

**"BACHELOR PARTY"**

Screenplay by

Neal Israel & Pat Proft

Story by

Bob Israel

**SHOOTING DRAFT (1984)**

**FADE IN:**

**EXT. ST. ANN'S SCHOOL - DAY**

CAMERA PANS a group of freshly-scrubbed, innocent children, obediently standing in line, like recruits for the Holy Crusade. PULL BACK to REVEAL they are wearing the gray blazers, striped ties and navy slacks of St. Luke's School. They are waiting patiently at the curbside in front of the statue of the school's sainted namesake. One of the fifth grade BOYS pokes the KID next to him with his elbow. The other Kid is about to retaliate when SISTER MARY FRANCIS, a stern-faced nun, appears behind them, grabbing them both firmly by the shoulders.

**SISTER MARY FRANCIS**

Make one more move and you'll both be staying late for the rest of the week.

**THE BOYS**

(softly; in unison)  
Sorry, Sister Mary Francis.

**SISTER MARY FRANCIS**

I didn't hear you.

**THE BOYS**

(louder)

Sorry, Sister Mary Francis.

looks

Sister Mary Francis checks her watch. She scowls and  
out past the parking lot gate.

the

taking

Suddenly we HEAR the SOUND of an ENGINE roaring at full  
throttle. There is a SCREECHING of BRAKES, followed by  
loud GRINDING of GEARS. It sounds like the Indy 500 is  
place around the corner.

**SISTER MARY FRANCIS**

(used to this)

Step away from the curb, children.

**ANOTHER ANGLE**

school

wheels.

feet

splitting

swings

life

the

a

steps

Zooming through the parking lot gates is a large yellow  
bus. It practically takes the last turn on just two  
The bus driver quickly slams on the brakes, leaving ten  
of rubber behind him as the bus comes to an ear-  
halt right in front of them. The front door immediately  
open and RICK STAHL, the driver, hops out. Rick is the  
of the party, even when there isn't any party going on.  
While chronologically older than the St. Luke students,  
only thing that sets him apart from them is that he has  
driver's license. Rick figures he'll live up to his  
capabilities and get serious in his next life... This  
incarnation's strictly for laughs. Sister Mary Francis  
up to him.

**SISTER MARY FRANCIS**

You're late again, Rick.

**RICK**

I know, Sister, but I have a very

good excuse.

**SISTER MARY FRANCIS**

There can be no excuse for tardiness.

**RICK**

You're absolutely right. I should never have stopped to save that drowning infant. I'm just weak, Sister; I'm so weak.

He starts sobbing softly into his hands.

**SISTER MARY FRANCIS**

All right, stop that... Children, on the bus.

is The kids obediently file past Rick, who makes like he drying his tears with his handkerchief.

**RICK**

Sister, do you ever get lonely after vespers? If you do, why don't you give me a call. I'm in the book.

**SISTER MARY FRANCIS**

(smiling despite herself)

Get going, Rick... you're late enough as it is.

**RICK**

Right... Think it over.

the bus He hops on the bus, closes the door and gently backs out of the parking lot.

**INT. BUS - DAY**

hell acting with top As soon as the bus is out of sight of the school, all breaks loose. The formally well-mannered children are like normal kids... hitting each other over the heads books, running up and down the aisles, screaming at the of their lungs.

**ANGLE - RICK**

dashboard,  
watches  
the  
order.

He removes the St. Christopher statue from the  
revealing a hulaing Hawaiian girl in a grass skirt. He  
the madness behind him in his rearview mirror, picks up  
P.A. microphone and rationally attempts to restore

**RICK**

(over mike)

If you don't all calm down I'm gonna  
drive this thing over a cliff.

The kids pay no attention to him.

**RICK**

(continuing;  
philosophically)

Ah... youth.

**EXT. THE BUS**

filled  
it.  
guns his

Rick's bus pulls up to a light and another school bus  
with kids (from a public school) pulls up alongside of  
The other DRIVER gives Rick a competitive smirk and  
engine. Rick counters by gunning his.

**INT. THE BUS**

out."  
out  
outcome.

All the kids start screaming "Race... race." "Wipe 'em  
"Go for it." Etc. Some of the kids even start taking  
money and start betting one another on the race's

**ANGLE - RICK**

as he readies for action.

**EXT. THE BUSES**

lunky

The light turns green and they're off. Or as off as two  
school buses filled with kids can be.

**WIDE SHOT - ANOTHER STREET**

The two buses come zooming down the street.

**INT. RICK'S BUS**

little  
him.

The kids are screaming at Rick to go faster. One of the boys looks nauseous as he clutches the seat in front of

**EXT. THE STREET - LOW ANGLE**

with

The buses squeeze down a narrow street, neck and neck one another.

**INT. THE BUS**

Rick, who  
determination  
pale  
to

The kids are all yelling words of encouragement to is hunched over in his seat, driving with the of Andy Granitelli. The nauseous kid is now turning a shade of green. He moves to an open window, straining control the inevitable.

**EXT. THE BUSES**

They race down a steep hill.

**INT. THE BUS**

The nauseous kid can't hold it any longer.

**EXT. THE OTHER BUS**

Something hits with a splat against the windshield that resembles Campbell's Chunky Vegetable Soup.

**INT. THE OTHER BUS**

it

The other Driver turns on the windshield. It only makes worse.

**EXT. THE STREET**

cheering

Rick's bus pulls out in front, accompanied by the

Rick

of his passengers. Suddenly a stop light looms ahead.  
puts on his brakes. Both buses stop just in time.

**INT. RICK'S BUS**

in the  
manage

Rick's kids are all piled in a clump right behind him  
front of the bus. Although disheveled, the kids still  
a victorious cheer.

**PHOTOGRAPHER'S POV**

one-  
HEAR  
Sears.

We're LOOKING THROUGH the camera lens. We SEE a cute  
year-old baby boy. He's sitting on a cuddly blanket. We  
the VOICE of Jay O'Neill. He is a baby photographer at

**O'NEILL (O.S.)**

Okay, Timmy... hold that smile...  
and watch the birdie.

He takes the picture and we SEE the camera flash.

**O'NEILL (O.S.)**

There.

**O'NEILL**

camera  
rest  
vest  
But  
Rick's  
the  
gathering

We see he has his camera and backdrop set up in the  
department behind a velour curtain which blacks out the  
of the store. He's conservatively dressed in a suit,  
and tie. He looks like he could be a Young Republican.  
under those Sears clothes is a man a little off center.  
best friend. Need we say more? He takes the film out of  
camera. The matronly mother is in the process of  
up her baby.

**O'NEILL**

These should be in the mail to you  
by next Friday.

She smiles and exits.

**O'NEILL**

(continuing)

Next.

enters.  
baby in  
eyes

A beautiful -- and we're talking gorgeous -- WOMAN  
Her clothes hug every curve of her body. She has her  
her arms. O'Neill immediately wants her, and now. His  
settle onto her full breasts. These he likes.

**O'NEILL**

(continuing)

Whoa. Look at those babies.

She gets this innuendo and loves it.

**O'NEILL**

(continuing)

How are we doing? My name is O'Neill.  
And you are...?

**WOMAN**

Klupner.

(teasing)

Mrs. Klupner.

**O'NEILL**

Mrs.?

**WOMAN**

I'm separated.

**O'NEILL**

Then there is a God. Why don't we  
take that baby picture.

off

He takes the baby. He has a hard time taking his eyes  
her breasts. He places the baby on the blanket.

**O'NEILL**

(continuing)

If I were you, I'd breast feed until  
I was 17 or 18.

(gets behind camera;  
sizing up the shot)

Tell ya what...

**O'NEILL'S POV THROUGH CAMERA**

We SEE the baby sitting on the blanket.

**O'NEILL (O.S.)**

Why don't you lean into the picture  
with your child?

She coyly leans INTO FRAME.

**O'NEILL (O.S.)**

(continuing)  
A-huh. A little more... good!

She is totally blocking her baby out of the picture.

**O'NEILL**

He gets out from behind the camera.

**O'NEILL**

I'm getting one heck of a glare off  
your dress there. Could you undo a  
few buttons?

**WOMAN**

(seductively)  
Of course.

his  
She starts to unbutton her blouse. O'Neill looks into  
camera.

**O'NEILL'S POV THROUGH LENS**

We SEE the Woman finish her last button.

**O'NEILL (O.S.)**

Now lean in a little more... more...  
more...

dress.  
As she complies, her breasts all but spill out of her

**O'NEILL (O.S.)**

(continuing)  
Hold that pose.

**O'NEILL**

woman.  
He runs from behind the camera and poses with the

**THROUGH CAMERA LENS**

finds him  
to

We SEE a QUICK SERIES of camera flashes. Each pose near her breasts. He has them on his head. He's cheek breast. Etc.

**RICK**

jumps

enters and witnesses the photo session. He immediately into the shots.

**THROUGH CAMERA LENS**

Woman

Rick joins the craziness. After several beats, the gets bored and EXITS the FRAME.

**THE WOMAN**

olds  
A few

As Rick and O'Neill continue mugging like two 12-year-olds in a photo booth, the Woman takes her child and exits. A few beats pass and the guys notice they're alone.

**O'NEILL**

Where'd she go?

**RICK**

She probably had sex scheduled for 12:30. O'Neill, let's pick up the guys for a drink... I have major news to announce.

O'Neill crosses to his camera and takes out the film.

**O'NEILL**

Okay... be right with ya.

**RICK**

He picks up some photographs of today's work.

**INSERT - PHOTOS**

poses.

Each one has a different mother in several seductive poses. Their babies are barely visible, if at all.

**RICK (O.S.)**

Pictures a family will cherish  
forever.

**EXT. CHULO'S AUTO SHOP - DAY**

O'Neill

Rick's school bus pulls into the yard of the auto shop.  
Several Chicanos are working on various cars. Rick and  
hop out.

**RICK**

Hey, Chulo, where are you, man?

**ANGLE - LATE-MODEL CAR**

under

and

mechanic

We SEE a very large pair of shoes sticking out from  
the chassis. Slowly, a large, bear-like body rolls out  
we catch our first glimpse of CHULO. A happy-go-lucky  
of Mexican ancestry.

**CHULO**

Hey, you guys, what's going on?

**RICK**

We're going for a little liquid  
refreshment.

**CHULO**

Great. I'll go with you. Wait a  
second. Hey, Raul! Move that car,  
will you?

behind

A SMALL MECHANIC with an eye patch gets into a car  
them as we DOLLY WITH the guys THROUGH the lot.

**CHULO**

(continuing)

Roberto, you finished fixing that  
lighter yet?

shakes

whizzes by

right

Another MECHANIC sticks his face out of another car and  
his head. Just then Raul, the eye-patched worker,  
behind the guys, driving the car in a zig-zag pattern

into traffic.

**CHULO**

(continuing; to Rick)  
I'm glad you guys came by... What's  
the occasion?

**O'NEILL**

Rick's got an important announcement  
to make.

**CHULO**

Yeah. What is it?

**RICK**

I've decided not to run for President.

**CHULO**

Too bad, man, that blows my chance  
to be Ambassador to France.

lighter.  
ten  
Behind them we can SEE Roberto fiddling with the  
Suddenly flames leap out of the car, blowing Roberto  
feet into the air.

**ANGLE**

the  
The guys all start to pile into the bus. Nearby another  
employee is washing down the garage with a hose.  
Chulo turns to another mechanic, who has his head under  
hood of a car.

**CHULO**

Manuel, be sure and finish up the  
electrical system on that Chevy.

starts  
FRAME,  
moment  
feet.  
pain.  
still  
Manuel waves at Chulo, who turns, hops on the bus. Rick  
it up and starts to drive away. Just as the bus CLEARS  
we SEE Manuel connect two wires together at the same  
the guy with the hose washes down the area around his  
Manuel lights up like a Christmas tree, screaming in  
There is a beat, and then Robert falls INTO FRAME,

driving

holding the cigarette lighter, and the car Raul is enters the lot and smashes into the side of the garage.

