 440, S.F. - 1958) - NIGHT

An Audience is laughing. It is a small, inside, San Francisco audience with a goodly smattering of "Beatniks" and other hip local types.

Lenny is pausing, his cheek against the mike, smiling, then says:
LENNY
Eisenhower. He's totally confused. The students keep bugging him about the bomb -- he doesn't even know where they keep the bomb. He knows where his old army jacket is... he remembers how to salute... and that's it! Actually though... it isn't a bomb... it's a button... a button on the fly of a Boy Scout somewhere... and some day the whole world is gonna go up... because of some faggot scout master... but I dig what they do with homosexuals in this country... they put them in jail with a lot of men... yeah, that's good punishment...

CUT TO:

113 INT: CLOTHING STORE - S.F. (1959) - DAY

Lenny is trying on jackets. Artie stands behind him.

ARTIE
You're crazy! "Time," Time magazine! You know what that could mean?

LENNY
Screw "Time"... Get me an interview with "Time Watchtower." Get me on the cover of "Popular Mechanics"... "Time"... they're really fulla shit.

CUT TO:

114 INT: SAME CELLAR NIGHTCLUB (1959) - NIGHT

The Audience is no longer so "inside" or intimate and the Beatnik types are outnumbered by "squares." Lenny is wearing the suit from the last scene. There is an Engineer recording his performance. Lenny holds up a Sunday Comics Section:
LENNY

...I'd really love to get Daddy Warbucks up in front of the House Un-American Activities Committee...

(Senator, in a sing/song)

...now Daddy Warbucks...will you tell this Committee what's really going on at your place with you and that little Orphan Annie and the weird little dog that keeps going "Arf"...are you really her Daddy...? Uh huh... that's what I thought...okay... you've been having sex parties... Isn't that it?...How come she has no eyes...? ...Her eyes are always rolled back in her head... That's ecstasy, right?..."Oh, Daddy, oh, Daddy...Daddy"... the dog keeps going "Arf"... Arf means "next," right?

CUT TO:

115 INT: DRESSING ROOM OF CELLAR CLUB (1960) - NIGHT

Lenny is obviously enjoying it as he is surrounded by well-wishers, hangers-on, adoring fans, showbiz luminaries and others including his mother and Artie. Dialogue overlaps: He is signing albums.

A GIRL
Really. Wonderful.

ARTIE
Terrific, Lenny. Terrific.
You were really funny.

A GIRL
He's brilliant.

ARTIE
Brilliant. He's a comic genius.

SALLY
It runs in the family.

It goes on like that ad lib for a bit. Suddenly
"the most beautiful girl in the world" bursts into the room and runs over to Lenny.

THE GIRL
Can I applaud you again?
(does)
Oh, I just have to hug you.

She hugs him and grabs his buns in an involuntary gesture.

THE GIRL
Ohh...you have such a cute ass.

SALLY
It runs in the family.

CUT TO:

INT: FLOOR OF CELLAR CLUB (1960) - NIGHT

Lenny in different clothes. (Nehru jacket?)

LENNY
Are there any niggers here tonight? I...let's see...
there's two niggers...sitting right next to two kikes...
and I see...six polacks and...four micks...and three greaseballs...and there's two more niggers...the point? I'll tell you the point. See...the suppression of the word is what gives it its violence, its viciousness. If President Kennedy would just go on TV and say:

(J.F.K.)
Ah...I'd like to...ah...
introduce you to all the Niggahs in my cabinet...

(himself)
And if he yelled, "Nigger-niggernigger" at every nigger he saw..."Boogeyboogeyboogey." Then maybe the word nigger would lose its meaning...its bad meaning...and you'd never be able to make some six-year-old

(MORE)
Lenny (Cont'd)
black kid cry because someone
called him a nigger in school...

Audience applause.

CUT TO:

117 INT: ARTIE'S OFFICE IN L.A. (1960) - DAY

Artie is behind his desk talking to a club owner.
Lenny sits across the room on a sofa, listening
in on the other phone, his hand cupped over the
mouthpiece.

Club Owner (V.O.)
I can give you a thousand a week.

Lenny shakes his head,"no" to Artie.

Artie

Nope. We want...thirteen --

Lenny holds up five fingers.

Artie

(into phone)
...Uh...fifteen hundred a week
minimum guaranteed against a
percentage...

Club Owner (V.O.)
What percentage?

Lenny signals "20."

Artie

Twenty percent.

Club Owner (V.O.)
C'mon! You gotta be kidding!
The guy's a fad...like hoolah
hoops!

Lenny signals "30" to Artie.

Artie

Did I say twenty. I really
meant to say thirty percent.
CLUB OWNER (V.O.)
Thirty percent! I can't live with that! That's so far out of line!

ARTIE
Well...you know Lennie...
he's...

Lenny pantomimes "crazy" with his finger.

ARTIE
...crazy...

CLUB OWNER (V.O.)
How crazy can he be?!

Lenny screeches a wild bird call into the mouthpiece loudly.

ARTIE
(anxious to get off it)
I'll call you back.
(and hangs up quickly)

Lenny goes immediately into the beginning of the monologue for Scene 118...

CUT TO:

INT: CELLAR CLUB (1960) - NIGHT

More tables have been set up to handle the overflow crowd. Lenny is in a better-looking outfit.

LENNY
I am of Semitic background...
I assume I'm Jewish...a lot of Jews who think they're Jewish are not...they're switched babies. Now, a Jew, dictionary-style, is one who is descended from the ancient tribes of Judea, or one who is regarded to have descended from that tribe. But you and I know what a Jew is...
ONE WHO KILLED OUR LORD! I don't know if we got much press on that here on the West Coast...this all happened about two thousand years ago, and (MORE)
LENNY (Contd).
although there should be a
statute of limitations on the
crime...we're still paying the
dues. Why do you keep busting
our balls for this crime?
(tribunal voice)
Why, Jew? Because you skirt
the issue. You blame it on
Roman soldiers.
(himself)
All right. I'm gonna clear
the air once and for all, and
confess. We did it. I did it,
my family. We found a note in
the basement. It said:
"We killed him...signed...
Morty." A lot of people say to
me, "Why did you kill Christ?"
We killed him because he didn't
want to become a doctor.
Actually...it's just as well that
we nailed him when we did,
'cause if we had done it
within the last fifty years...
we would have to contend with
generations of parochial school
kids running around with
little electric chairs hanging
from their necks.

CUT TO:

119 INT: LENNY'S DRESSING ROOM (1961) - DAY 119

Lenny is being interviewed by a tweedy journalist,
who seems in Lenny's "corner."

JOURNALIST
...but for a nightclub comic,
you certainly have...a great deal
of social impact, and people
say you feel a certain
obligation to speak out on
subjects that...

LENNY
No, man, that's not it at all,
I'm trying to make a buck and...
ah...well, I really dig being
"up there"...and...it's just...
(MORE)
LENNY (Contd)
I wanna recite a poem in front
of everybody...ha ha...you just
stand up...and everybody
listens to you...your mother
and father...just...they finally
listen to you...and they don't
chase you out of the room...

Knock on the door.

LENNY
Yeah...come in.

Artie enters. Lenny introduces the journalist.

LENNY
Oh...this is my manager...
Artie Roth...and this is,
uh...I'm sorry, I forgot
your name...

JOURNALIST
John Graham...Time magazine.

Artie is somewhat surprised.

ARTIE
...oh...

CUT TO:

120 INT: CELLAR NIGHTCLUB - NIGHT

Lenny holds up a copy of Time. Reads aloud:

LENNY
"Sick comic Lenny Bruce whose
jokes about President Eisenhower
..." Blah blah blah...
(puts Time down on
piano. Slight anger)
You know...what's "sick"? I'll
tell you what's sick. Zsa Zsa
Gabor will get sixty-thousand
dollars a week in Las Vegas, Nevada
...and schoolteachers' salaries
in that state...top salary...six
thousand dollars a year. Now
(MORE)
LENNY (Contd)
that's the kind of..."sick"...I wish Time would have written about...or the fact that married guys have to jack off more than anybody else...Isn't that weird? All over the country guys are lying on bathroom floors...chipping away with Miss December...
Why?...Because their old ladies don't want to "touch it" anymore and they're too scared to "cheat." Did you know that you can't stop masturbating gradually? No...you've got to do it "cold jerkey." Ha ha...
I wonder what Time is gonna say about that?

CUT TO:

121 INT: HOTEL ROOM (1961) - NIGHT
CLOSE ON Lenny

He opens the door. Another most beautiful girl in the world (this one black) is in the hall. He lets her in.

CUT TO:

122 INT: CELLAR CLUB (1961) - NIGHT

LENNY
Integration! Actually, I have some guilts that I don't do enough for integration. They asked me to make the marches with them, but I couldn't make the scene because it's always the same old crap:...Ray Charles bumping into Little Stevie Wonder...all day long...ha ha
...the worst!!

He gets a hand and laughs with the audience, holding up his hand for them to stop.

LENNY
...no...you're beautiful, you people, but you don't have to
(MORE)
LENNY (Contd)
applaud...it's enough that
you're listening...really
weird...I used to get fired for
doing these kind of bits...
now I'm getting a following,
right?

Another hand.

LENNY
Ha ha...is that far out???