**INT. OFFICE BUILDING - DAY**

From

Chulo,

walls

posters

Barry

with a

MELNITZ,

lot,

A sign on an office door says "CONCERT TICKET AGENCY." inside we HEAR someone TALKING loudly on the phone. Rick and O'Neill open the door and go inside. On the walls in the cramped office there are rock 'n' roll concert posters advertising rock bands like Men At Work, The Clash and Manilow. Behind a cluttered desk we FIND a little man with a thin mustache and horn-rimmed glasses. This is GARY wheeler-dealer, entrepreneur and coward. Gary yells a lot, which is a definite overcompensation for his size and inability to deal with the opposite sex.

**GARY**

(yelling; into phone)

Screw you... Screw that... Don't jerk me around. You promised me 1500 seats for the Police Concert... 1500, not fifteen!... Screw that... Screw you -- Screw Sting.

(hangs up and sees the guys standing there)

Hi, guys.

**RICK**

Gary, you're quite an animal.

**GARY**

Screw you...

The PHONE RINGS.

**GARY**

(continuing; into phone)

Hello, Concert tickets... What? Pat Benitar has a yeast infection? She's cancelling? Screw her. You know what this is gonna cost me?...

(he hangs up)  
Okay. Let's go.

PHONE

He gets up and they start for the door. Just then the  
RINGS. Gary picks it up.

**GARY**

(annoyed)  
Screw you... That's crap... Suck  
my...

(softly)  
Oh, Mom, I didn't know it was you...  
eggs and milk... Okay, I won't forget.

He hangs up the phone and they start for the door  
again.

**GARY**

Let's go.

**RICK**

Isn't he incredible, gets along with  
everybody.

**CHULO**

Yeah, he's really got his thing  
together.

**GARY**

Oh, eat me!

The guys all laugh and exit.

**INT. HARBORSIDE INN - DAY**

business-

It's a quiet restaurant near a Marina. A lot of  
people in suits are eating.

**TWO MALE CUSTOMERS**

CUSTOMER ONE calls for a waiter.

**CUSTOMER ONE**

Waiter.

The WAITER approaches them from OUT OF FRAME.

**CUSTOMER ONE**

We'd like to order now.

**ANOTHER ANGLE**

beach  
We see their waiter, RYKO, a blond, tanned, muscular  
bum who has definitely stayed out in the sun too long.

**RYKO**

How you guys doin'... Could you  
believe how overcast it was this  
morning? Bad day for sailin', waves  
are too rough and...

**CUSTOMER**

(annoyed)  
You can skip the small craft warnings.  
We're in a hurry.

**RYKO**

No prob, bud... Here's today's  
dealie...

He holds up a blackboard with the day's menu.

**RYKO**

We got... uh, veal... ah... veal...  
(to customer)  
What's this word?

**CUSTOMER ONE**

Parmisan.

**RYKO**

Yeah right. I always want to say  
Paramisian when I see that. We looked  
at them under the jigamabob in biology  
once. Little squirmy, creepy things  
that live in your intestine and...

**CUSTOMER**

Please... We have an appointment in  
a half hour...

**RYKO**

Wow, sounds stressful. What do you  
guys do for a living?

**CUSTOMER ONE**

We're lawyers.

**RYKO**

Whoa... You got to go to school for  
that or what?

**CUSTOMER**

(he's had enough)  
Look, forget the specials. We'll  
take three hamburgers.

**RYKO**

Okay, great... Any of you guys got a  
pencil by any chance?

One of the customers shrugs and hands him a pen.

**RYKO**

(impressed)  
All right, a Bic... How 'bout a piece  
of paper?

Ryko's customers look totally disgusted as Ryko's short  
attention span is interrupted by something he sees O.S.

**ANOTHER ANGLE**

Rick and the guys appear in the bar.

**RICK**

Ryko. Come on!

They all disappear into the bar area.

**RYKO**

Be right there.  
(to customers)  
Nice rappin' with you guys.  
Unfortunately I'm outta here. Someone  
else will have to help you.  
(calling off)  
Skip!

enters.  
The customers are pleased to get rid of Ryko. SKIP  
He's a clone of Ryko.

**SKIP**

Like um... What's the deal, you guys  
gonna order?

The customers give each other a "Here we go again" look

**ANGLE - THE GUYS**

comes  
They're laughing uproariously and carrying on as Ryko

over and sits down.

**RYKO**

Hi pals.

The guys acknowledge him.

**GARY**

Okay... We're all here. Rick, what's the big announcement?

**ANGLE - RICK**

**RICK**

All right, gentlemen, I'm not gonna sugar-coat this thing. I've known you guys since grade school, so I'm gonna give it to you straight from the hip... right from the shoulder... without beating around the bush... Nothing fancy, just the plain, hard facts... tell it like it is.

**CHULO**

Man, you're losing your audience.

**RICK**

Okay... This is it... I'm getting married.

**O'NEILL**

What?

**CHULO**

You're kidding.

**GARY**

I don't believe it.

**RYKO**

Fuck me!

**RICK**

Yes, gentlemen. Saturday after next, I lose my amateur standing and turn pro.

**CHULO**

Hey, man, congratulations!

Chulo gets up and gives Rick a big bear hug... The other

guys shake his hand.

**GARY**

Wait a minute. You been living with Debbie! Why do you want to get married?

**RICK**

Because I love her. What can I tell you?

**RYKO**

You sure? This means no more partying.

**RICK**

No more raping and pillaging, either. You'll have to carry on without me.

**GARY**

Next Saturday... That's just two more weeks to live.

**O'NEILL**

Hold it... As long as you're gonna go through with this, the least we can do is make sure you go out in style.

**CHULO**

(warming to this)

Yeah, man. Let's throw a bachelor party with drugs, booze and broads.

**O'NEILL**

Yeah. Right. All the things that make life worth living.

**RICK**

Sounds swell... I'm really touched. And my getting married's not gonna change a thing between me and my pals. We're still gonna go bowling on Tuesdays, play cards on Fridays and wear women's clothes on Sunday night. I love you guys... I always will.

**GARY**

Let's have a toast.

The guys all raise their glasses.

**O'NEILL**

To Rick.

**GARY**

To us.

**CHULO**

To girls with big pairs.

**ALL THE GUYS**

Yeah, right on, etc.

As they down their drinks, we:

**CUT TO:**

**EXT. THE JEAN MACHINE - DAY**

We SEE a couple of very contemporary looking 15-year-olds going into a very "now" clothing store -- like Fred Segal's... When the door opens, loud ROCK 'N ROLL MUSIC blasts out.

**INT. THE JEAN MACHINE - DAY**

Inside the store we see all the sales clerks grooving narcissistically to the music like they're at a disco. The cashier, PHOEBE, has devoted her life to following the current trends and fads no matter how inane they may be. Today she's in a reggae mode, her hair wound into tight dreadlocks, as she sways lost in the ozone to the music. A CUSTOMER approaches her with a purchase.

**CUSTOMER**

I'd like to pay for these.

**PHOEBE**

Huh... What... Oh sure, wait till this song is over.

She floats off again...

One of the young MALE CUSTOMERS approaches an attractive

She  
she's  
and  
thus

salesgirl. This is DEBBIE THOMERSON, Rick's intended.  
seems to be the only sane employee in the place because  
actually working, putting clothes on the racks. This  
impression of sanity fits her, as she is level-headed,  
has a clear sense of herself. She can also take a joke,  
her engagement to Rick.

**CUSTOMER**

Excuse me, where can I try on these  
pants?

**DEBBIE**

Right over here.

Customer  
booths  
his  
REVEALING  
in  
they

She leads the Customer to the try-on booths. The  
enters one. We SEE that the saloon-style doors of the  
have been hung too high, so as he takes off his pants,  
underwear is exposed to the world. We PULL BACK,  
other people in other booths, their bare asses clearly  
sight. No one in the store seems to care, however, as  
are much too busy dancing.

earthy-  
is  
someone

The front door opens and BOBBIE, a very sultry and  
looking girl with long, dark hair, pushes inside. She  
O'Neill's girl and Debbie's best friend... She's also  
who would party every night if given half a chance.

**BOBBIE**

(excited)

Debbie... I don't believe it. I'm so  
excited.

**DEBBIE**

Bobbie, what are you talking about?

**BOBBIE**

O'Neill just tole me. It's sooo  
great... I don't believe it.

Phoebe crosses to them.

**PHOEBE**

What's happening?

**BOBBIE**

Debbie's marrying Rick.

**PHOEBE**

...Really?

**DEBBIE**

Yes, it's true.

**PHOEBE**

Ohmygod.

in  
girls,  
once.

The girls screech and jump around, hugging each other  
sheer joy. A MALE CUSTOMER, moved by this outpouring of  
affection, moves over and gets in the middle of the  
enjoying every moment of being hugged by three women at

**DEBBIE**

(to Customer; realizing)  
Would you get out of here.

jeans  
rack.

Reluctantly the guy retreats back to the Calvin Klein

**BOBBIE**

Does Cole know about this?

**PHOEBE**

Really -- you went with him for two  
years.

**DEBBIE**

He still thinks I'm going with him.  
I'm going to break the news to him  
tomorrow.

**BOBBIE**

He's not gonna be happy. And your  
parents can't be too thrilled either.

**DEBBIE**

No. As far as they're concerned the  
only good Rick is a dead Rick. But I

don't care... it's my decision.

**PHOEBE**

(oblivious)

I'm totally blown away. You're getting married. It seems like only yesterday I showed you how to have oral sex.

**BOBBIE**

Deb, I want to throw you a shower.

**DEBBIE**

Oh, that's really sweet. I'd love that.

**PHOEBE**

We'll invite all the girls.

**BOBBIE**

I don't believe it... Mrs. Rick Stahl.

The girls all start to scream and carry on all over again.

**INT. RICK AND DEBBIE'S APARTMENT - NIGHT**

Rick is cooking dinner in the cramped combination kitchen / living room. He has about five dishes going at once as he dashes from stove to refrigerator. He grabs some hamburger counter. He then takes a steam iron and presses it on the patty. hugs Debbie comes in the front door and crosses to him and him tightly, kissing him sweetly.

**DEBBIE**

(between kisses)

God, you're a slob.

**RICK**

But a fabulous cook.

**DEBBIE**

What are we having?

**RICK**

It's either meatloaf, Swiss steak or

charred flesh. I won't know till  
it's finished.

**DEBBIE**

(looking at the stove)  
I think your dinner's burning.

of one Rick crosses to the stove. A small fire is coming out  
of the frying pans. He douses it with water.

**RICK**

Don't worry... it's supposed to do  
this.

**DEBBIE**

(setting the table)  
Want to hear something great? Bobbie  
and Phoebe are throwing me a shower.  
It's really gonna be fun.

**RICK**

Not as much fun as the bachelor party  
the guys are throwing for me.

**DEBBIE**

You're going to have a bachelor party?

**RICK**

Of course. I'm a traditional guy...  
It's a traditional event.  
(he brings all the  
food to the table)  
Well, what do you think?

**DEBBIE**

It looks awful.

**RICK**

Yes, but looks are deceiving...  
(takes a bite)  
Not in this case, however.

**DEBBIE**

Are you going to have women at your  
party?

**RICK**

No, sweetheart, it's a stag party.  
Does stay home.

**DEBBIE**

I'm not talking about does. I'm talking about hookers.

**RICK**

Oh, those. Why do you ask?

**DEBBIE**

Because from what I've heard, it's a tradition and you're a traditional guy.

Rick grabs her; starts kissing her passionately on the neck.

**RICK**

Deb, you is my woman now. I is yo man. No painted lady ever gonna come between us.

**DEB**

I need you to promise.

**RICK**

Okay, you got it. I got a way we can seal the deal -- what'd you say?

He grabs her. They kiss and slide down onto the table, knocking the dishes to the floor.

**EXT. BEL AIR-TYPE ESTATE - DAY**

comes  
behind a  
nets  
toward

Through the iron gates of an impressive-looking estate Debbie in her convertible VW Rabbit. She pulls up new Porsche 911 and a Jeep, all decked out with rifles, and other hunting equipment. As she walks down the path the house, she sees something off in the distance that startles her.

**DEBBIE'S POV**

side

A large brown grizzly bear appears to be entering the door of the house.

**ANGLE - DEBBIE**

**DEBBIE**

(calling O.S.)

Cole?... Cole!

**DEBBIE'S POV**

fact,  
He  
inside.

The "Bear" turns around. We SEE that the bear is, in  
dead. It is being carried by a tall, handsome HUNTER.  
waves to Debbie and indicates for her to follow him

**INT. COLE'S SMOKEHOUSE - DAY**

Debbie opens a rustic-looking door and peers in.

**DEBBIE**

Cole?

**COLE (O.S.)**

Over here, Deb... in the Smokehouse.

passes  
from  
suspended  
Garvey  
Whittier  
and  
is  
some  
of  
OF  
SOUNDS

CAMERA PANS WITH Debbie as she enters the room. She  
several trophies, guns and stuffed animal heads hanging  
the wall. She makes her way past some sections of an  
undetermined animal's anatomy hanging from hooks  
from the ceiling. Finally we see COLE WHITTIER, a Steve  
look-alike... rugged all-American, and heir to the  
Plastic Wrap fortune. Despite his jockish good looks  
outward arrogance, there's something in his manner that  
definitely unsavory.

As Debbie approaches him we SEE that he is butchering  
unfortunate friend of the forest on the table in front  
him. (NOTE: For the squeamish, all of this is done OUT  
FRAME. The only thing we should HEAR are the delightful  
of TAXIDERMY.)

**COLE**

Hi, Deb. Just got back from the  
mountains.

(as he cuts in with a

surgeon's skill)  
Isn't this a beauty?... It's gonna  
look great in the den.

Debbie tries her best not to look down at what he's  
doing.

**DEBBIE**

Cole, we've got to talk.

**COLE**

Finally realized Rick's a jerk, huh?

**DEBBIE**

No, Cole, I...

**COLE**

(lifting an organ of  
some sort O.S.)

It's all right, I forgive you. I'm  
not the vengeful type. We'll forget  
what happened. Why don't we take a  
trip together? Maybe kill a few lions  
in Kenya over Christmas.

**DEBBIE**

Cole, listen to me... I've got to  
tell you...

**COLE**

You know, when you dumped me for  
that wimp, I thought, Cole, she'll  
be back. God wants the two of you to  
be together, and sure enough...

**DEBBIE**

Cole, I'm marrying Rick.

**COLE**

(confused)

You're marrying him? Then why are  
you coming back to me?

**DEBBIE**

I'm not. I just thought I should  
tell you myself before you heard it  
somewhere else.

Cole stops what he is doing for a beat and just stares  
at  
Debbie intensely. Then he returns to his work with a  
renewed

enthusiasm, chopping, slashing and slicing.

**COLE**

You know how that makes me feel,  
Deb? Wanta know how that makes me  
feel?

(softly)

Angry, Deb.

(a little louder)

Yesss, that's the word, angry. But  
if he makes you happy, you go right  
ahead. I want you to be happy, Deb.

(a little nuts)

No matter what, no matter how angry  
it makes me, no matter how much it  
hurts. Be happy, Deb. Be oh, so very,  
very happy.

**DEBBIE**

Cole, I'm sorry, I...

**COLE**

That's all right, Deb. Go be happy  
and smile a lot, Deb. Do it for me.

**DEBBIE**

(uncomfortable)

I'm going now, Cole.

**COLE**

I understand, Deb. 'Bye... be happy.

face  
Debbie exits and we PUSH IN ON Cole. Something on his  
says, "Hi! I'm really out of my mind."

**INT. DR. STAN STAHL'S OFFICE - DAY**

Although  
like  
side,  
DR. STAN is Rick's older brother and a proctologist.  
he's only in his early thirties, he thinks and acts  
someone in their early 70's. A little on the pompous  
Stan is never without his pipe.

**STAN**

Okay, Rick, hold out your arm.

syringe.  
He crosses to a sterile container and takes out a

**RICK**

You wouldn't hurt your own brother,  
would you?

(looking at the needle  
cautiously)

I changed my mind. I don't need a  
blood test. The marriage is off. I --

Just then, Stan sticks the needle in his arm.

**RICK**

(continuing)

You always were sneaky, Stan, very  
sneaky.

**STAN**

Rick, marriage will be good for you.  
It's done wonders for me.

**RICK**

True, you're a lot handsomer now.  
Don't you have enough blood already?

**STAN**

(without much  
conviction)

You won't miss a thing about being  
single... The wild parties, the  
different girls every night, running  
around like a maniac... God, I miss  
that.

**RICK**

Stan, you're depressing me... Hey, I  
didn't know you were going to fill  
'er up. Just take a couple of gallons,  
okay?

Stan removes the needle and hands Rick a cotton ball.

**RICK**

(continuing)

That's an even trade... a cotton  
ball for all my blood.

**STAN**

(returning to this  
world)

Okay, Rick, all finished. I can't  
wait for that bachelor party... I  
need the action.

CAMERA FOLLOWS them as they go out into the hall.

**STAN**

(continuing)

Don't say anything to my wife about  
it.

also  
as

They pass an open examining room. Stan's wife, TINA, is  
a doctor and is examining an old man. She's not as tiny  
her name suggests. In face, she's more like over-sized.

**RICK**

Hi, Tina.

finger

Rick moves to hug her and he notices that Tina has her  
up the old guy's ass.

**TINA**

(looking up)

Rick...

(to PATIENT)

Mr. Goldsmith, this is my brother-in-  
law. He's getting married.

**PATIENT**

(without turning around)

Congratulations.

Tina turns to a NURSE.

**TINA**

Nurse, will you take over?

rear

The nurse shrugs and sticks her finger up the patient's  
end as Tina hugs Rick.

**TINA**

(continuing)

I'm so happy for you.

hand

Rick hugs her, uneasily trying to make sure her right  
doesn't come anywhere near his face.

**EXT. DEBBIE'S PARENTS' HOUSE - BACKYARD - DAY**

frustrating

Debbie and Rick and her MOM and DAD are having a

Thomerson  
himself on  
far  
of  
their  
Rick;  
out

game of tennis behind her parents' plush home. Mr.  
is a stockily-built guy in his fifties who prides  
being tough and competitive. His wife loves to shop. As  
as she's concerned, appearances are everything. Neither  
them likes Rick's appearance or anything else about  
future son-in-law. Mr. Thomerson slams the ball to  
Rick slams the ball back and drives it over the fence,  
of the court.

**RICK**

Oops!

**MR. THOMERSON**

(frustrated)

All right, who serves?

**DEBBIE**

You do, Daddy.

over  
it  
not

Mr. Thomerson serves the ball to Debbie, who hits it  
the net to her mother, who hits it to Rick, who slams  
over the fence, out of the court. Mr. Thomerson does  
look pleased.

**MR. THOMERSON**

Rick, hit the ball easier, son. You  
don't have to kill it.

**RICK**

Can't I just maim it a little?

**MRS. THOMERSON**

Er... perhaps we ought to stop now.

**MR. THOMERSON**

No. Let's at least finish the set.

theme  
the

Rick starts humming the "ABC Wide World of Sports"  
loudly. Mr. T. gives him a disgusted look and serves

fence, out

ball. Rick smashes the ball and sends it over the  
of the court.

**EXT. THE THOMERSON'S NEIGHBORS' BACKYARD - DAY**

trying  
the sky  
OUT  
balls.

A middle-aged COUPLE are sitting on some lawn furniture  
to read the newspaper. A tennis ball comes down from  
and hits the guy squarely on the top of the head. PULL  
to REVEAL that they're surrounded by dozens of tennis

**MAN**

One of these days I'm gonna burn  
Thomerson's court to the ground.

**EXT. THE THOMERSON'S - MEDIUM SHOT - DAY**

over

Rick and Mr. Thomerson are having a heart to heart chat  
some lemonade in front of the tennis court.

**RICK**

Well, I have to admit my game's a  
little rusty, but I love polo. It's  
unrelenting, a constant challenge to  
the senses. Really a beautiful  
experience.

**MR. THOMERSON**

Rick, I want to cut through the b.s.

**RICK**

I'd love that.

**MR. THOMERSON**

(sitting on his anger)

Good. I think you're an asshole. No,  
let me correct that, an immature  
asshole. Which is fine, except you're  
marrying my daughter and I'm afraid  
my grandchildren are going to be  
little assholes.

**RICK**

Mr. Thomerson, I...

**MR. THOMERSON**

Let me finish. Debbie's an adult.

She can do what she wants. But if you want your marriage to last, you're going to have to change some things about yourself. If I may make some suggestions...

**RICK**

Feel free.

**MR. THOMERSON**

First, you're a slob. You have to dress for success. Second, your outlook on life...

in his  
her  
the

As Mr. Thomerson drones on, Rick shifts uncomfortably in his chair, focusing his attention on Debbie, her mother and older, cynical cousin, ILENE, who are sitting nearby on the rear patio.

**ANGLE - DEBBIE, MRS. THOMERSON AND ILENE**

**MRS. THOMERSON**

I'm using the same caterer for the shower I had for our Christmas party last year.

**DEBBIE**

Great, Mom.

**ILENE**

If I were you, I'd worry less about the shower and more about Rick's bachelor party.

**DEBBIE**

Ilene, why would I want to do that? I trust Rick.

**ILENE**

Of course you do. I trusted my ex, Mel, too. Cousin, I can only talk from experience. What do you think they do at these parties, have tea and play scrabble?

**DEBBIE**

Ilene, Rick promised...

**ILENE**

Debbie, don't be naive. Men are pigs.

**MRS. THOMERSON**

(trying to change the  
subject)

Girls, why don't we go inside for  
lunch.

(calling to Mr. T)

Boys, would you mind bringing in  
that lemonade?

**ANGLE - MR. THOMERSON AND RICK**

**MR. THOMERSON**

In a second...

(to Rick)

And you're irresponsible. Show some  
initiative, try to better yourself,  
stop showing off, actions speak louder  
than words.

**RICK**

Well, sir, that's quite a list. But  
you're absolutely right. And if I  
work hard at it, I think I can be a  
totally changed person by the time  
we finish lunch...

his  
the  
the  
Mr. T.,

Mr. Thomerson rolls his eyes, knowing he's been wasting  
breath. He grabs the pitcher of lemonade and Rick grabs  
tray, which is filled with fresh lemons. They get up at  
same time and collide, sending the lemonade all over  
and the lemons bounding over the fence.

**EXT. THOMERSON'S NEIGHBORS' HOUSE**

tennis

The Neighbor we saw before is reading his paper when an  
avalanche of lemons comes flying at him, joining the  
balls on the lawn.

**NEIGHBOR**

I hate those people... I really do.

**INT. THOMERSON HOUSE - DAY**

finishing

The Thomersons, Rick, Debbie and Ilene are just

answer

lunch. The DOORBELL RINGS. Mr. Thomerson gets up to  
it. Standing there is Cole, wearing his tennis shorts.

**COLE**

Hi, everybody. Am I late?

**MR. THOMERSON**

Not at all. We're just finishing  
lunch.

Cole crosses to the table and kisses Mrs. T's hand  
gallantly.

**COLE**

Good to see you, Mrs. Thomerson.  
Hello, Debbie.

He turns to Rick.

**COLE**

(continuing)  
And...

**RICK**

Bond... James Bond.

Mr.

Cole gives him a quick look of contempt and exits with  
**T.**

**MR. THOMERSON (O.S.)**

So, Cole, you been practicing your  
game?

**COLE (O.S.)**

Sure have...