CUT TO:

EXT: LENNY'S HOUSE ATOP HOLLYWOOD BOULEVARD (1961) - DAY

Camera wanders from a pool to the house (where a
Filipino servant, wearing eye shadow, presides) to
a driveway to a spanking new open-top sportscar
and LENNY COMES INTO SHOT and gets into car during:

LENNY (V.O.)
...we'd...everything that strikes
me funny is based on destruction
and despair. But if the whole world
were...tranquil...with no injustice
or no violence...you know where
I'd be?...I'd be standing on an
unemployment line somewhere...
I am not a complete moralist.
If I were, I would be donating
my salary to those school teachers.
I'm a hustler. As long as they
give, I'll grab.

Applause is heard as he tears out, leaving some rubber.

CUT TO:

INT: UNSPECIFIED LOCATION - DAY

INTERVIEWER
...so while all this was happening
for Lenny...you were in prison?

HONEY
...yeah...

INTERVIEWER
Did he ever visit you?

CUT TO:
VARIOUS SHOTS as CAMERA FOLLOWS HONEY (whose hair has been cropped very short) as she makes her way down a hallway, goes into a small room to be searched thoroughly and works her way through a good deal of officialdom until she and Lenny are finally more-or-less alone in an outdoor setting that is still on the grounds of the prison where they can have a "visiting day" picnic.

HONEY (V.O.)
...oh yeah...whenever he could.
And we wrote to each other a lot.

INTERVIEWER (V.O.)
What kind of letters.

HONEY (V.O.)
Wait. I kept some of them.

Sound of photos and papers being handled.

HONEY (V.O.)
...oh, shit...well, it's here somewhere...but...they were...like...about how sorry we both were...I don't know...I guess I never really thought of us as divorced.

CUT TO:

EXT: PRISON GROUNDS - DAY

Lenny and Honey are sitting on the grass together with their picnic basket open. He is taking out some fried chicken and assorted items while Honey reads the back of one of his albums that he has brought along.

HONEY
Wow! They compare you to Rab-el-ais and Aris-toph-anis?
Who are they...two drag queens?

LENNY
(with a laugh)
...right...
(looks at her a moment)

HONEY
You hate it, right?
LENNY

What?

HONEY

My hair. I look like a "collaborator."

LENNY

No. You look fine.

(after a pause)

Oh...I brought some dynamite pictures of Kitty to show you.

Lenny takes out pictures, she reaches for them.

LENNY

But you gotta wipe your hands first. They're the best pictures I ever took, and I don't want you schmutzing them up.

She wipes her hands on a paper napkin and takes the pictures.

HONEY

When an old lady you are sometimes. Oh, Lenny...can I have these?

LENNY

Okay.

HONEY

Who's the chick?

LENNY

Oh, a friend of Artie's.

(pause)

You believe that?

HONEY

No. But thanks for trying.

They both laugh a little.

HONEY

(with pride)

You know Lenny -- they've cited me for "meritorious"

(MORE)
HONEY (Contd)
behavior" and that means...if I
keep it up...they could knock
seventy-six days off my time.

Lenny nods. Honey picks up another album. Looks
at it, then:

HONEY
It must be wonderful to
be like...a star.

LENNY
Well, it's...like that first
high...pshewwww!

CUT TO:

INT: JAZZ WORKSHOP - NIGHT

The Cops are present. The Owner is nervous.
Lenny is very high. Even more energetic than
usual.

LENNY
...Okay...now the kid has been
sniffing airplane glue for six
months, and his mother gets hip
and she flips, and she grabs
him and says, "Tell me the truth
now. Are you booked?" He says,
"No, Ma. I'm stuck!"

He then holds up a local S.F. newspaper.

LENNY
Oh, dig...this is an
editorial about those teachers
who were busted for homosexuality...

(he reads)
"...blah blah blah...and let us
make certain that these sexual
deviates are never allowed
inside a classroom again..."
Psheww! Now, that's wrong!
And I'll tell you why it's
wrong. First of all...they were
busted for what they were
doing fifteen miles away from t...

(MORE)
LENNY (Contd)
the school...okay...but more
important...what came out at
their trial was...that they're
darn good teachers...and it takes
years to make a good teacher...
and I'll tell you something
else...there wasn't one incident
reported where a kid came home
and said, "Today in school we
had five minutes of geography
and ten minutes of cocksucking."

QUICK CUT TO:

128       EXT: S.F. STREET OUTSIDE CLUB - NIGHT

CLOSE ON Lenny's hands which are being held
behind his back. Handcuffs are slapped onto his
wrists and CAMERA MOVEMENT REVEALS Lenny standing
near a Police Squad Car.

As the cuffs hit his wrists, Lenny says:

LENNY
...ha ha...what is that?

2ND COP
Shut up.

He pushes Lenny into the back of the car and 1st
Cop goes around and gets into drive while 2nd Cop
gets in front passenger seat. Car pulls off.

CUT TO:

129       EXT: SQUAD CAR - MOVING - NIGHT

Second Cop is still stewing over Lenny's act and
turns suddenly to ask:

2ND COP
...what makes you think you
have the right to use a word
like that in a public place?

LENNY
What word was that? I said a
lot of words.
2ND COP
You know what word I'm talkin'
about...that word! It's against
the law!

LENNY
I didn't do it, man...I just said
it.

2ND COP
Yeah...well, if you ever said
that in front of my wife or kid...
--I'd punch you right out--

LENNY
Look, I don't want to get involved
emotionally in this.

CUT TO:

130 INT: POLICE STATION - NIGHT

VARIOUS SHOTS of Lenny being brought in, booked,
extc. Another room, Lenny is set up and "mugged."
Date on the slate is 10/4/61.

As the flash goes off:

CUT TO:

131 INT: UNSPECIFIED LOCATION - NIGHT

Honey leans over and turns on a lamp.

HONEY
...I think at first he really
enjoyed it, you know...he got a
lot of publicity...

CUT TO:

132 INT: NIGHTCLUB (CLOSED, NO PATRONS)

SALLY
Well, I don't know if he enjoyed
it or not, but what did happen
was...he started slipping little
things into his act about what
was happening to him...

CUT TO:
INT: ARTIE'S OFFICE - NIGHT

ARTIE
Enjoyed it? Hell no. He became obsessed with it...towards the end...

CUT TO:

INT: NIGHTCLUB - NIGHT

Lenny, bearded, talking M.O.S., waving transcripts at audience.

ARTIE (V.O.)
...he wouldn't do any bits or anything. All he wanted to do was to read from the transcripts of his trials.

LENNY
...and that's what happened the first time. "Dirty Lenny" said that dirty word...and they shlepped him away for it. Okay. Now: My first trial in San Francisco was in front of a Judge...no jury.

CUT TO:

INT: SAN FRANCISCO COURTROOM - DAY

A kindly looking Judge listens as Lenny's Attorney asks for a continuance.

LENNY (V.O.)
The Judge was really distinguished looking...he looked like a movie judge...like Andy Hardy's father...

Judge says something to Lenny's Attorney.

LENNY (V.O.)
...so I thought...well, that's cool, he'll be fair and kindly...

Scene breaks into dialogue as Lenny's Attorney objects to Judge's last remark.

LENNY'S ATTORNEY
If it please the Court...no children were present.
LENNY
(to the court)
Your Honor...even if they
were present...

LENNY'S ATTORNEY
Will you let me do this my
way?

JUDGE
Young man...you'd better let
your attorney try this case.
As far as I'm concerned I'm
ready to find you guilty right
now.
(to Attorney)
However, I will grant a
continuance as you've requested.
Now, it is my understanding
that he's got a show Sunday.
(directly to Lenny)
I want to caution you right
now, young man, that if I get
a report that you repeated
any of this language, any of
these words, you will take
the consequences. Is that
clear?

LENNY
If I repeat what words
specifically, your Honor?

JUDGE
(angry)
You say anything that is obscene,
and I'll take it into
consideration when I finally
dispose of the case.

CUT TO:

INT: JAZZ WORKSHOP, S.F. - NIGHT

A packed house. Word of the Judge's warning has
gotten around.

VOICE ON P.A.
Ladies and gentlemen -- Lenny
Bruce.
Lenny comes out and gets a big hand from his supporters. He smiles, takes the mike from the stand and does "I the beholder," blessing the audience with the mike, while looking over the club and noting the presence of uniformed police.

LENNY
Bless you...bless you...bless you...that's because you were good. Wow...look at all that Blue. Is there anyone here that's not a policeman? Ah...I seem to be under a little pressure tonight to cool my act...I was arrested on this stage a few nights ago for saying a...let's see...an eleven-letter word that was used in the context of defending a certain homosexual practice...You all know the word. Starts with "c" and ends with "g". Actually, I don't relate that only to homosexuals...I also relate it to any contemporary woman I know...would know...or love...or marry...but they seem to be hung up with faggotry...okay...I'd like to ask you a few questions...now, you're all under oath. First of all...how many people in this club tonight have ever used that word...blah-blah-blah.

With sly smiles, a few hesitant People hold up their hands.

LENNY
That's cool...okay...now...let's get really honest...see...you sir...have you ever had your blah blahhed?

The Guy smiles.

LENNY
Did you dig it?

THE GUY
Of course.
LENNY

You're a courageous man.
How many guys in this room
have had their blah-blahhed?

A lot of guys' hands go up. Not the police.

LENNY
(to police)
Come on, officer...now...
you're under oath.
(back to audience)
How many guys in this room
have ever blahhed a blah?

Every Guy's hand goes down.

LENNY

Somebody's not telling the
truth. Okay. Lady, what
about you? Did you ever
blah a blah?

Chick freezes. Guy with her gives a big affirmative
nod. It breaks up the club. Lenny loves it, too.