**DEBBIE**

Why is Cole here?

**MRS. THOMERSON**

You know your father enjoys his  
company.

**RICK**

Much the way Hitler enjoyed hanging  
out with Mussolini.

**EXT. THOMERSON TENNIS COURT - DAY**

Mr. T. and Cole are having a fast-paced game.

**MR. THOMERSON**

Nice shot.

**COLE**

Thank you, sir.

**MR. THOMERSON**

I know you're as unhappy as I am about Debbie's marriage to Rick.

**COLE**

Yes, sir, I am.

**MR. THOMERSON**

Cole, I don't want you to give up on her.

**COLE**

I've tried to change her mind.

**MR. THOMERSON**

It's not her mind you need to change. It's Disneyland head in there.

**COLE**

But how can I do that?

**MR. THOMERSON**

If it were me, I'd reason with him first. Then, if that failed...  
(with malice)  
...I'd take more persuasive action.

Mr. T. drills a wicked forehand shot straight at Cole, who swings at it and misses.

**COLE**

(conspiratorily)  
Thanks for the advise, sir.

**MR. THOMERSON**

Keep me informed.

PUSH IN ON Cole. This is a man with a plan...

**EXT. PARK ON A BLUFF - DAY**

Just The bluff overlooks the ocean. It's a beautiful spot.

the right setting for an outdoor wedding. Some folding  
chairs  
have been set up and a canvas canopy.  
Gathered for the rehearsal are Gary, Ryko, Chulo,  
O'Neill  
Phoebe,  
and,  
Ilene, Tina, Stan, a gray-haired priest. FATHER FALWELL  
of course, Rick and Debbie. Everyone is admiring this  
picturesque setting. Everyone but Mr. Thomerson. He's  
very  
underjoyed at the sight of Rick and his friends. Mr.  
and  
Mrs. Thomerson are standing with Father Falwell. They  
are  
watching Rick holding Debbie.

**MR. THOMERSON**

The thought of that person marrying  
my daughter makes me want to upchuck.

**MRS. THOMERSON**

You can tell a man by his friends.

**FATHER FALWELL**

They're not such a bad bunch.

**MR. THOMERSON**

No?

(he points off)

That's his best man peeing on a tree.

**ANOTHER ANGLE**

In the b.g. we SEE O'Neill's back TO US. He is  
definitely  
relieving himself on a weeping willow. The wind begins  
to  
pick up.

**FATHER FALWELL**

If everyone would take their  
positions...

Everyone takes their places for the wedding procession.  
The  
wind now takes this time to blow with much greater  
force. As  
Father Falwell opens his Bible, the wind rips the pages  
out

Earth. of the Holy Book. They blow to the four corners of the

**FATHER FALWELL**

(continuing)

Oh, dear. Well, let's begin. And...

humming is He hums the Wedding March. Chulo hums along. His  
drowns a driving Jimi Hendrix-like guitar lick that all but  
out Father's humming.

**FATHER FALWELL**

He's orchestrating the proceedings.

**FATHER FALWELL**

Flower Girls... Now Rick...

(he gestures for him  
to start down the  
aisle)

Good... Debbie and Mr. Thomerson.

gust of As he gestures for them to make their walk to him, a  
He wind lifts up Father's cassock, exposing his bare ass.  
quickly grabs his cassock and covers himself.

**RICK**

nowhere, He begins to walk toward the priest. Suddenly, out of  
Cole appears at his side.

**RICK**

Cole. Don't you know it's bad luck  
to see the groom before the wedding?

**COLE**

I want Debbie.

**RICK**

Cole...

**COLE**

You dump her and I'll give you cash.

**RICK**

What's Debbie's blue book value right  
now?

**COLE**

Five thousand dollars.

**RICK**

No.

They are now standing near Father Falwell. Debbie is approaching them with Mr. Thomerson. Mr. T. shoots Cole  
a  
signal to up the ante.

**COLE**

Seventy-five hundred.

**RICK**

Not interested.

**COLE**

Okay, ten thousand plus a G.E. toaster oven, a Litton microwave, a Cuisinart...

**RICK**

I'm marrying Debbie.

**COLE**

Michelin tires... brand new. A set of Sears Best metric tools...

**RICK**

(to O'Neill)

What is this person's story here?

**O'NEILL**

The way I see it, the big lug is in love and he's got a lot of major appliances lying around.

Debbie and Mr. T. have joined Rick.

**DEBBIE**

Cole, what are you doing here?

**MR. THOMERSON**

He's just trying to save you from making a mistake.

(to Rick)

A big mistake.

**RICK**

Thanks, Dad.

(to Cole)  
Cole, go away.

**COLE**

He's gonna hurt you, Debbie. He'll never be true to you the way I would.

**RICK**

Thank you. We'll all keep that in mind. 'Bye now.

Cole turns red with anger.

**COLE**

(pissed)  
Rick, me and you aren't through yet.

He runs off.

**RICK**

(a la talk show host)  
Ladies and gentlemen, Cole Whittier. Let's hear it for him -- a funny, funny guy. We love ya, babe.

the  
to  
O'Neill.

The wind suddenly picks up. A storm is coming in off sea. Father Falwell's cassock blows up again. It starts rain and hail. Everyone runs for cover but Rick and

**RICK**

(to O'Neill)  
You think the gods are telling me something?

**INT. RICK AND DEBBIE'S BEDROOM - NIGHT**

asleep.  
couple

Rick is snuggled cozily on his side of the bed, fast asleep. Debbie is staring anxiously at the ceiling. After a couple of beats, she tugs at Rick's shoulder.

**RICK**

(drowsy)  
Huh? Wha...

**DEBBIE**

I can't sleep.

**RICK**

Oh... I got something for that.

He groggily reaches into the nightstand, pulls out a hammer.

He raises it as if to hit Debbie over the head.

**DEBBIE**

Stop fooling around... I need to talk.

**RICK**

What's the matter?

**DEBBIE**

I don't know... I just feel scared.

**RICK**

(he sits up)

About what?

**DEBBIE**

The wedding, my parents, your family, our friends, my job, the future, our relationship, the caterers, my gown, your tuxedo, our honeymoon, the apartment, my shower, your bachelor party...

**RICK**

I think the only think you've left out are our relations with the Soviet Union. Sweetheart, everything's gonna be all right.

**DEBBIE**

Before or After I have my nervous breakdown?

**RICK**

C'mere.

He starts to gently rub her shoulders. She breathes deeply, trying to let go.

**DEBBIE**

That feels so great.

**RICK**

Good...

**DEBBIE**

Um... that's very relaxing.

**RICK**

Now, I want you to lie down and drift  
off to slumberland.

in He slowly lowers her to her pillow and tucks the covers  
around her.

**RICK**

(continuing)

Close your eyes... that's it...  
There's nothing to worry about... I  
love you... I'm a great guy...

(yawning)

In two days you're gonna be Mrs.  
Great Guy.

table. He yawns again and turns off the light on the night  
their There is a beat of silence in the dark. We PUSH IN ON  
outside faces, which are faintly illuminated by a street light  
as the open window. Both of them have their eyes wide open  
the they stare at the ceiling in fearful anticipation of  
next day.

**INT. AIRPORT - DAY**

airport. The guys (except Gary) are walking through the busy

**RYKO**

You sure Gary's got this whole party  
deal together?

**CHULO**

Yeah, man, he's got us a great room  
at the hotel and lots of chicks.

**RYKO**

I hope so. Hundred bucks apiece is a  
lot of dinero.

**CHULO**

What time are we supposed to get to  
the hotel?

**O'NEILL**

Don't worry, Chulo, the party's not gonna start without you. We got plenty of time.

**STAN**

I can't wait to see old Larry... It's been five years.

**RICK**

At least.

**ANGLE - THE EXIT RAMP**

person  
People are streaming out of the plane. Finally the last exits.

**O'NEILL**

Where the hell is he?

**RICK**

Knowing Larry, he probably missed the flight.

**STAN**

There he is... Hey, Larry!

**LARRY**

(talking very slowly)  
Guys... guys... guys...

**RICK**

'Ludes... 'ludes... 'ludes.

stares  
Larry floats toward them and stops in front of them. He at them strangely, looking from face to face.

**LARRY**

God, I love you guys.

of  
To the guys' surprise, he goes around hugging each one them.

**LARRY**

(continuing)  
This makes me so happy.

They start walking toward the baggage claim area.

**O'NEILL**

So, Larry, how have you been?

**LARRY**

Just in love with everybody. It's really a beautiful planet. I love you, Rick. I love you guys. I love everybody.

**RICK**

So how's your wife?

Larry stops walking and immediately breaks down.

**LARRY**

I hate her. I hate her guts, the bitch.

**O'NEILL**

Larry, you and your wife got problems?

**LARRY**

I don't want to talk about it. I love you guys. I love my friends.

Larry reaches into his pocket, takes out a Quaalude.

**LARRY**

(continuing)

You want to share it?

**RICK**

Naw, two on a Quaalude... bad luck.

**LARRY**

Right.

He pops it in his mouth.

**EXT. TERMINAL**

who is

The guys exit the Baggage Area. Rick is pushing Larry sprawled out on top of his bags in a luggage cart.

**LARRY**

My marriage is the worst. All crap. A big pile of shit.

**RICK**

Maybe your marriage should lay off

grains for a while.

**LARRY**

She hates me. It's over. You'll see, as soon as you get married, everything changes. You sure you want to go through with it, man?

**RICK**

(his interest peaked)  
What do you mean, it changes?

is  
Before Larry can answer they reach the bus where Debbie  
waiting for them.

**DEBBIE**

(hugging Larry)  
Larry, how are you?

**LARRY**

Hi, Debbie, congratulations. Hey, do you know where there's a pharmacy around here so I can get a prescription filled?

**RICK**

Come on, get him on the bus.

into the  
As a couple of the guys pick Larry up and carry him  
bus we

**CUT TO:**

**INT. BUS - DUSK**

in  
behind  
Rick is driving the bus with Debbie sitting next to him  
the driver's seat. The guys sit in the row of seats  
them.

**RICK**

Well... twenty-four more hours to go and tonight we'll share with our friends and loved ones the joys of those last moments of singleness.

**DEBBIE**

You better not have too much joy.

**RICK**

Wouldn't think of it. Because  
tomorrow...

(starts singing)

We're going to the chapel and we're...

**DEBBIE**

(singing)

Gonna get married...

**ANGLE - THE GUYS**

perfect

They start to join in the song in a little less than  
harmony.

**EVERYBODY**

Going to the chapel and we're gonna  
get married.

**DEBBIE**

Gee, I really love you...

**RICK**

And we're gonna get ma-a-a-ried.

**EVERYBODY**

(whooping it up)

Going to the chapel of love.

**RICK**

Yeah, yeah, oh, yeah.

**EXT. BUS**

The bus zooms down the street.

**EVERYBODY (V.O.)**

Going to the chapel of love.

**EXT. THOMERSON'S - DUSK**

house

Rick's bus comes up to the driveway in front of the  
and stops.

**INT. RICK'S BUS - DUSK**

**RICK**

This is it, lady. Last stop.

**DEBBIE**

Can't I just go with you guys?

**RICK**

Sorry, we got men's business to do.  
It's no place for a lady.

He opens the door, picks Debbie up and carries her out  
to the sidewalk.

**DEBBIE**

Remember, you promised... no screwing  
around.

**RICK**

Did I promise that? I don't remember  
that...

**DEBBIE**

You're really pissing me off.

She grabs Rick and wraps her arm around him in a  
playful headlock.

**RICK**

Okay, I promise... I swear on my  
mother's grave.

**DEBBIE**

Your mother's not dead.

**RICK**

Well, if I go back on my word, I'll  
kill her.

Debbie lets go of his neck.

**DEBBIE**

Have a good time. Don't make it too  
late.

**RICK**

Anything you say, ma'am. Have a fun  
shower. Use soap.

**DEBBIE**

I love you.

They kiss, and the guys whistle in the background. Then  
Debbie

bus. He  
watching

starts toward the house and Rick hops back into the  
gets into the seat and sits there for a moment,  
Debbie with a guilty look as she goes into the house.

**O'NEILL**

(to Rick)  
What's the matter?

**RICK**

(snapping out of it)  
Nothing... Let's get crazy!

**RYKO**

All right!

**CHULO**

When do the girls get to the party?

**O'NEILL**

Don't worry, Gary's taking care of  
that now.

gear

The guys holler and whoop it up as Rick puts the bus in  
and takes off down the street.

**DISSOLVE TO:**

**INT. GRIMY STREET CORNER - EVENING**

to

JUMBO, a well-dressed behemoth in a sky blue suit and  
widebrimmed hat, is standing on a street corner talking  
Gary.

**GARY**

So we want your best girls, the cream  
of your crop.

**JUMBO**

Let's see your bread.

quickly

Gary takes out a roll of bills, which Jumbo grabs and  
counts.

**JUMBO**

(continuing)  
Okay, I got just what you're looking

for.  
(calling off)  
Margot... Darlene...

Two shapely HOOKERS in tight-fitting clothes come up to  
them.

**GARY**  
They'll do just fine. Hiya, girls.  
Look, after the orgy, maybe we could  
have coffee.

The girls look at him with "Is he for real?" in their  
eyes.

**JUMBO**  
Shorty, where's the party?

Gary takes some slips of paper out of his pocket and  
hands  
Jumbo one.

**GARY**  
Park View Hotel, Room 1002.

**JUMBO**  
They'll be up there in a half hour.

**GARY**  
Okay. Nice to meet you both.

Gary turns, almost collides with a garbage can, and  
starts  
walking down the street. He passes a parked Porsche.  
After a  
beat, Cole Whittier sticks his head up and watches Gary  
walk  
and  
off. Then he hops out of his car and approaches Jumbo  
the girls.

**COLE**  
Hi. I must have just missed my friend.  
He hired you for a bachelor party.

**JUMBO**  
At the Park View Hotel, Room 1002.  
What about it.

Cole's face lights up. This is the information he  
needed.

**COLE**

Yeah. Right.  
(takes out piece of  
paper)  
This is the new address. We changed  
our minds and decided to send the  
girls over to his house instead.

He takes out a fifty-dollar bill.

**COLE**

(continuing)  
And here's a fifty... I want this to  
be a surprise, so you never saw me,  
okay?

**JUMBO**

(pocketing the money)  
No problem.

Cole smiles happily as he slithers back to his car.

**COLE**

(to himself)  
Now she'll see what kind of jackoff  
he is.

**ANGLE - HOTEL**

the  
A parking VALET crosses to the bus as Rick hands him  
keys.

**RICK**

Be careful with it. It's a rental.

that's  
door.  
BEER  
A banner over the door reads: "WELCOME MISS MOOSEHEAD  
**PAGEANT.**"

**INT. HOTEL LOBBY - NIGHT**

prides  
unaware of  
toward  
This is a pretty plush place. The kind of hotel that  
itself on its classy image. The guys are totally  
the sedate atmosphere in the lobby as they go screaming

the elevators.

**O'NEILL**

(to some dignified  
guests)

We who are about to go ape shit salute  
you.

**RYKO**

All right, I'm stoked!

comes  
Just as they are about to get into the elevator, a hand  
INTO FRAME and holds the door so it will not close.  
stops  
WIDEN TO INCLUDE the MANAGER. All their carrying-on  
wasn't a  
when the guys see him staring grimly at them. If he  
sucking  
hotel manager, he'd be a mortician. He has a constant  
expression on his face that suggests he's constantly  
lemons.

**MANAGER**

Just where do you guys think you  
are?

**O'NEILL**

The Library of Congress?

**CHULO**

Detroit?

**LARRY**

Beyond the sun?

**RICK**

Are any of those right?

**MANAGER**

This is the Park View Hotel. I'm the  
Hotel Manager. Are you looking for  
someone?

**RICK**

Yes, you. We're looking for our  
room... 1002.

Rick takes out his key.

**MANAGER**

It's on the tenth floor.

**RICK**

What do you know, they moved it.  
Catch you later.

The door starts to close and the guys start yelling.

**MANAGER**

Keep your voices down. This is a respectable establishment. We don't go for any funny business here. Just then a GUY with a Moosehead Beer hat and TWO GUYS in a moose costume pass him and enter the elevator with the boys.

**RICK**

I see what you mean... You're a beautiful guy. And you're doing a damn good job.

else. The door slams shut before the Manager can say anything

**INT. THE THOMERSON'S - NIGHT**

chatting  
chips  
Several of Debbie's friends have arrived and are amiably in the living room. Phoebe is dipping potato into a bowl that says "Muffy" on it.

**PHOEBE**

Do you have any more of this dip, Mrs. Thomerson? It's really excellent.

**MRS. THOMERSON**

You just ate Purina Cat Chow.

**PHOEBE**

Gross me out...

Bobbie. Debbie comes into the living room and sits next to

**DEBBIE**

(concerned)  
What do you think's gonna go on at the guys' party?

**BOBBIE**

They'll probably get drunk, and watch dirty movies. But don't worry about the dirty movies.

**DEBBIE**

What do you mean?

**BOBBIE**

I forgot to tell you. Yesterday I found a bunch of pornos in the back seat of O'Neill's car.

**DEBBIE**

You're kidding.

**BOBBIE**

Nah. Everything's cool... I took care of 'em.

(starts to giggle)

**EXT. HOTEL HALLWAY - NIGHT**

down  
Rick, Ryko, O'Neill, Chulo, Larry and Stan are walking the hallway, looking for their room.

**O'NEILL**

1004, 1003...

(spots the room)

Aha! 1002.

the  
playing  
The guys give out a hearty cheer as they huddle around door. O'Neill grabs the doorknob. He takes his time, up the moment.

**O'NEILL**

(continuing)

And now...

gates  
The guys lean forward, anticipating the opening of the of heaven.

**O'NEILL**

(continuing)

...to our honored guest Rick, and his life-long friends, I say...

(turns the doorknob)

...gentlemen, start your boners.

burst He flings open the door and everyone but he and Rick  
into the room.

**INT. HOTEL SUITE - NIGHT**

suite The guys all but dive into the room. It is a two-room  
room with living room/kitchenette and separate bedroom. The  
decorated. has been decorated with balloons. A sign reads: "Happy  
Bachelor Party!" It looks far from professionally  
Chulo frantically checks out the rooms.

**RYKO**

Bitchin' place.

He hangs a chin-up bar in a doorway and starts to chin  
himself.

**O'NEILL**

I did the balloons myself.

blows it He takes a prophylactic out of a Trojan carton. He  
up. On closer examination, we SEE all the balloons are  
inflated prophylactics.

**ANOTHER ANGLE**

Chulo returns from his search of the rooms.

**CHULO**

(crazed)

Where's the women, man? We gotta  
have women.

**O'NEILL**

Chulo, one thing at a time.

**CHULO**

Sex is my one thing. I'm good at it.

**STAN**

What's first?

**O'NEILL**

A bit of a warm-up.

He threads a film projector.

**O'NEILL**

(continuing)

We'll spend an hour with "Nymphos  
Without Pants"...

**RICK**

Olivier's in that, right?

**O'NEILL**

Then it's on to the real thing.

**GUYS**

(cheering)

All right!

into  
the  
Ryko flips off the lights as O'Neill puts the projector  
forward and the title flashes on a movie screen. All  
guys yell in anticipation.

**HOME MOVIE SCREEN**

robe  
delight  
waiting  
We SEE a man stepping out of a shower. He puts on his  
and exits the bathroom. To his surprise and to the  
of our guys, two young, beautiful Nordic looking women,  
dressed in micro-minis and see-through blouses stand  
for him.

**CHULO (O.S.)**

They're Danish, I know it. I'm crazy  
for Danes.

**RYKO AND CHULO**

sit watching the screen.

**RYKO**

(to Chulo)

Denmark makes great Nautilus  
equipment.

**CHULO**

I'd like to jerk and press those  
babies.

**RICK AND O'NEILL**

**RICK**

(to O'Neill)  
And I thought we wouldn't have any  
meaningful conversation.

**ON SCREEN**

The man takes off his robe. The girls start to  
seductively undress.

**GUYS (O.S.)**

(excitedly)  
All right, yeah, yeah, yeah...

Suddenly an abrupt jump cut. The girls are undressed  
and lying on top of the man. Our guys are seriously let  
down.

**GUYS**

**EVERYONE**

(disappointed)  
Awww...

**O'NEILL**

He can't figure it out.

**ON THE SCREEN**

As the women kiss the man from his head slowly down his  
chest, past his navel and heading south...

**GUYS**

Their eyes start to widen like a child in a Keene  
painting.

**GUYS**

Yes, go, go, yes, go...

**ON THE SCREEN**

Another abrupt jump cut spliced together with what  
looks like a band-aid, and the girls are sitting on the side  
of the bed. The man is recovering from the best sex he's  
ever encountered.

**GUYS**

**GUYS**

(disappointed)

Awwwww...

Rick turns to a shocked O'Neill.

**RICK**

Excuse me, but this is as arousing  
as a stroll through the Vatican.

**O'NEILL**

This isn't right.

**GUYS' POV**

a  
and  
They watch the screen. The two women seem to be taking  
liking to each other. They begin to fall onto the bed  
and  
entwine.

**GUYS**

Please, yes, do it, yes, yes, oh  
yes...

any  
A jump cut and they are dressing. Stan can't take it  
anymore.

He jumps to his feet.

**STAN**

Where are the dirty parts? I'm a  
doctor. I can see these things.

**CHULO**

What a waste of two women.

O'Neill rises abruptly.

**O'NEILL**

I don't get it, but at least Gary's  
got the real stuff coming up here in  
a few minutes.

**CHULO**

(in ecstasy)

Women!

Everyone cheers.

**INT. THOMERSON HOUSE**

RINGS.  
Tina  
her  
doesn't

The girls are having a great time. The front DOORBELL Mrs. Thomerson answers it. Standing in the doorway is Stahl, Stan's wife; she's late for the shower. Behind are two obvious hookers: Margot and Darlene. Tina know either of the girls.

**MRS. THOMERSON**

Yes?

from

Before Tina can speak, Margot speaks up. She's reading the piece of paper Cole gave her.

**MARGOT**

(through heavy gum  
chewing)

Yeah, hi. Look, is this...

**INSERT - PIECE OF PAPER**

Margot reads the address.

**MARGOT (O.S.)**

838 North Franek Avenue?

**BACK TO SCENE**

**MRS. THOMERSON**

Yes.

**MARGOT**

We're here.

**MRS. THOMERSON**

How nice.

**TINA**

I'm Tina Stahl.

**MRS. THOMERSON**

Of course. Stan's wife... Everyone come in.

**REVERSE ANGLE - THE STREET**

go

Cole sits in his car and watches happily as the hookers  
inside.

**INT. THOMERSON'S LIVING ROOM**

Debbie spots Tina. She is oblivious to the two hookers.

**DEBBIE**

Tina!

closely.

They give each other a big hug. The hookers watch

Debbie leads Tina to the other women.

**DEBBIE**

(continuing)

You know everyone here, don't you?

**TINA**

Yes.

and

The girls hug and give big hellos. Meanwhile, Margot

for a

Darlene have come to the conclusion they've been hired

kinky scene.

**MARGOT**

One of these, huh?

**DARLENE**

Looks that way.

**MARGOT**

Buck's a buck.

They start to unbutton their coats.

Tina hands Debbie her present.

**DEBBIE**

It's so heavy.

open

She sits and the girls gather around as she starts to  
the gift.

sees.

Phoebe happens to look off and is stunned by what she

they

The others are curious at what she is looking at and

too stare O.S., stunned to silence.