LENNY

The officers couldn't see that,
but she went like this
(shakes his head "no")
and he went like this
(shakes his head "yes")
Ha ha....oh, boy...this time
the whole audience gets
shlepped away.
(aside to Band)
I think I'm doing the dirtiest
show in my life. Now...if
anyone here has found this
obscene...then you're full of
blah, and I hope you never
get your blah blahhed again...

137 INT: COURTROOM - DAY

JUDGE
I find you guilty and sentence
you to one year in jail and
one thousand dollars fine.

CUT TO:
INT: NIGHTCLUB - NIGHT

Lenny, bearded -- still holding transcript.

LENNY
Kindly Andy Hardy's father found me guilty! So...we made a
motion for a jury trial... figuring that twelve "average"
members of the community could
better determine what was
obscene...as opposed to one
judge.

CUT TO:

INT: S.F. COURTROOM - DAY

A jury trial is in progress. The courtroom is
crowded. Both Sally and Artie are present.
Defense Attorney is questioning Arresting Officer
(1st Cop).

DISTRICT ATTORNEY
Objection to that as irrelevant,
your Honor.

JUDGE
...sustained...

DEFENSE ATTORNEY
Officer Ryan...were you sexually
stimulated by Mister Bruce's
performance?

DISTRICT ATTORNEY
Irrelevant and immaterial,
especially as to this officer,
your Honor.

JUDGE
Overruled.

1ST COP
No sir.

DEFENSE ATTORNEY
Officer Ryan...have you ever used
the word -- cocksucker?

1ST COP
Not that I can remember.
DEFENSE ATTORNEY
You are quite familiar with
the term "cocksucker," are you
not?

1ST COP
I've heard it used -- yes.

DEFENSE ATTORNEY
As a matter of fact, the word
"cocksucker" is frequently used
in the police station, is it not?

DISTRICT ATTORNEY
That's irrelevant and immaterial,
if your Honor please. What's
used ...

THE JUDGE
(interrupting)
The objection is overruled.
You may answer, officer.

1ST COP
Could I hear the question
again, please.

Judge nods for the Clerk to read the question. The
Clerk does it with some hesitance.

CLERK
As a matter of fact the word
"cocksucker" is frequently used
in the police station, is it not?

1ST COP
I have heard it used -- yes.

DEFENSE ATTORNEY
Yes, you have heard the term
cocksucker used in a police
station, which is a public
place.

Lenny's Attorney comes back to the defense table to
consult his notes and Lenny comments:

LENNY
I think you're all getting off
on that word.

CUT TO:
Lenny is writing furiously while listening to Defense Attorney finish presenting the Defense's argument.

DEFENSE ATTORNEY
(to the Jury)
... Mrister Bruce's satire is related to the kind of social satire to be found in the works of Aristophanes, Jonathan Swift...

DISTRICT ATTORNEY
Your Honor... Aristophanes is not testifying here.

DEFENSE ATTORNEY
Your Honor, I didn't say that I would call Mister Aristophanes.

JUDGE
(having his little joke)
Well, I don't think you really could.

LENNY
Not bad, your Honor.

CUT TO:

a Defense Witness (Reverend Mooney) is on the stand.

DEFENSE ATTORNEY
Reverend Mooney... How would you characterize Mr. Bruce's work?

REVEREND MOONEY
(he speaks quietly and his sentences trail off)
Well... to me he is a sort of comic Shaman...

DISTRICT ATTORNEY
Would you speak a little louder, please, Reverend?
REVEREND MOONEY
...he is a sort of comic Shaman
...a man who stands in front of
his tribe and exorcises the
taboo's of the tribe by mocking
them...

DISTRICT ATTORNEY
Louder, please, Reverend.

REVEREND MOONEY
I'm sorry... He exorcises the
taboo's of the tribe by mocking
them...by...bringing them out
into the open and in so doing
releases the people from their
fear of the taboo's...

Lenny reacts to this last statement by kissing his
own hand several times.

CUT TO:

142 INT: COURTROOM - DAY

Several days later. The D.A. is questioning the
Arresting Officer (1st Cop).

DISTRICT ATTORNEY
Now, officer, what was the
nature of this "chant"?

1ST COP
It was a chant...that...well,
it was supposed to be talk
between a man and a woman who
were involved in a perverse
act.

LENNY
...Perverse...?

Judge raps for order.

CUT TO:

143 INT: NIGHTCLUB (NIGHT) and S.F. COURTROOM (DAY)

Following CUTS BACK AND FORTH between Lenny's "live"
performance in the club and the San Francisco
courtroom where it is being played on tape having been
admitted in evidence.

Among the things that are going on in court during the "performance" are the reactions of the Court Stenographers, attempts by Court Spectators and other Participants not to laugh (juxtaposed with the laughter in the nightclub). The Judge's schoolteacher-like attempts to catch laughers and maintain the dignity of the Court in the face of enormous odds, Lenny's enjoyment of the dilemma, etc. etc. The CUTS BACK AND FORTH are very quick and increase in tempo as the bit reaches its climax.

LENNY
(going to a drumset)
Now a drum solo I've heard my whole adult life and as a kid when they thought I was sleeping...
...To is a preposition. Come is a verb. To is a preposition. Come is a verb. The verb intransative. To come. To come.
Yeah. Toooo. Commme. Toooo Commme. It's been like a big drum solo. Did you come?
Dijacome? Dijacome good?
Dijacome? Good. Did you come?
Good. Did you come good?
Dijacomegooddidijacomegooddidijacome, good! I come better with you sweetheart than with anyone in the whole damn world. Goddam I sure do love you. I come so good with you but I come too quick, don't I? That's cause I love ya so goddamn much.

Someone laughs in the courtroom. The Judge raps.

JUDGE
Alright...turn that thing off a moment. Now, I admonished you before. There is a very serious question involved here.

Judge nods and the tape is started again.

LENNY
Yeah...if you just wouldn't say...don't come in me...that's what does it. That's what makes me come so quick. Don't come in
(MORE)
LENNY (Contd)
me don't come in me don't come
in me mimme mimme...
    (sung)
I can't come...don't ask me.
    (spoken)
'Cause you don't love me,
that's why. What the hell's
loving you got to do with it.
I can't come because I drank
too damn much. Now, if anyone
in this room...finds those two
words, to come...objectionable
...if they make you uncomfortable
...if you think I'm rank for saying
them...

144 INT: COURTROOM - DAY

LENNY (ON TAPE)
...then you probably can't come.

Additional laughter. Judge raps and gestures for
the tape recorder to be shut off.

JUDGE
Mr. Bruce, you're smiling,
and this is not for your
entertainment. I want to say
something -- and this is off
the record -- I've been on
the bench for twenty years, and
I have never had to listen to
such filth...

LENNY
Your honor...do you believe in
God?

JUDGE
Sit down, Mr. Bruce.

CUT TO:

145 INT: NIGHTCLUB - NIGHT

Lenny, bearded -- with transcript.

LENNY
    (angry)
...If you believe there is a
God...a God who made your body
    (MORE)
LENNY (Contd)
...then why do you keep telling little children to "cover up, cover up" -- that the body is dirty...the titties are vulgar? ...Because if the body is dirty then the fault lies with the manufacturer...so you've got to shlep God into court along with me.

A Customer makes a facial reaction to this last and whispers to his Companion at the table:

CUSTOMER
At least he had the humility to put himself last.

CUT TO:

146 INT: COURTROOM - DAY

Lenny begins to "pan" the jury as the Judge gives his instructions.

LENNY'S P.O.V. - THE JURY

THE JUDGE
The defendant is charged with violating section 311.6 of the California Penal Code which provides: "Any person who knowingly speaks any obscene song, ballad or other words in a public place is guilty of a misdemeanor."

In his "panning" Lenny has just passed a Lady in a Flowered Dress who is looking at him and not at the Judge. He pans back to her and notes her look of obvious distaste.

LENNY
(under his breath)
Ughn-oh.

HIS ATTORNEY
Shh.

Lenny looks back towards the Judge.
ANOTHER ANGLE - JUDGE

Who has stopped a moment to frame his explanation as best he can for the layman: Lenny scribbles furious notes and keeps shoving them at his Attorney.

JUDGE

Now...obscene means to the 'average person', applying contemporary standards of the community. The dominant appeal of the matter being to arouse prurient interest...which is a morbid or shameful interest in nudity, sex or excretion which goes substantially beyond the limits of such matters and is matter that is utterly without redeeming social importance. Now: sex and obscenity are not synonymous. In order to make sex obscene it is necessary that the portrayal of it must be done in such a way that its dominant tendency is to corrupt the average adult...

CUT TO:

147 INT: NIGHTCLUB - NIGHT

Lenny, bearded, holding a transcript, is explaining in his way:

LENNY

(reading first)

"...by creating a clear and present danger of anti-social behavior"...in other words... some guy will see my show... get horny...go to the museum and jerk off a dinosaur.

Demonstrates this by making a big hoop with his arms and rubbing back and forth several times quickly.

CUT TO:
INT: COURTROOM - DAY

The Jury is back in with its verdict. There is great tension in the room and even Lenny looks a little apprehensive. Jury Foreman hands verdict to Court Clerk who reads:

CLERK
We find the defendant "not guilty."

Great relief in most quarters, but the Cops are pretty annoyed.

CUT TO:

EXT: HALL OF JUSTICE (L.A. 1961) - DAY

LONG SHOT as a bus pulls up in front of the building. On the side of the bus is the lettering "Department of Correction." The bus doors open and Honey and Another Woman get out. They each carry a small suitcase.

The Woman is greeted by her family. Honey looks around to see if she is being met and seeing no one, she begins to walk towards an outdoor phone booth. She is disappointed.

HONEY (V.O.)
No, I got in some trouble so I had to serve my full time.

INTERVIEWER
What kind of trouble.

HONEY (V.O.)
Well...I just did something crazy...

INTERVIEWER
(after waiting for her to continue)
...Anyway...you finally got out...

HONEY (V.O.)
Yeah -- they give you a lot of speeches about rehabilitation... they lay a little bread on you...they try to help you...then,

(MORE)
HONEY (V.O. Cont'd)
they drop you on the sidewalk...
and there you is.

CUT TO:

150 EXT: L.A. STREET - AN OUTDOOR PHONE BOOTH - DAY
Honey is on the phone and listening to a recorded announcement:

OPERATOR'S VOICE
I am sorry, but the number you have dialed is no longer in service. If you wish further assistance, please dial the operator...

Honey thinks a moment as the message repeats. There is a sudden tapping on the glass. She turns and sees Lenny. In a moment she is out of the booth and all over him, kissing him repeatedly.

CUT TO:

151 EXT: L.A. FREEWAY & INT: MOVING CAR - DAY
Lenny and Honey are driving along in his sportscar. He is talking excitedly, telling her about the trial:

LENNY
...yeah, I was relieved, but actually the verdict had nothing to do with justice. Remember the chick I told you about...?

HONEY
...the one in the flowered dress...

LENNY
Right. Well, she got in the jury room and had them locked up, bitchin', bitchin', bitchin... "he's guilty, guilty, guilty..." but all of a sudden..."All right, he's not guilty!"

HONEY
How come?
LENNY
Dig...'cause she was a lush.
And she hadda get outta there to
get a drink.

HONEY
Oh, far out!

LENNY
So, I was saved...by Gallo Wine.

HONEY
Well, anyway — you beat it.

LENNY
Yeah, but...I had hoped to
win it more on...you know...
the merits of the case...
Constitutional guarantees.
See...the First Amendment...
You know what that is?...

HONEY
No...

LENNY
Free speech...

HONEY
I'm for that.
(as she snuggles
into him)
I love you.
(then)
Where we goin', Daddy?

LENNY
Well...ah...I found this great
apartment for you.

HONEY
(hurt)
We're not gonna be together?

LENNY
...well...we'll be close...
it's like a...ten minute
drive...from my house.
(Honey turns away)
Look, I've given this a lot of
thought, you know, and I really
think it's for the best...
HONEY
You know, Lenny, I've really cleaned up.
(little nervous laugh)
I've even quit smoking cigarettes...And I could stay clean, too, I know it.
I've missed you so much...
And Kitty...

Lenny does not respond. Honey looks quickly out the window again.

HONEY
Boy, the smog has really gotten worse...

CUT TO:

152 INT: HOLLYWOOD APARTMENT - DAY

Honey stands rigid as Lenny darts around the place showing it off to her:

LENNY
...Hi-fi Stereo...records...

He pushes a button and sets a record in motion. He's nervous and he feels shitty about what he's doing.

LENNY
...sofa bed...
(as he indicates it)
...kitchenette...
(opens closet — filled with Honey's clothes)
...gotcha some new clothes. Hope they all fit...
(takes one out and holds it up to himself)
...just like new...I only wore it once.

It's not happening. He wants to get out of there and for her part she is damned if she will let him know how let down she feels.
LENNY
C'mon...it's not that bad.

HONEY
Why don't you do "Bob White"?

Lenny reacts...stopped.

HONEY
Listen, I wanna see Kitty as soon as possible. Where is she?

LENNY
Oh...she just started school last week. Sally usually picks her up around three o'clock...

HONEY
And I can see her anytime I want?

LENNY
Sure...anytime you want. Just come up to the house...whenever you want.

HONEY
I just wanna know the rules, Lenny...what are the rules?

LENNY
The rules are...no rules, Man. I'll call you later.

HONEY
Yeah...and if I don't answer...you'll understand...right?

LENNY
...right...

He kisses her and goes. Honey stands still a moment...goes over and turns up the Hi-fi. Throws open her bag and pulls out a little telephone book. Looks around for the phone and finds it and picks it up to listen and hear if it is connected. Gets a dial tone and dials a number. Gets a busy. Hangs up. Looks up another number and gets a ring. No answer. A third number. Phone is picked up and a guy
answers nervously. His name is Marty.

MARTY (V.O.)

...yeah...?

HONEY

Marty?

MARTY (V.O.)

...maybe...

HONEY

It's Honey.

MARTY (V.O.)

...Honey...?

HONEY

Honey Bruce.

MARTY (V.O.)

Honey Bruce! Hey, how are you? What's shakin', Baby?

HONEY

Everything.

MARTY (V.O.)

Yeah... You're out, huh?

HONEY

Yeah.

MARTY (V.O.)

Where are you?

HONEY

I'm in Hollywood. Got a really nice pad.

MARTY (V.O.)

Outta sight.

HONEY

Yeah. Lenny had it put together for me. Really heavy place.

MARTY (V.O.)

Is Lenny there now?

HONEY

Wait, I'll look in the toilet...

(MORE)
She fakes a look around.

HONEY (Contd)

Nope! I'm alone.

MARTY (V.O.)

Well, maybe I'll fall by later?

HONEY

Beautiful. 1401-1/2 Havenhurst.

MARTY (V.O.)

See you in a while.

She starts to hang up -- stops.

HONEY

Oh... ah... Marty... why don't you bring over a little...?

MARTY (V.O.)

Yeah... yeah... let's not tee-iz-awk about it on the 'phee-iz-own, okay? Later.

HONEY

Soon as you can, okay?

MARTY (V.O.)

Okay... okay...

They hang up. She walks over to the window, pulls down a blind or shade. She stands motionless.

CUT TO:

153 INT: UNSPECIFIED LOCATION - NIGHT

HONEY

After that I fucked up pretty good. I didn't see him very much for awhile except when I'd go to visit Kitty... he was travelling a lot...

DIRECT CUT TO:

154 INT: ARTIE'S OFFICE - NIGHT

ARTIE

...the audiences were changing...
He turns to an off-camera secretary.

**ARTIE**
Take a message -- I'll call them back.

Secretary is heard talking in b.g. during the following.

**INTERVIEWER**
You were talking about the audiences.

**ARTIE**
Yeah. Well...they were mixed...there were the people who really loved Lenny. Then there were the semi-hip Playboy-type people who thought it was hip to dig him...

**INTERVIEWER**
I imagine some people came just to see him get arrested.

**ARTIE**
Oh, absolutely. But Lenny changed a little, too. He began to come on like a rabbi.  
(laughs)  
I used to kid him about it. I'd call him the "Mesugeneh Messiah."

CUT TO:

**INT: L.A. NIGHTCLUB - NIGHT**

About a year later, Lenny, clean-shaven and more famous than ever because of the trial, is on the floor, dressed in one of his quasi-religious outfits.

**LENNY**
...but I'm not anti-Christ or anti-religion...I just think it's encouraging that large numbers of people are leaving the churches and going back to God.

Gets a hand in the club. A Young Girl in the front says something to him that cannot quite be heard. He
leans towards her:

LENNY
...No, that's cool dear...you wanna say something...say it into the mike...
(holds the mike out to her)

THE GIRL
(nervously)
I said...you're the truth.
You really are "the truth," Lenny.

She kisses his hand. Lenny thinks it over for a moment, then comments:

LENNY
She's a nut — but she's right.
(waits for the laugh, then)
It's always fascinated me that we live in a society that is very strict about its concepts of what is "clean" and what is "dirty." You would assume, therefore, that the entertainment capitol of such a society would be the most austere. Well, the main attraction in Las Vegas, Nevada, isn't a money exhibit, folks, it's "Tits and Ass."
(Rotary type)
I beg your pardon. Just "Tits and Ass"?
(Lenny)
No...an Apache Team and Tits and Ass.
(Rotary type)
You mean to tell me that Life magazine would devote three full pages to just...
(with distaste)
...tits and ass...
(Lenny)
Yep...right between the articles by Billy Graham and Norman Vincent Peale...Life is no different than Nugget, Swank, Dude and all those
(MORE)
LENNY (Contd)
other stroke books...National
Geographic with those African
Chicks...oh, yeah...they're
stroke books...actually it would
take a lot of the tension out
of crap like the Bay of Pigs
or the Cuban Missile Crisis if
we could just picture J.F.K.
in the White House bathroom...
whacking it to Miss July once
in a while.

(Rotarian)
Ah, but you can't just put
"Tits and Ass Nitely" up on the
marquee. It's dirty and
vulgar.

(himself)
Not to me, Jim. I like to hug
'em and kiss 'em. But...okay...
then I'll change it to..."Tuchushs
and Nay-Nays Nitely."

(Rotarian)
Hmm...that's a little better.

(himself)
Better yet...Latin: "Gluteus
Maximus and Pectoralis Majoris
Nitely."

(Rotarian)
Now that's really clean.

(himself)
To you, shmuck, but it's
dirty to the Latins.

(Rotarian)
Well listen. You can't just
put "Tits and Ass Nitely"
up on the marquee. It's dirty
and vulgar. Besides...we
want to attract a better crowd.
We wanna get some senators
and judges out here so we
better have something like...
something more American.
More patriotic.