**MARGOT AND DARLENE**

whip. dressed in leather and mesh stockings. Margot carries a  
Darlene is holding a phallic electrical device.

**DARLENE**

(business-like)

Is there an empty outlet in here?

and Debbie unconsciously points to a nearby wall. Margot  
device. Darlene stand amidst the girls. Darlene plugs in her  
The She and Margot start to embrace and fondle one another.  
see. girls watch in stony silence. Dumbfounded at what they  
OUR Margot and Darlene start to sink to the floor, OUT OF  
her gum SIGHT. Before they disappear, we see Margot take out  
girls and park it on an end table. Now OUT OF SIGHT, the  
Darlene's watch for a beat. Then we hear the WHIRRING of  
one implement. Our girls screech in horror and hold onto  
another in a protective clump.

**INT. HOTEL SUITE**

looking The guys are sitting around drinking, eating and  
generally bored. Chulo sits in front of the TV, glumly  
watching an old "I Love Lucy" re-run.

**CHULO**

If I was Ricky Ricardo I would beat  
the shit out of that chick.

**LARRY**

(totally ripped,  
staring at the black  
and white image)

Wow! The colors are sooo beautiful.

Chulo gives him a strange look.

**RYKO**

(opening a beer,  
reading the label)  
Isn't there any beer that's not  
imported? All this stuff's from St.  
Louis.

**RICK**

(calling to imaginary  
person O.S.)  
Bartender, round of brains for my  
friend here.

done a Gary enters the room. He's all smiles. Confident he's  
great job arranging for the entertainment.

**GARY**

How's it going, guys?

Daddy. Everyone crowds around him like children greeting  
Looking for candy hidden in his coat.

**EVERYONE**

Where's the girls? Where's the girls?

separating Rick pushes them away from Gary like a referee  
two fighters.

**RICK**

Give the guy air. Everyone to a  
neutral corner.

**GARY**

What's going on?

**CHULO**

Nothing. We got no women.

**GARY**

Screw you.

**RICK**

It's true.

**GARY**

This place should have been wall to  
wall tits by now.

**RICK**

(to O'Neill)

Guy paints a beautiful picture.

**GARY**

I'm going to see what the hell happened.

**RICK**

Looks like the only one who got screwed here was you.

**GARY**

Screw that.

He exits out the door.

**O'NEILL**

So, what do you guys think of the party so far?

The guys toss sandwiches and empty beer cans at him.

**RICK**

(putting his arm around  
O'Neill)

Well, I think you've done a damn fine job.

Everyone pelts Rick and O'Neill with more junk.

Suddenly the door bursts open. The guys look up and are surprised to see Cole enter.

**COLE**

Rick, I want to talk to you.

**RICK**

Ah, Cole.

(turns to the others)

I don't remember ordering an asshole from room service.

Cole enters, closing the door behind him.

**COLE**

I don't want any trouble.

**RICK**

Oh, come on, just a little.

**COLE**

I'm ready to make you another deal.

**RICK**

(mock excitement)  
Ooh, be still, my heart.

**COLE**

(points out window)  
See that down there? That's my most  
prized possession. My new Porsche.

**RICK'S POV**

Cole's Porsche parked in the hotel parking lot.

**RICK (O.S.)**

Very nice...

**BACK TO SCENE**

Rick gestures to Chulo to look out the window.

**RICK**

(his voice tells us  
he has something in  
mind)  
Isn't that a great car, Chulo?

Chulo gets Rick's drift.

**CHULO**

Yeah... real nice. Ah, excuse me.  
I'll be right back.

He starts to exit. Before he does, he grabs a hanger  
out of the closet.

**COLE**

Great car.

**RICK**

The best.

**COLE**

I love that car.

**RICK**

I'm very happy for you two.

They back away from the window.

**COLE**

I'll trade you my Porsche for Debbie.

An even swap.

**RICK**

(surprised)

The car for Debbie?

**COLE**

(getting a little  
excitable)

I mean it. The car is yours. Dump  
Debbie.

**RICK**

Gee, guys, what should I do? The car  
or Debbie?

They  
Over  
All the guys treat this as if it's "Let's Make A Deal".  
take sides, yelling out, "Take the car," "Keep Debbie."  
the din we hear a befuddled Rick.

**RICK**

(continuing)

What a decision here.

trying  
He walks over to the window. Cole follows closely. He's  
to convince Rick to take the car.

**COLE**

Low mileage... Handles like a dream.

**RICK**

So does Debbie.

**EXT. HOTEL PARKING LOT - NIGHT**

Cole's  
drives  
Chulo is using the hanger to jimmy the car lock on  
Porsche. He's successful. He jumps into the car and  
off.

**INT. HOTEL SUITE**

trying  
Rick and Cole are at the window. The guys are still  
to convince Rick on his decision.

**COLE**

I got the car only two months ago --

it's got --

is  
As he looks out the window we see with him that his car  
gone.

**COLE**

(continuing)

Shit, shit, shit, shit. My car's  
gone!

**RICK**

Maybe it had something to do.

**COLE**

Shit!

He charges out of the room.

**O'NEILL**

Odd. He's only been gone a few seconds  
and I already miss him.

**EXT. STREET CORNER - NIGHT**

pimping  
young  
Gary spots Jumbo on the same grimy street corner. He's  
for one of his ladies and makes a sale to an anxious  
Marine as Gary approaches him.

**GARY**

Jumbo, where the hell are the women?

**JUMBO**

What are you talking about, asshole?

**GARY**

Your whores never showed up.

**JUMBO**

They left an hour ago, pink nuts.

**GARY**

Screw you!

pulls  
Jumbo has had enough. He backs Gary against a wall and  
a knife on him.

**JUMBO**

(irritated; a lot)

That's it, prick lips.

**GARY**

What are you...

**JUMBO**

I've had it, numb nuts... How much money you got?

**GARY**

Why?

**JUMBO**

Because I'm pissed off. Now give me your cash.

his Gary hurriedly digs into his pockets and gives Jumbo money.

**GARY**

This is bad public relations. I was planning to do a lot of business with you. But now I'm going to have to go elsewhere.

**JUMBO**

(mock sincerity)

Hey. I'm sorry. You want girls. I'll give you girls.

forward. He snaps his fingers and TWO of his LADIES come

**JUMBO**

(continuing; to girls)

Give him the works.

**GARY**

That's more like it.

crap out The girls walk over to Gary and proceed to beat the of him.

**EXT. CHIPPENDALE'S - NIGHT**

proclaims It is a garish nightclub. A large lighted billboard lot. "ALL MALE... ALL NUDE." Two cars pull into the parking Debbie and all of her shower guests get out.

**DEBBIE**

Are you sure this is a good idea?

**ILENE**

Look, you heard what those hookers said. They were supposed to go to a bachelor party.

**DEBBIE**

That doesn't mean it was Rick's party.

**ILENE**

Debbie, men are pigs -- if they can have women, we can have men.

**BOBBIE**

(agreeing)

Yeah.

**MRS. THOMERSON**

(reluctantly)

I don't know about this.

**DEBBIE**

C'mon, Mother, it'll be fun.

Thomerson

The girls giggle as they enter the place, with Mrs. following reluctantly behind.

**INT. CHIPPENDALE'S - NIGHT**

**PHOEBE**

Look at that guy. What a hunk.

**BOBBIE**

Check out the other guy's buns.

**TINA**

Let's sit over here.

mother

They head for some empty tables. Debbie notices her is still standing transfixed by the MAN on display on stage. Debbie grabs her by the shoulder.

stage.

**DEBBIE**

C'mon, Mom.

bartender,  
Finding

On the way to the table they pass MICHAEL, the  
who looks at them and immediately recognizes Debbie.  
this interesting, he picks up a phone and dials.

**MICHAEL**

(softly; into phone)  
Yes... is there a Rick Stahl  
registered there?

**INT. HOTEL SUITE**

guys.  
Gary, beaten up, his clothes ripped, stands amidst the

**RICK**

Hookers beat you up?

**GARY**

Yes.

**RICK**

I didn't know you were into that.

**CHULO**

How could you be so stupid. I'm gonna  
kill you.

**GARY**

Go ahead, but if you want women, we  
need more money.

**RYKO**

This just isn't righteous.

**GARY**

(angered)  
Screw you... Do me a favor, join  
this decade, will ya, pal!

**RICK**

(as if he's working a  
fundraiser)  
Hey, now, our buddy needs help. Come  
on, dig into those pockets. Help  
this man.  
(puts his arm around  
Gary)  
Help this person help others get  
laid. Give till it hurts. He needs  
you.

pocket  
pills.

The guys take out money. Larry stands and digs into his  
for his wallet. Along with the wallet comes dozens of  
The PHONE RINGS.

**RICK**

And there's our first pledge coming  
in --

Rick picks up the receiver.

**RICK**

(continuing)

Hello. End Horniness Telethon. Yeah.  
Michael... how you doing?

**INT. CHIPPENDALE'S - MICHAEL**

He's standing behind the bar.

**MICHAEL**

I'm working... Right. At  
Chippendale's. Guess what. Debbie  
and her friends just walked in.

**INT. HOTEL SUITE**

**RICK**

(surprised)

Really? That's very interesting.

(he brightens)

I'll tell you what... stay there and  
we'll be right down. I want to check  
this out.

his  
He hangs up the phone. Gary, meantime, has collected  
money.

**GARY**

I'll be back with women.

**STAN**

I might as well have left my genitals  
at home, the good they're doing me  
here.

**CHULO**

(calling after Gary)

Hurry back.

Gary exits.

**RICK**

(it's obvious he has  
something in mind)  
While we're waiting for Gar, why  
don't we all go for a little fresh  
air.

**RYKO**

Where we going?

**RICK**

Out.

The guys start toward the door.

**LARRY**

(zonked and depressed)  
Guys, I think I'd rather stay here.

**RICK**

C'mon, Larry. Be good for you.

**LARRY**

I just want to be alone.

**RICK**

All right. Now, there's milk and  
cookies in the refrigerator. Go to  
bed right after "Falcon Crest."

As Larry slumps on the couch, the guys exit.

**EXT. HOTEL**

Thomerson  
presence.  
Rick and the guys exit the hotel. As they exit, Mr.  
enters. Both parties are oblivious to the other's

**INT. HOTEL**

who  
Mr. Thomerson is greeted by a Moosehead Beer EXECUTIVE  
is wearing a straw hat that says "Moosehead Beer."

**EXECUTIVE**

Ed, we're so glad you could come  
over at the last minute and judge  
our little beauty pageant.

**MR. THOMERSON**

My pleasure, Al... Always happy to help out in a pinch...

(looking around)

Excuse me. I better call my service... tell them where I am.

He enters a phone booth and starts to dial.

**MR. THOMERSON**

(to executive, covering mouthpiece)

I had to get out of the house anyway tonight. The wife is throwing a bridal shower for my daughter.

(into phone)

This is Ed Thomerson. Please transfer my calls to...

(reading number off phone)

220-1892. Right.

He crosses with executive toward the ballroom.

**EXECUTIVE**

Congratulations on your daughter's wedding. Who's she marrying?

**MR. THOMERSON**

A real turd.

**EXECUTIVE**

(at a loss for words)

Well... hope she'll be very happy.

They exit into ballroom.

**INT. CHIPPENDALE'S KITCHEN - NIGHT**

Ryko,  
Amidst the kitchen activities we SEE Rick, O'Neill, Stan, and Michael.

**RICK**

So will your friend Nick do it?

**MICHAEL**

He'll do anything for money.

**RICK**

I love his attitude.

(calling off)  
They still out there?

**STAN**

and the  
turns  
He's peeking through the kitchen door. We SEE Debbie  
shower girls whooping it up at a ringside table. Stan  
back to Rick.

**STAN**

Breathing heavy at ringside.

He joins the other guys.

**RICK**

(a la Long John Silver)  
So, they want action, eh? Are you  
with me, me hardies?

dancers,  
enters carrying a tray of food. Nick is a muscled hunk.