(himself)
American tits and ass? "Grandma
Moses' tits and Norman Rockwell's
ass." -- "Draw my ass and win a
Buick!"

(laugh)
Two cops have gotten up in the back. One now blocks the door, the other one has worked his way up to the stage and he beckons to Lenny.

LENNY
(covers microphone and leans over to cop)
What is it, officer?

The cop appears almost apologetic as he whispers something to Lenny.

LENNY
Okay...that's cool.

LENNY
Ladies and gentlemen...I'm sorry, but I'm being busted... and I can't finish the performance.

As Lenny walks off stage, the audience begins to boo the cops. Lenny turns on them angrily.

LENNY
Hey, wait a minute. Just a minute. Now that's really unfair. These guys are doing what they're paid to do. What you paid them to do. These guys get a hundred bucks a week to get shot at, and the truth of the matter is? You're the ones who are arresting me -- you are -- we are the lawmakers, and if you don't dig the laws then you better get hip to the laws so you can change the laws.

CUT TO:

INT: LENNY'S LIBRARY - NIGHT
CLOSE ON LENNY

dictating into a tape recorder.

LENNY
...and my strong feeling is, Al, that even though I am only a layman...and not an (MORE)
LENNY (Cont'd)
attorney as you so often have
made that clear ... that the
following concept must be
included in my Hollywood
defense.

CUT TO:

157/158 INT: ARTIE'S OFFICE - NIGHT  157/158

ARTIE
... so here's a guy who never
got past the ninth grade... all
of a sudden... at the age of 36
... he turns around and decides
to become a lawyer...

CUT TO:

(CONTINUED)
MONTAGE: VARIOUS SHOTS OF LENNY IN AND AROUND HIS HOUSE - DAY AND NIGHT

Working on the law, working with tapes, transcripts, dictating to secretary, etc.

ARTIE (V.O.)
...and he drove all his friends nuts with it...he had everybody runnin' up and down the West Coast digging up old law books, case numbers...newspaper clippings...you name it...

SALLY (V.O.)
(overlapping)
...even Kitty...instead of reading her stories about Jack and the Beanstalk...he would read her about Oliver Wendell Holmes and the case of Weber versus Fields...

ARTIE (V.O.)
(overlapping)
...and attorneys...he'd hire them one day and fire them the next...and tape...he started taping everything...he spent...and this is no crap now...I got it right in front of me...here...$63,000 dollars for tape recordings...

INTERVIEWER (V.O.)
Was he working?

ARTIE (V.O.)
Yeah,...sometimes...but, you know, when a performer gets arrested in a club...then the owner can get arrested, too...and he can get in trouble...

INTERVIEWER (V.O.)
...you mean lose his liquor license...

ARTIE (V.O.)
That's right...

By this time Lenny is seen alone once more, back in his study...dictating to attorney:

LENNY
...see the whole thing seems to come down to "prurient interest".

(MORE)
LENNY (Contd)
But prurient interest is like
the steel interest. What's
wrong with appealing to the
prurient interest? We appeal
to the killing interest. Now,
Melvin, I know you'll say that
it's not germane, and I should
stop trying to be a legal pioneer,
but...

Woman's hand reaches into shot and flips off tape
recorder. Lenny turns and Honey is revealed standing
by the desk.

LENNY
What did you do that for?
I'm working.

He reaches to turn it on again and she stops him.

HONEY
Lenny, I need some money.

LENNY
(shakes his head)
Psheew!!! I know, but -- you
picked a great time. I haven't
worked in three weeks, I got four
lawyers doing Jose Greco on my
checkbook. If you could just
wait...

HONEY
I can't wait. I need some money
right now.

LENNY
For what?

HONEY
Does it make any difference?

A horn honks below.

CUT TO:

160 EXT: DRIVEWAY OF HOUSE - NIGHT

A handsome but shifty-looking Dude (Marty) is parked
in the driveway in a open convertible with the engine
running. He taps the horn again. Lenny is seen coming to an open window in the house, looks down.

CUT TO:

161 INT: LENNY'S LIBRARY - NIGHT

Lenny turns from the window.

LENNY
Well, that's really hip...
(hands her money)

HONEY
(pause)
Well...you don't really care what I do, do you?  
(Lenny tries to answer and he can't)
Okay.  
(she goes to the window and calls down)
Hey, Marty.

CUT TO:

162 EXT: DRIVEWAY - NIGHT

MARTY
(looking up)
...yeah...?

HONEY
Wanna take a swim?

MARTY
(a little wary)
...you mean, here?

HONEY
(to Lenny)
You don't mind if we use the pool, do you?  
(back to Marty)
Yeah, here... "Mr. Hip" doesn't care.

CUT TO:

163 INT: LENNY'S LIBRARY - NIGHT

Honey turns back from the window and begins to take her blouse off, stops:
HONEY
Oh...I forgot...I don't have
my suit here, but that's no
problem, right?

LENNY
...right...

Lenny sticks his nose into a law transcript and Honey
begins to take off her clothes. After a moment he
is watching her and she is staring at him and playing
the game of "tell me when to stop, Lenny". Finally
she stands in front of him naked.

LENNY
(applauding softly)
You sure know how to strip, lady.

Honey gets furious and walks out.

Lenny walks to a tape recorder and picks up a law
book and begins to dictate, into machine once more.

LENNY
-- in addition, I found one or
two things...that I think are
really great that you may have
lost sight of...In his opinion
on the case of U.S. v. Schenck,
Justice Oliver Wendell Holmes...

He stops. He hears Honey laugh then he hears a splash.
He goes back to his dictating.

LENNY
...Justice Oliver Wendell Holmes
said, "the most stringent protection
of free speech..."

Hears another splash...more giggling.

LENNY
...would not protect a man in
falsely shouting 'fire' in a
theatre and causing a panic.
The case of...

INTERCUT Marty and Honey in pool having a water fight
and laughing. Marty's clothes are thrown over a sun
chair.
LENNY
...the case of...Gitlow v.
People of New York, 268, U.S.
652 (1925)...

INTERCUT Honey and Marty sinking to the bottom of the pool, kissing, their arms around each other.

LENNY
...ahn...U.S. 652 (1925)...

More splashing. More laughter. Lenny stops the tape recorder and winds it back...trying to find something.

One of Honey's soft laughs floats up from the pool. Lenny stays riveted to the tape. Plays it back:

LENNY'S VOICE
...stringent protection of free speech...would not protect a man in falsely shouting...

Another giggle. Lenny suddenly turns off the machine and rushes for the window, stopping at the desk long enough to pick up a letter opener. He screams out the window:

LENNY
Marty!!!

CUT TO:

164 EXT: POOL - NIGHT

Marty and Honey burst to the surface just in time to hear this last. Marty knows he's let himself get sucked into a hassle and he wishes he hadn't.

MARTY
Oh Christ!

Both he and Honey can tell from Lenny's expression that he is ready to kill.

LENNY
Marty! You get your hands off my old lady and get the fuck out of here or I'm gonna come down there and tie your cock in a knot...and kick what's left of your ass back to Palermo.
Marty is up and out of the water, grabs his clothes and heads for his car without bothering to dress. He keeps thinking there is something he should say but he never quite comes up with it and soon is gone.

Honey is still in the water, floating by a ladder. Lenny turns his attention to her. She starts to climb out of the water.

CUT TO:

INT: LENNY'S LIBRARY - NIGHT

Lenny stares down:

His POV - HONEY

Coming out of the pool. She looks up at him a moment and then breaks into a big smile.

HONEY (V.O.)
Wow, I was happy...

CUT TO:

INT: UNSPECIFIED LOCATION - NIGHT

HONEY (V.O.)
...I think he was too... and... well...

Honey starts to cry.

INTERVIEWER
...what's the matter?

HONEY
...well, it's like that lady alcoholic in I'LL CRY TOMORROW...

INTERVIEWER
...Lillian Roth...

HONEY
No. Susan Hayward. Junkies think... like, "I'll kick tomorrow" and it was the same thing with me... but, you know... tomorrow... just... (trails off -- doesn't finish)

CUT TO:
167 INT: ARTIE'S OFFICE - NIGHT

ARTIE
We were gettin a lot of cancellations.
A lot of bad press. He got picked
up for possession of narcotics...
now he's gotta fight that in the
courts, right? And his health
started to go bad...

CUT TO:

168 INT: UNSPECIFIED LOCATION - NIGHT

INTERVIEWER
Was he getting heavily into dugs?

HONEY
You're really cute. You want me
to say it, don't you?

CUT TO:

169 INT: DRESSING ROOM OF CLUB (CHICAGO 1962) - NIGHT

Music is heard from stage. Lenny is dressed in a
raincoat, shoes without socks, nothing more. He
is very zonked. So is Honey who sits in the room
with him, playing in the mirror with an eyebrow
pencil with which she is drawing a big smile on her
face. Lenny holds one sock in his hand and is making
a vague attempt at finding the other. Sally is
present.

LENNY
(slurred)
...I wonder if Aristophanes was
always losing one sock...ha ha ha...
(cracks himself up)

SALLY
You can't do a show like this.

LENNY
Isn't that wild...

Sally stares at Honey and catches her eye in the
mirror.

HONEY
(dumbly)
...I was a June bride...
Lenny just stares vacantly. Honey has been making
dots on her arm with a pencil — playing "follow the
dots".

SALLY
For God's sake, Lenny...cancel!
Anybody...with half a brain...
if the police were hocking them...
they'd clean up their act until
they were out of trouble. But
not you...you gotta go out there
with a pocket full of dope.
Now Lenny — cancel.

LENNY
(wobbling towards
one knee — as Jolson)
I can't cancel. Mnhhh...Mammy...
de show muss go on.
(falls on his face)

HONEY
(indicating dots on
her arm)
Look. A house with a picket fence.

Sally, helping him up, says to Honey:

SALLY
He was fine. Then you had to
be shlepped into it again.

HONEY
Okay. I'll kill myself.

SALLY
You'll kill each other is what'll
happen!

Sally starts to help Lenny to his feet.

LENNY
(movie trailer)
Monogram Pictures Presents:
"Rotten Together"...starring
Fay Wray and King Kong's mother...

SALLY
You think it's funny? You
bastards —
(alaps his face)
(MORE)
SALLY (Contd)
When will you both grow up?
You've got a kid to think about.

Sally walks out into the hall, disgusted.

HONEY
(after her)
Well...you're still a "mother."

LENNY
(to Honey)
Hey, let's not get outa line now.

HONEY
She accused me of stealing a TV
set...right in front of Kitty...

LENNY
(mumbling to himself)
C'mon, Lenny...you gotta get up
there, now... No...I don't wanna...

CUT TO:

INT: NIGHT CLUB - NIGHT

Artie is seen. Sally walks into shot and Artie
turns to her:

ARTIE
Forget it -- she won't budge.

SALLY
(to Club Owner)
You can't let him go on.

CLUB OWNER
What do you want from me, Sally?
(indicates his
crowded club)
Look at this...at five bucks
a head you know what that would
cost me?

CUT TO:

LENNY - BACKSTAGE

Peering out through drape.

LENNY
Ughn oh...there's "they"!
INTERCUT - HIS P.O.V.

Two Plainclothesmen with short haircuts, pads, pencils, gesture "no" to a Waiter who has asked for their drink order.

LENNY
...there's the State Heat...the County heat...the city heat...
and I think I see two guys from Interpol.

CUT TO:

INT: DRESSING ROOM

HONEY
(into mirror)
Anyway...I'm not hooked on anything. I can quit any time I want to.

CUT TO:

LENNY

Buttoning his raincoat...the wrong buttons.

CUT TO:

INT: DRESSING ROOM

HONEY
(into mirror)
Lenny...You know what we're gonna do...we're gonna take our daughter up to the woods...just you and me and her and nature...know what I mean? That's the only way for people to have a relationship.
(pointing to herself in the mirror)
You know what I mean?

CUT TO:
Band finishes number, Lenny is peering out from backstage, smooths his hair in a gesture of 'neatness'...calls to band:

LENNY
Aghnn...King Kong is ready now.

INTERCUT - BAND
Drummer gives a drumroll. VOICE ON P.A. is heard:

P.A.
Ladies and gentlemen...
Lenny Bruce...

LENNY'S VOICE
...Superjew!!

CUT TO:

INT: NIGHTCLUB (CHICAGO 1962) - NIGHT

Lenny comes shuffling out and grabs the mike and looks over the club and then blesses them with the mike:

LENNY
The Ecunimical Council has given the Pope permission to become a Nun...only on Fridays though...
(pretends someone in wings said something)
...what's that...Oh, King Kong is ready now...well, he's almost ready if the band knows what I mean...we're having King for the second show...I just want to warn the photographers to cool the flash bulbs...otherwise he gets a little shitty...just...give him a building to play with...and a plane...ahn...ahn...
where the fuck was I?

He has dried up completely...tries to trace his train of thought:

LENNY
...ahn...ha ha...completely bottled out...just a second...
let's see...

CUT TO:
INT: DRESSING ROOM BACKSTAGE - NIGHT

Honey is still talking to herself in the mirror. Sally is moving around the room quickly, looking here and there for something.

HONEY
I would never steal anyone's TV set...why would I do that? 

SALLY
...where does he keep it...

It's...just not nice to accuse a person...and in front of their daughter.

...you're supposed to have proof...if you accuse people... 

SALLY
(comparing Honey)
You want the police to find it first? Do you?

HONEY
...I have a TV of my own. So why should I...

Sally notices Honey's purse -- releases Honey -- searches purse. Finds Lenny's missing sock. It contains an assortment of hard drugs. She quickly moves to bathroom.

Honey takes her lipstick and writes "Leonard & Harriet" on mirror as a toilet flush is heard.

CUT TO:

INT: NIGHTCLUB - NIGHT

Lenny is still trying to find it:

LENNY
...you know...A Judge can get away with this...he's completely dunned out up there, but...

(A Judge who has lost his place and is faking)
...Yes...I'll take that under advisement...

(himself)
...let's see...I was doing...

ANOTHER ANGLE - A TABLE

A couple talks in whispers.
THE MAN
...you think he's funny...?

THE WOMAN
...I think he's nuts...

ANOTHER ANGLE - LENNY

LENNY
Oh, I know...the reason I'm
wearing my raincoat...as most
of you know...I've been getting
busted a lot lately for obscenity
...and the last two times...
San Francisco and then...L.A....
they didn't give me a chance to
get my coat. And since Chicago
is a cold town...if they come...
I'm ready..."they're" here tonight
...any attorneys here tonight?
...any attorneys...?

One lone attorney raises his hand. Lenny reaches
into his raincoat pocket. Pulls out a couple of
spare dollars, among other things. Tosses money
to the attorney.

LENNY
Now you've got it all.

Notices the cops writing as fast as they can.

LENNY
Look at them. They're stealing
my act as fast as they can.
They're gonna break it in out
in Vegas...in the lounge...

He pulls his hand out of his pocket and reveals more
items that indicate his pocket has become his office.
He holds a few cocktail napkins on which phone
numbers are written...and a wallet. After putting
most of these items away he gets a sudden idea and
opens the wallet.

LENNY
Wanna see a beautiful pink-nipped
lady...my wife...let's see...
where is she...?
(can't find the photo)
...oh...I gave her away...
Couple that didn't like Lenny gets up to go.

LENNY
Ah...hey...where are you going, you people? I haven't even said "cocksucker" yet. Oh...let them go...let them go...let the Bear hump them!

Someone gets rowdy in a corner table.

LENNY
...ahn...I can't work this shit-house...my head is killing me...see...I'll tell you where it's at with...Vietnam...see...like...Catholicism is a franchise...like Howard Johnsons...so...Kennedy...and ah, that's where it's at...and I'll tell you where else it's at...I was supposed to open at a club down the street...and ah...someone...we're not naming names here...someone took out all the toilets...and do you know it is illegal to have a club without a toilet...I know what you're thinking..."Ah, he's a nut, right...he's mumbling again."

(sudden rush of anger)
...but what I'm talking about is harrassment...repression...I'm talking about club owners who get phone calls in the middle of the night and are afraid to hire me...I'm talking about...Vietnam...atrocities...

(brightens suddenly)
...oh...I know what I wanted to show you.

Back into his pocket again, pulls out a slightly-ripped item from a Chicago newspaper.

LENNY
...article here in the Chicago paper about these transvestites who are posing as policemen...Here's Officer Dolan...

(very faggy)
Stan...as the guys down at the baths call him...

(MORE)
(reading)
"Officer Stanley Dolan said the hardest part was learning to walk in high heels"...See...
(indicating the Police)
you're naive, you guys...I usually go out of my way to defend you guys but you are naive. You figure the guy'll grab one of you and you'll say, "Okay now...I'm not a beautiful girl...I'm a police officer." But you don't know who you're dealing with.
(rapist)
I don't care if you are a cop...you got a cute ass anyway.
(himself)
Ha. Ha. They'll just:...shut up! No -- see that's not very nice...ah...to...ah...entrap...to...incite...no...I'm sorry I'm not funny...I'm no comedian...I'm Lenny Bruce...

He is getting sick and has to leave the stage. He turns and starts to go muttering inaudibly. Band is confused as is the audience. Piano Player cues in a hasty playoff. There is no applause. CAMERA FOLLOWS him as he goes off to Dressing Room.

SALLY
(to Sally as he passes)
See, ma? You were so worried? Listen to that ovation!

He slams the toilet door behind him.

CUT TO:

INT: BACKSTAGE TOILET - NIGHT

Lenny is throwing up. The door to the toilet opens and two Plainclothesmen (seen earlier in club) are standing there waiting to arrest him. Lenny turns to them:

LENNY
Hey, what's wrong with you people anyway? This is America, Jim -- and you can't come in my shithouse without a warrant.
He passes out and slumps to the floor.

CUT TO:

180 INT: UNSPECIFIED LOCATION - NIGHT

HONEY
I was arrested thirteen times in the next year. I flipped out mentally. Wound up in a hospital...in the psychiatric division...in a padded cell. There were days where I didn't even know where I'd been...

CUT TO:

181 INT: NIGHTCLUB (NO PATRONS, CLOSED)

SALLY
I just kept shepping him in and out of hospitals...he had pleurisy...one lung had to be peeled three times...finally it

CUT TO:

182 INT: HOSPITAL ROOM - NIGHT

Sally is in the room. Lenny, fully-bearded, is having a chest dressing changed by a young, pretty Nurse and is cracking Sally up by patting the Nurse on the ass as she leans over to do her work.

SALLY (V.O.)
collapsed. He had an incision that went all the way from his chest right through to his back.