**MICHAEL**

Guys, this is Chippendale's star  
attraction, Nicholas Carter... better  
known as Nick the Dick.

**RYKO**

Nick the what?

the  
Nick drops his pants. Since he's being SHOT only from  
WAIST UP, we can't see what the guys see.

**NICK**

(proudly)  
The Dick.

**ALL OUR GUYS**

(astonished at this  
O.S. sight)  
Jesus Christ!

**RICK**

Let's get this thing going. Tray,  
please.

Nick holds the tray waist high. Rick arranges the food.

**RICK**

(continuing)

Looks good. Can I have the bun,  
Michael?

Michael hands Rick a hot dog bun. Rick places it on the  
tray.  
He turns to Nick.

**RICK**

(continuing)

And now, Nick... or is it Mr. Dick?

**NICK**

Nick.

**RICK**

Nick, if you would be so kind...

**NICK**

He holds the tray with one hand. With the other he  
reaches  
OUT OF FRAME. In a nutshell, what he does is place his  
honker  
in the hot dog bun. As he slaps his business into the  
bun,  
we HEAR a solid THUMP.

**RICK**

Nick, the rest is all yours.

**NICK**

(excusing himself)

Gentlemen.

He exits. As he does, our guys crowd around and peek  
through  
the kitchen door.

**NICK**

We FOLLOW him as he approaches the girls' table.

**NICK**

If you ladies would like to serve  
yourselves...

The girls grab their orders. Mrs. T. is last. Hers is  
the  
hot dog. She points to it.

**MRS. THOMERSON**

Is this the foot long?

**NICK**

And then some.

She  
comes  
terror.  
schlong  
T. 's

Mrs. T. grabs the hot dog. It won't come off the tray.  
yanks harder. Nick drops the tray and Mrs. T. finally  
to realize what she is pulling on. She screams in  
Because of sheer fright, she can't seem to drop Nick's  
from her grip. The rest of our ladies look to see Mrs.  
hot dog. They scream in shock. Debbie spits out her  
marguerita, hitting Phoebe in the face.

**OUR GUYS**

They are busting a gut watching the girls' reactions.

**ILENE**

She looks up just in time to see the  
guys close the kitchen door.

**MRS. T**

her

still frozen in a state of shock. The girls try to pry  
hands off.

**EXT. STREET CORNER**

them.

Several HOOKERS are standing around. Gary approaches

**GARY**

Ladies... come here.

**HOOKER**

Talk to the pimp.

She gestures to a MAN with his back TO US.

**GARY**

Let's talk.

stereotypical

The PIMP turns around and we SEE he is the

the  
and

pimp. One big difference: he's an Indian straight from streets of Calcutta. He's soft-spoken and ever smiling he still hasn't quite mastered English.

**RAJAH**

(oh-so-heavy Indian  
accent)

What can I be doing for you?

**GARY**

You're a pimp?

**RAJAH**

I'm telling you I am, Joe.

**GARY**

I want women.

**RAJAH**

That I got. Very good women. They sit on your face, anything you want.

**GARY**

I'll take some.

**RAJAH**

Big problem now. Soon they go to customers.

**GARY**

I need them for a bachelor party at the Park View Hotel.

**RAJAH**

You are being in luck. Customers in same hotel. I let you have them at cut-rate price for 45 minutes.

**GARY**

Sold. 45 minutes. No problem.

**RAJAH**

Not one minute longer or Milt will come for you.

**GARY**

Milt?

**ANOTHER ANGLE**

exbiker.  
mountain of

MILT joins them. Milt is a massive hulk. A bearded  
He could have come out of an MX silo. A menacing  
a man decked out in a cowboy hat.

**RAJAH**

This being Milt.

his  
pulls

Milt casually takes off his hat and immediately sticks  
face through a nearby window, smashing it to pieces. He  
his head out, smiles and puts his hat back on.

**RAJAH**

(continuing)

Girls back in 45 minutes or Milt  
cuts your balls off. Fair enough?  
Shake!

Gary extends his hand and they shake.

**GARY**

(to himself as he  
walks to his car)

I just bet my balls and shook on it.

**EXT. HOTEL - NIGHT**

The

The guys are piling back out of the bus into the hotel.  
Manager watches them suspiciously.

**INT. HOTEL SUITE**

Rick, O'Neill, Ryko and Stan come back into the room.

**RICK**

(concerned; calling

**O.S.)**

Larry! Yo, Larry.

in.

Rick crosses to the bathroom door, opens it and goes

**RICK'S POV**

head

Larry is on his knees on the side of the tub with his  
submerged fully under several inches of water.

**RICK**

(continuing)

What are you doing?

Larry comes out of the water. He gasps for breath and speaks.

**LARRY**

I'm killing myself.

He takes a deep breath and submerges his head again. Rick unplugs the tub and it begins to drain.

**RICK**

Larry... you've got to lighten up.  
You and the wife can work it out.

The water has drained from the tub, leaving Larry high and dry. He lifts his head out of the tub. In his state, he's unaware that the water is gone. He gasps for air as Rick holds him up.

**RICK**

Lar... sometimes when people are mad  
they say things they don't mean.

**LARRY**

No, she hates me... I want to end  
everything here... now.

Larry takes a deep breath and plunges his head into the tub. His head hits the waterless tub bottom with a loud THUD. He goes limp from the concussion. His body drapes into the tub, head first.

**RICK**

You okay?

**LARRY**

Yeah, I guess so.

**RICK**

Really?

**LARRY**

Yeah. I see you're right. C'mon,  
let's party.

looks

Larry gets up and exits the room. PUSH IN ON Rick. He  
after Larry, concerned.

**RICK**

(to himself)  
He ain't all right.

**ANGLE - THE LOBBY**

impatiently.

Cole sits in a phone booth holding the receiver

**ANGLE WIDENS TO REVEAL THE ADJOINING PHONE BOOTH**

crosses

The receiver is off the hook. After a beat, Mr. T.  
to the phone. Cole does not see him, and vice versa.

**MR. T**

Hello?

**COLE**

Mr. Thomerson.

**MR. T**

Yes, son, did you find out where the  
bachelor party is?

**COLE**

Yes I did.

**MR. T**

Fine. How's everything going?

**COLE**

Not so good. He wouldn't listen to  
reason. He stole my car... my  
Porsche... I can't find it anywhere...

**MR. THOMERSON**

So, he's playing hard ball. Well,  
two can play that game.

(yelling)

Go after him. Stop at nothing. You  
hear me?

**COLE**

What? I'm sorry, sir, I can't hear

you.

Looking over into the next booth, he sees Thomerson's  
back.

**COLE**

(continuing)

Some fat slob in the next booth is  
making a lot of noise.

**MR. THOMERSON**

Well, tell the asshole to shut up.

**COLE**

Right.

(calling off)

Hey, shut up. Okay, sir.

**MR. THOMERSON**

Sorry, I can't hear you. Some pin  
head's yelling...

(yelling O.S.)

Shut up, I'm talking here.

(into phone)

Now look, I want you to go back and  
I don't care what you do. Stop that  
marriage.

He slams the phone down and EXITS SCREEN RIGHT. Cole  
starts  
to exit left when he spots Chulo getting into the  
elevator.

**CHULO**

Hey, man, your car's looking good.

**COLE**

(crazed)

Where is it?

**CHULO**

Out front.

The elevator doors slam shut. Cole races out into the  
street.

**EXT. HOTEL**

Cole comes bursting out into the street. We can tell by  
his  
shocked expression he doesn't like what he sees.

**COLE**

Shit, shit, shit, shit, shit.

joy  
Chicano  
the  
fender; a  
from the

CAMERA PANS as he charges to his Porsche. His pride and  
has now, thanks to Chulo, been customized into a  
special. It's chopped and channeled; dingleberries rim  
back window, flames have been painted on the rear  
chain steering wheel, fuzzy dashboard, dice hanging  
mirror. A real East L.A. beauty.

**ANGLE - COLE**

to

He's snapped -- totally flipped. He turns and yells up  
the hotel:

**COLE**

(screaming)

Rick... Rick... Goddamn it.

**INT. HOTEL SUITE - ANGLE - RICK**

He's standing near the window.

**RICK**

Gee. I think that's for me.

his

He looks out the window and sees Cole standing next to  
transformed Porsche.

**COLE**

Rick... Debbie is mine. She'll always  
be.

**RICK**

(yelling back)

Cole, when was the last time you had  
a lobotomy?

**COLE**

(furious)

You've had it. I'm gonna get you.

**ANGLE - THE STREET**

at  
slams

Cole hops in his car and drives off, blowing his HORN  
oncoming traffic. The HORN PLAYS "LA CUCURACHA." Cole  
his fist on the steering wheel in disgust.

**INT. HOTEL SUITE**

**RICK**

(to guys)  
Don't you love it when old friends  
stop by?

**O'NEILL**

(to Rick)  
Hey, I'm starved... Let's go get  
something to eat. We'll bring back  
food for everybody.

**RICK**

I'm not really hungry.

**O'NEILL**

C'mon. I insist.

He grabs Rick by the arm and leads him out of the room.

**INT. HOTEL RESTAURANT**

the  
is  
some

Rick is finishing giving the food order to a WAITER. In  
b.g. we SEE O'Neill talking to a BELLHOP. The Bellhop  
pointing to a table. O'Neill thanks him and slips him  
money.

**RICK**

...couple more on rye. Lots of  
fries... and a burger and diet soda.

joins

Waiter acknowledges he's got it and exits. O'Neill  
Rick.

**O'NEILL**

Let's sit down.

out.  
his

O'Neill leads Rick to the table the Bellhop pointed  
They sit down. Immediately O'Neill takes some cash from

pocket and holds it under the table.

**ANGLE UNDER THE TABLE**

is a  
bills  
cleavage and

Huddled underneath the table, hidden by the tablecloth,  
HOOKER. Her specialty is coming right up. She grabs the  
from O'Neill's hand. She tucks the money in her  
turns her talents to Rick. She unzips his fly.

**RICK**

He reacts to the ZIP SOUND.

**RICK**

What the hell is that?

**O'NEILL**

My gift to you.

**RICK**

Under the table!

**O'NEILL**

The best table in the house.

loves

The Hooker has begun to do what she does best. And Rick  
it.

**RICK**

...I think we can skip the wine list.  
Oh, gee...

**FATHER FALWELL**

crosses

enters the restaurant. He spots Rick and O'Neill and  
to them.

**FATHER FALWELL**

Boys, good evening to you.

table

Rick tries to maintain his dignity. But from under the  
a blue ribbon job is being applied to his fun zone.

**O'NEILL**

Father Falwell, good evening.

life.  
rate.

Falwell shakes Rick's hand. Rick hangs on for dear  
Pumping the hand up and down at a faster and faster

**RICK**

Father... Oh, yes... yes... yesssss...  
Oh, yesssssss!

Falwell pries his hand loose.

**FATHER FALWELL**

So, Rick, soon you will be a married  
man. How does it feel?

**RICK**

Innnnnn-credible!

**FATHER FALWELL**

Well, nice seeing you both.

stops.  
Rick's excitement heightens as the Hooker pulls out all

**RICK**

Ooooooooooh, Jesus, Oh God, God, God,  
God, Oh Jesus, Jeeeesussss...

Falwell's  
puzzled look.  
Father Falwell looks on rather perplexed. Rick sees

**RICK**

(continuing)  
I was just saying grace.

**FATHER FALWELL**

How nice.

**O'NEILL**

You done?

table.  
Before Rick can speak we HEAR a VOICE from under the

**HOOKER (O.S.)**

Not yet.

Rick and  
O'Neill get up.  
Rick's hand EXITS FRAME and zips up his pants. Then

**RICK**

Father, would you like to take our table?

O'Neill can't believe what Rick is about to do.