ARTIE (V.O.)
It was damned near impossible to get him work...but I finally got him a college concert date...and he did very well...the kids really dug him...he was so happy...he went to this party...and then some dumb chick slipped LSD into his coffee without tellin' him. He ended up goin' out a window.

CUT TO:
183  INT: ARTIE'S OFFICE - NIGHT

ARTIE
But see -- that was typical of him.
Look, I don't have to tell you how much I loved the guy. And maybe
I shouldn't be saying this, but there was something very self-
destructive about Lenny Bruce.

CUT TO:

184  INT: NIGHT CLUB - NIGHT

Lenny, bearded, still waving transcripts at the audience.

LENNY
...because there's an obscenity circus that's been going on now
for about four years and it's killing me, and I really can't
believe it's not settled...
But from "61" on came the arguments between petulant lower court judges
and the Supreme Court and spoiled rotten D.A.'s. The city attorney
in Los Angeles -- every time he'd lose in Washington I'd get my ass
kicked in when he got home...
lite...I have this horrible per-
sistent fantasy that one day I'll walk out onto a stage and the entire
audience will be nothing but cops!
...where was I? Oh, yeah...
Chicago bust -- Guilty. And that
case is now being appealed to the
Illinois Supreme Court...on the
ground that...

He notices that people are drifting away or looking bored. Says to no one in particular:

LENNY
Wake up -- these are the jokes.
What is it...you want a bit,
right? You want me to do my
Lenny Bruce impression...

CUSTOMER
"Tits and Ass"! Do "Tits and
Ass"!
LENNY
No...I don't wanna do "Tits and Ass"...You wanna know where it's really at with tits...I'll tell ya...see that chick over there...she has beautiful tits...you really do, dear...
(does 'I-The-Beholder'
with the mike)
Bless you, bless you, bless you...But no way could we take a picture of those tits and put it in a newspaper...no...that's obscene...that's offensive...but I'll tell you what's offensive to me...the pictures of tits you do see in the newspapers are all pictures of tits that have been strafed...shot up...napalmed...maimed...yeah...that's really weird.

The Cops get up and start towards the stage. Lenny gets really angry.

1ST COP
Can we have the lights on in here?

LENNY
Oh again? What the fuck is going on? What is it? It's chic to arrest me, right? What's involved here? Why am I not allowed to say these things?

2ND COP
Ladies and gentlemen, would you take out any identification you have with you.

LENNY
She has got beautiful tits...

1ST COP
(grabbing him)
Okay, Lenny, the show is over.

LENNY
...what's wrong with saying it...

1ST COP
...come'on...
Cop takes mike from Lenny's hand.

LENNY
You got beautiful tits, lady. What's wrong with saying that?

1ST COP
...let's go...

LENNY
Under what statute are you arresting me?

COP
Aw, come on now, Lenny.

LENNY
No! I wanna know. What statute?

COP
Aw...1140. Let's go.

LENNY
No, it can't be 1140...1140 is prostitution.

COP
...well, whatever it is...

LENNY
Well, let's be accurate, man... It's 1140A. "A" -- y'dig? "Giving an indecent performance." Okay?

Hangs up the mike and walks off.

CUT TO:

INT: NEW YORK CITY COURTROOM (1964) - DAY

The Cop who just arrested Lenny is on the stand. He is consulting his notes and telling the Court what he heard Lenny Bruce say that caused him to arrest Lenny Bruce.

The Court is not full of interested spectators. There are only a few spectators.

Lenny, sitting between two new Attorneys, an urbane, distinguished white obscenity Attorney and his young, black Assistant, is being extremely vocal and his Attorneys are constantly having to "shhh" him.
COP
...the subject stated that Eleanor Roosevelt gave the clap to Lou Gehrig...

LENNY
Ah, c'mon, Man. That's so out of context.

BLACK ATTORNEY
Shhut up.

COP
Some of this is not in sequence, your Honor.

JUDGE
Just what you recall, Officer.

D.A.
Go ahead.

COP
Then he said it was nice to say "Fuck you" to people.

LENNY
C'mon, Man. If you're gonna say it, then do the whole bit.

JUDGE
(to Attorneys)
Counsel will control their client.
(nods to Cop to continue)

COP
I'm sorry, your Honor, the subject talked so fast, when he was performing.

JUDGE
That's quite all right. Just give us your revived recollections.

COP
...uh, yes sir.
(checking his notes)
Then he said that President Johnson stood around in his underwear at night waiting for his wife...no...begging his wife to "touch it"...let's see...stag movies...
D.A.
What did he say about stag movies?

COP
Well...he said they were good.

LENNY
Ahh...

COP
...actually what he said was that they were better for kids to watch than "King of Kings"...and...

D.A.
What else?

COP
At one point he complimented a young lady on her breasts...

D.A.
Is that the word he used?

COP
(shakes his head)
...tits...and then he made a gesture at her.

D.A.
What sort of gesture?

COP
(slightly embarrassed)
Well, it was a gesture with the microphone.

D.A.
Would you demonstrate for the Court, please.

COP
It was...ah...
(does "jerk off" with mike)
...like this.

Lenny can't contain himself. He stands up.

LENNY
Aw, c'mon, man! I never meant that to mean jackoff.
Judge raps. Attorneys try to shut Lenny up but he drifts towards the bench.

LENNY
It's pathetic. He's doing my act for you and he's bombing...
(to Cop)
Really, man...you've been on twenty minutes, you haven't got one laugh...right?

JUDGE
Mister Bruce...

Judge is still banging for order:

LENNY
(to D.A.'s)
Couldn't one of you guys give him a little direction. He's terrible!
(turns to Judge)
Your Honor...how can you make a fair judgment based on this? Yeah...what he's doing is obscene...but my bits...I do believe they have some "redeeming social value". If anyone is gonna do my act...it should be me. I can do me a lot better than he does me. I've been at it longer!

The District Attorney shakes his head. He's never had an easier case. The Judge is not pleased.

JUDGE
(deadly)
This court is recessed. We'll reconvene at eleven o'clock. I want defense counsel in my chambers right now!

CUT TO:

INT: PUBLIC WASHROOM IN COURTHOUSE - DAY

A row of sinks, etc. Lenny is washing his hands and his Attorneys stand next to him, trying to reason with him.

LENNY
If I could just talk to him eye to eye...I know he's not a bad guy...I know I could make him understand me...
ATTORNEY
Lenny...he's a tough son of a bitch. And he doesn't want to hear one more word from you. The next time you open your mouth...he'll cite you for contempt.

LENNY
But you guys are not representing me the way I want to be represented. Did you talk to him about me doing the act for him...instead of the cop?

BLACK ATTORNEY
Forget that, Lenny, we've been over that a hundred times...

ATTORNEY
...And we feel...that would be...

LENNY
...completely detrimental to my case...but, I feel...that unless I do the act for him, myself...I'm gonna lose.

The Attorneys exchange a hasty look, then confer with each other, excluding Lenny.

ATTORNEY
Let's face it, Charles, he's gonna lose here, no matter what he does.

BLACK ATTORNEY
Oh, yeah...there's no doubt about it...especially after what we just heard in his chambers.

ATTORNEY
Okay...then what we'll have to do is...have to eat the Guilty verdict here, and we'll get relief in the higher court...

LENNY
Hey -- you guys are wild! You "eat" verdicts, and I do the time...
BLACK ATTORNEY
No, Lenny...you don't understand...It'll be very much like Chicago...and you'll get relief in the State Supreme Court.

LENNY
But that took almost two years and every nickel I had in the bank. You guys don't understand. I'm like a nigger in Alabama...lookin' to use a toilet...and by the time I get some "relief"...it's gonna be too late...I don't wanna go to jail!

(he is yanking on a broken cloth towel dispenser)

...and I'll tell you both something else...you either put me on the stand and let me do my act for the court...or I'm gonna put a lien on the files, sue your asses...and go in there and represent myself...ya dig?

ATTORNEY
(a pause)

...okay, Lenny...fine. Because frankly...you are nothing but a big pain in the ass...and anytime you want the files, you just pay us the $14,000 you owe us, and you can have them.

As they start to leave:

BLACK ATTORNEY
Y'know, Lenny...you have no idea what it feels like to be a nigger in Alabama.

LENNY
And neither d'you, Jim.

CUT TO:

INT: COURTHOUSE

The Judge raps. Looks over at defense table.
JUDGE
Mister Bruce...it has come to my attention that you have dismissed your counsel...

Lenny jumps to his feet and steps up towards the bench.

LENNY
Yes, your Honor. I am substituting for counsel.

JUDGE
Mister Bruce, you should not appear in this court without suitable counsel. I urge you to retain new counsel. Now if...

LENNY
If it please the court...I wish to defend myself. You see, your Honor...

JUDGE
If you are making a request that I grant a continuance to allow you to retain new counsel then I will so grant that request.

LENNY
Please, your Honor. I just want a chance to talk to the Court. Just...to talk...to another human being...without all the legal doubletalk and...bullshit.

JUDGE
(starts rapping)
Mr. Bruce...would you please sit down...

LENNY
I mean, attorneys keep telling me, "Ahn, don't worry...it's just a lower court...they're all assholes...we lose here...we'll win in the higher court."

As Judge continues rapping for order:
LENNY
But -- I don't believe I should lose here because I don't believe I'm doing anything wrong...

JUDGE
...Mr. Bruce...

LENNY
I believe I have the right to say the things I'm saying...

JUDGE
Mister Bruce -- I am running out of patience.

LENNY
Your Honor...If you'd just let me do my act for the court...I'll take my chances...if after you hear me do it...if you don't think it's funny...if it just strikes you as "dirty" or "obscene"...

JUDGE
I cannot allow this to continue...

LENNY
Your Honor...I know you're a good person -- and I genuinely want your respect -- and I know that this legal system is the best in the world, but you can't hear me...you see...when I talk about "Tits and Ass"...I'm not up there just to shock the audience by repeating the words tits and ass and ass and tits...the point I'm trying to make, your Honor, is that we live in a hypocritical society where...

JUDGE
Mister Bruce, you leave me no alternative but to find you in contempt of this court...

LENNY
Then sentence me. I have no money left. Might I be sentenced now? (MORE)
LENNY (Contd)
Please. I can't afford to stay in this city. I can't work here. The police took away my cabaret card. Please. Sentence me.

JUDGE
No, I will not sentence you today ...this case has not been properly tried. I order you when you appear in front of me again to appear with suitable counsel and I am further ordering a psychiatric evaluation by the psychiatric clinic. December 16th. Bail continued.

LENNY
Your Honor...you're trying to stop the information...

JUDGE
May I have an officer of the court up here.

An Officer of the Court moves towards Lenny who keeps pulling towards the Judge's bench and tries to argue over the Judge's banging and the ad lib words of restraint from the Court Officer:

LENNY
See...that's where it's at. And you can't stop the information, your Honor, because...the information keeps the country strong. You need the deviate. Don't shut him up...you need that madman...to stand up and tell you if you're blowing it ...and the harder you come down on the deviate...the more you need him...

As they pull him out of Court, a young girl is heard singing "Yesterday".

CUT TO BLACK:

188 INT: LENNY'S HOUSE (1966) - DAY 188
CAMERA moves out towards the pool, passing little or no furniture -- an odd lamp in the wrong place, etc. Song continues.

CUT TO:
The young girl is Kitty. Sally and Lenny sit nearby, listening without objectivity. Lenny is incredibly overweight and looks exhausted.

KITTY
(singing)
"... Oh, I believe in Yesterday...
I believe in Yesterday."

Song ends. Underscoring continues.

Very long pause as she waits nervously for Lenny's reaction. Finally she can wait no longer.

KITTY
Didn't you like it, Daddy?

LENNY
Oh, I loved it, man.

SALLY
Isn't she something? I'm gonna teach her some bits.

DISSOLVE THRU:

EXT: DRIVEWAY - DAY

Underscoring from previous scene continues. Sally is behind the wheel of a not-too-late model car. Kitty is in the car. Lenny is leaning in, kissing Kitty goodbye.

LENNY
See ya Saturday.

SALLY
Get some sleep, Lenny. And do something about your weight, too.

LENNY
You're right...I'm gonna go on a diet. Goodbye.

The car is pulling away. Kitty leans out a window, with a sly smile:

KITTY
'Bye, man.

Lenny smiles. The car goes.

DISSOLVE THRU:
INT: LENNY'S LIBRARY - NIGHT

Underscoring continues; CAMERA IS PANNING around this library which is inundated with a mess of lawbooks, tapes, tape recorders, transcripts, etc.

HONEY'S VOICE
...the analyst explained that I felt...insecure...and...inadequate...he says it probably had to do with the fact that...well, you had become so famous...and I felt terribly left behind...that I hadn't grown at all, you know...and I was functioning...like a child...you know...and that's why I was doing all those terrible things...they were...what he called...

(searches for analyst's phrase)
..."attention-getting devices"...you know.

By now we see Lenny on the phone.

LENNY

...hmm...

INT: OFFICE OF STAFF PSYCHIATRIST IN STATE INSTITUTION - NIGHT

Honey is on the phone. Scene now cuts back and forth.

HONEY
And now...now, that I really understand these things...I know they won't happen again...and I know I can stay straight when I get out of here...and Lenny...it'll be wonderful for us...it'll be just like it was in the beginning.

CUT TO:

INT: KITCHEN - NIGHT

A tape recorder is heard in B.G. Lenny is heard doing "The Pornographer's Manifesto" which he recorded for a few stoned friends some days earlier.

During this he grapples with a jar of peanut butter...trying various ways of opening it...a dishtowel...
running water on it...hitting the lid with a knife...none of which works. Finally he holds it up and says:

LENNY
Buy Skippy, folks -- it sucks.

Smashes the jar into the wall of the kitchen. He is breathing heavily with the effort and the anger of his lost battle with the jar. Decided to give up.

He walks out of the kitchen and CAMERA FOLLOWS as he makes his way through the barren living room, heading towards the still-babbling tape recorders. His hand slides down into his bathrobe pocket.

LENNY
Into the shithouse for good this time...forget it...forget it...

CUT TO:

EXT: DRIVEWAY OF LENNY'S HOUSE - NIGHT
Police cars with sirens blaring pull into driveway.

CUT TO:

INT: UNSPECIFIED LOCATION - DAY
HONEY
He was nutty, you know...he did a lot of crazy things and...we were always doing "bits" to crack each other up.

CUT TO:

EXT: DRIVEWAY OF LENNY'S HOUSE - NIGHT
Cops get out of cars and head for house.

CUT TO:

INT: STRIP CLUB - NIGHT
INTERVIEWER
I understand they found a letter from the bank telling him he had lost the house. Is that true?

SALLY
Yes.

CUT TO:
198 INT: LENNY'S HOUSE - NIGHT
Cops going upstairs.

CUT TO:

199 INT: ARTIE'S OFFICE - NIGHT

ARTIE
Maybe he did bring it on himself.
But I guess all of us -- I mean
all of us...were all too willing
to comply.

CUT TO:

200 INT: LENNY'S BATHROOM - NIGHT
Shot of Lenny dead on floor. Bathrobe belt still
wrapped around his arm.

CUT TO:

201 INT: STRIP CLUB - NIGHT

INTERVIEWER
You suppose that letter had any-
thing to do with his death?

SALLY
I don't know what you mean.

INTERVIEWER
Well, he was quoted by several
people as having said that he
was going to die young.

SALLY
(angry)
Look, I know where you're trying
to take this...and it's just not
true!

CUT TO:

202 EXT: DRIVeway OF LENNY'S HOUSE AND
203 INT: LENNY'S HOUSE - NIGHT
Shots of press, television trucks arriving and more
shots of Lenny on floor: Closeup of needle, etc.

SALLY (V.O.)
...Lenny loved life. He would
never do a thing like that.
(MORE)
SALLY (V.O.) (Contd)
He was convinced he would be completely exonerated...and he was...

ARTIE (V.O.)
I loved him. I really loved him.
And I'm very happy that his records are starting to sell again.

CUT TO:

204 INT: LENNY'S LIBRARY - NIGHT

ANGLE INTO BATHROOM

More pushing and shoving. Flashbulbs. Cops and Photographers obscure SHOT every so often.

PHOTOGRAPHER
...can we get a better shot than that?

ANOTHER PHOTOGRAPHER
Yes...could we sit him up on the john for a minute?

COP
Okay, but make it fast.

ANOTHER PHOTOGRAPHER
What about that needle? Can we do anything with that?

COP
Look, I'm going in the other room...
...so I didn't see anything, right?

They start to move him. Flash bulbs keep popping.

CUT TO:

205 INT: SALLY IN NIGHTCLUB - NIGHT

She is still angry over the previous questions:

SALLY
...and anyway...why would he be trying to lose weight?

CUT TO:
206  INT: ARTIE IN OFFICE - NIGHT

He lights a cigarette:

ARTIE
You know I'm negotiating for a
film based on his life.
(chuckles)
Listen, I'm afraid that's all
the time I have. I have to get
out to the Valley to catch a
comic.

CUT TO:

207  INT: FURNISHED APARTMENT - DAY

Honey is close to tears.

INTERVIEWER'S VOICE
...I was wondering...doesn't it
strike you as...terribly ironic
...that the things Lenny Bruce
was arrested for saying...would
be...considered fairly harmless
today...?

HONEY
Well...like I don't know about
that. Aghn...Lenny knew a lot
about people, you know...
(she is crying --
able to go on)
...I mean...he was just...so damn
funny, man...

CUT TO:

208  INT: LENNY'S LIBRARY - NIGHT

ANGLE INTO BATHROOM

Lenny is still being set up on the toilet seat.
A few more flashbulbs go off and then FRAME FREEZES
as a News Photo. Lenny is heard VOICE OVER:

LENNY (V.O.)
Into the shithouse for good this
time...forget it...forget it...
forget it...

The above line is repeated several times. As it is,
A CRAWL is SUPERIMPOSED on the FROZEN FRAME. The
CRAWL:
ARRESTED FOR POSSESSION OF NARCOTICS,
October 4, 1961: San Francisco.
ARRESTED FOR OBSCENITY, Jazz Workshop,
September, 1962: 
BANNED IN AUSTRALIA.
October 6, 1962: Los Angeles.
ARRESTED FOR POSSESSION OF NARCOTICS,
ARRESTED FOR OBSCENITY, Troubadour Theatre,
ARRESTED FOR OBSCENITY, Gate of Horn,
ARRESTED FOR POSSESSION OF NARCOTICS,
April, 1963: London.
BARRED FROM ENTERING ENGLAND,
April, 1964: New York City.
ARRESTED FOR OBSCENITY, Cafe Au Go-Go,
October, 1965: San Francisco.
DECLARED A LEGALLY BANKRUPT PAUPER,
DEAD AT AGE FORTY.

FADE OUT.

THE END