**FATHER FALWELL**

Yes. Thank you.

his  
get  
table.  
He sits in Rick's spot. Rick leans on the table to say final farewell to the priest. He takes this moment to some money out of his pocket and hold it under the

**UNDER THE TABLE**

The Hooker grabs the money.

**BACK TO SCENE**

**RICK**

I think you'll enjoy this table.

**O'NEILL**

So long, Father.

picks  
shop.  
He and Rick, suppressing a laugh, exit. Father Falwell up the menu. We HEAR the ZIP SOUND. Father perks up. He doesn't know what the hell is happening. O'Neill turns to Rick as they're leaving the coffee

**O'NEILL**

I don't get it. Why didn't you go for it just now?

**RICK**

I don't know. Maybe it's because I love Debbie or maybe it's hard for me to get off in a place that smells like egg salad. I'm not sure.

**INT. HOTEL SUITE**

Rick and O'Neill enter the suite. No one is there.

**RICK**

Where the hell is everybody?

guys  
Everyone jumps out from their hiding places. With our  
is Gary and his team of FIVE PROSTITUTES.

**GARY**

Surprise!  
(gesturing to the  
girls)  
The team bus just pulled in.

**STAN**

Hookers. It's a party!

**RICK**

All right!

One of our hookers, KELLEY, gets everyone's attention.

**KELLEY**

Who's first, guys?

their  
teacher's  
Everyone acts as if they're in grade school. They raise  
hands; they come on like kids trying to get the  
attention.

**GUYS**

Oh, me... me... me!

**O'NEILL**

Wait. The guest of honor should be  
first.

**RICK**

Nah, that's okay. My brother has to  
look up old people's asses all day  
long. Let's give him a break.

**STAN**

Right. Give me the will to live. Let  
me go first.

**O'NEILL**

A moving plea. Okay, Doc, you lead  
off. I'll screw clean up.

by  
a  
Everyone cheers Stan's good fortune. Kelley takes Stan  
the hand and leads him into the bedroom. Gary turns on

drugs  
happy  
at

record and everyone starts dancing. Larry is laying out on a table. They consist of lines of coke and various time pills of all colors and shapes. Rick takes a look at the layout.

**RICK**

How thoughtful. A drug smorgasbord.

**ANOTHER ANGLE**

Chulo enters. He sees the party has taken off.

**CHULO**

I have returned!

prancing

He spots a sweet-faced young hooker, LAVERNE. She is around in her bra and underwear. Chulo wants her.

**CHULO**

(continuing; points  
to her)

You! Mine!

coming  
her.  
Chulo

Laverne is frightened of Chulo. Mainly because he's at her like a sex-starved buffalo. Chulo goes after Scared, she runs around the room, then out the door. Chulo gives chase.

**RICK**

(to O'Neill)

Chulo's got such a nice, light touch with women.

**INT. HOTEL CORRIDOR**

An all-  
them.

Laverne runs down the hall, closely pursued by Chulo. female NEW WAVE BAND comes to the door. O'Neill greets

**O'NEILL**

Terrific. You made it... You can set up over there...

As they enter we go to --

**INT. CORRIDOR**

door  
Chulo is on the heels of Laverne. She bursts through a  
to escape him.

**INT. STAGE**

still  
in  
stage.  
line  
Laverne finds herself on the stage of a beauty pageant,  
in her bra and panties. FIVE other LADIES are dressed  
their bathing suits. Chulo stops short of running on  
Laverne, seeking the safety of the moment, stands in  
with the contestants.

**ANGLE ON MR. THOMERSON AND OTHER JUDGES**

They like what they see.

**MR. THOMERSON**

(to another)  
Great bathing suit.

**EXECUTIVE**

(indicating Laverne)  
I think I screwed that one once.

**INT. THOMERSON'S BEDROOM - NIGHT**

undress.  
Nick  
Debbie and the shower guests are all in a state of  
We WATCH as they put on dresses and heavy makeup. Mrs.  
Thomerson is still freaked out over her meeting with  
the Dick.

**MRS. THOMERSON**

I had his weiner right in my hands.

**ILENE**

I told you. Men are pigs... I saw  
them standing there.

**PHOEBE**

What a gross thing to do... gawd!

**ILENE**

I bet right now Rick and his pals...

(she spits disdainfully)  
...are knee deep in whores.

**MRS. THOMERSON**

A strange wang right in my palm.

**DEBBIE**

Ilene, we don't really know that.

**BOBBIE**

That's what we're going to find out...

**DEBBIE**

I feel like I'm spying on Rick.

**ILENE**

Good. That's just what we're doing.

**TINA**

I'll kill Stan if I find out he's  
been screwing around.

and  
Ilene shoves socks in her bra to enhance her cleavage  
defiantly slaps on her new dress.

**ILENE**

Brett, are you with us?

**MRS. THOMERSON**

(coming out of her  
fog)

Yeah, sure... I was eye to eye with  
an unfamiliar pud.

**INT. HOTEL SUITE**

shit.  
moving in  
along  
The party is taking off. The all-girl band is going ape  
The guys are dancing with the hookers. They're all  
unison, to a gyrating New Wave dance step and singing  
with the MUSIC.

**ANGLE - RYKO**

entwined  
making out  
He's wearing gravity boots, hanging upside down,  
around one of the hookers. They're hanging there,  
like crazy. Gary passes by.

**RYKO**

Hey, Gary, spot me.

**ANGLE - BEDROOM DOOR**

looks

Stan comes out of the bedroom. He's disheveled, but very happy. He crosses to Rick.

**STAN**

Thanks a lot, that was the best.  
You're next.

**RICK**

Nah, not yet. Look, you're my older brother. I need some advice here. What's the deal with marriage? What can I expect?

**STAN**

Well, the first month it's great. The second month things calm down a little. By the third month you're looking through your old girlfriends' phone numbers; by the fourth month you're numb; by the fifth month, hopefully the football season starts.

**RICK**

Thanks, Stan, you've been a lot of help.

festivities.

Stan pats Rick on the back and dives into the

**ANGLE - GARY**

spotting

He spots someone across the room. It's like Tony

DREAM

Maria for the first time in "West Side Story." As in a

turns

SEQUENCE, ALL SOUNDS STOP. Two pinspots hit them. She

two

and sees him. She smiles. Both are madly in love. Like

toward

pieces of metal attracted to the same magnet, they walk each other.

**GARY**

Hi.

**SHE**

Hello.

They take each other by the hand. They walk into the  
bedroom  
and close the door behind them.

The New Wave dance briefly continues, then comes to an  
end.

**ANOTHER ANGLE - THE HOTEL ROOM**

O'Neill grabs Ryko (who is just coming down from his  
gravity  
underwear on  
bar) and Stan, who is wearing a pair of women's  
his head.

**O'NEILL**

You guys better get going. It's  
getting late.

**STAN**

Oh, right.

Ryko and Stan cross to the door and exit. As they do,  
four  
or five pretty GIRLS are passing by in the hallway.

**GIRL**

Is there a party going on in there  
or something?

**RYKO**

Yeah. It's great. Go on in.

The girls cross inside.

**STAN**

My God. Fresh meat. Let's hurry back.

**INT. BATHROOM - TIGHT ON LARRY**

There is a pained, tragic and extremely stoned out look  
on  
his face as he sighs deeply and then summons up his  
courage.

WIDEN as he looks down at his right wrist.

He heaves another deep sigh and brings an electric  
razor

Of

INTO FRAME. He turns it on and runs it over his wrist.  
course, nothing happens. Just then Rick enters.

**RICK**

What the hell are you doing?

**LARRY**

I'm trying to slash my wrists.

**RICK**

You're trying to kill yourself with  
an electric razor?

**LARRY**

I couldn't find any razor blades.

**RICK**

Well, this is terrific. Now you're  
gonna have wrists that are smooth  
and kissable. Just go out there.  
Forget about everything and laugh it  
up.

**LARRY**

(suddenly laughs like  
a crazy man)  
Ha, ha, ha.

**RICK**

No, have fun first. Then laugh. Now,  
forget about marriage for a while.  
Go party.

As he shoves Larry out, Gary enters the bathroom. His  
expression tells us he's had the best sex of his life.

**RICK**

Gary, how we doing, big stallion?

**GARY**

Rick, I really think I'm in love.

**RICK**

This is cause for celebration. She'll  
probably charge half price for sex  
from now on.

Rick exits as Gary dreamily crosses to the mirror.

**GARY**

(into mirror)

This time it's real. She's wonderful.

meet.  
away,  
proceeds  
open.  
his

Gary's "woman" enters and closes the door. Their eyes  
Gary takes her hand and kisses it gently. She turns  
then lifts up the toilet seat, lifts up her dress and  
to pee. She is a man. Gary is stunned. His jaw drops  
Gary's dream girl/guy finishes his business. He drops  
dress and turns to Gary.

**SHE**

The name's Tim. I'm always available.

He blows a kiss and starts to leave, but turns back.

**SHE/TIM**

By the way... I also do engine work  
on BMW's. 'Bye.

takes  
his  
and  
tugboat.

Tim exits. Gary feels filthy. He rips open the cabinet,  
out tooth paste and toothbrush and vigorously brushes  
teeth. He rips off his clothes and jumps in the shower  
scrubs as if he's scraping barnacles off a hull of a

**EXT. STABLES - NIGHT**

out of  
they

Ryko and Stan drive up to a country stable. They get  
the car and open a barn door. Both are pleased at what  
see.

**RYKO**

All right.

**ANOTHER ANGLE**

Standing there is a donkey, eating straw.

**EXT. HOTEL - NIGHT**

out,

Cole drives up in his Chulo-customized Porsche. He gets

(the  
menacingly  
going on.  
and

then reaches back into the car and takes out a crossbow  
heavy duty metal kind hunters use). He looks up  
at the hotel and spots the room where the party is  
He sees another hotel across the way. He gets an idea  
enters the other hotel.

**INT. HOTEL SUITE**

couple  
swept

The party is going full blast. Some other girls and a  
of guys (hotel guests) enter the room and are quickly  
up in the spirit of the party. O'Neill approaches Rick.

**O'NEILL**

Rick, I'm concerned.

**RICK**

About what?

**O'NEILL**

This is your bachelor party. You  
haven't had sex with anyone yet.

**RICK**

(trying to joke his  
way out of it)

Get a few drinks into me, we'll dance  
and see what happens.

**O'NEILL**

I got something you can't resist. I  
have a friend, Tracey. She wants to  
meet you. She loves to please.

**RICK**

Oooooo.

**O'NEILL**

(indicating the bedroom)

Right in there, pal.

**RICK**

If I'm not out in a half hour, send  
for the paramedics.

**O'NEILL**

That's the old Rick!

Rick enters the bedroom.

**INT. BEDROOM**

on. In  
It's dark, but for a lamp on the nightstand which is  
one corner of the room we SEE the figure of a woman.

**RICK**

Hellooo!

What we  
totally  
questions  
Tracey walks toward Rick. The light illuminates her.  
see is truly the most beautiful woman on earth. She is  
nude. A vision that would make any man screw and ask  
later.

**RICK**

(to himself;  
overwhelmed by her)  
Eat my chair!

**TRACEY**

Take me... please.

to go  
Rick instinctively makes a move toward her. He decides  
for it.

**RICK'S POV - TRACEY**

Just then a strange thing happens to Tracey's face. It  
transforms into Debbie's.

**ANOTHER ANGLE**

Debbie's  
Rick stops dead in his tracks. He can't believe it.  
face is now on Tracey's body.

**TRACEY/DEBBIE**

You promised me, Rick. You promised  
you wouldn't make love to anyone  
else.

his  
again.  
Rick is shaken by this. He shakes his head and wipes at  
eyes. Debbie's face is gone. He moves toward Tracey

**TRACEY**

Her face transforms into Sister Mary Francis.

**TRACEY/SISTER MARY FRANCIS**

Don't go back on your word, Rick. Be true; be strong.

Sister Mary Francis's face disappears.

**ANOTHER ANGLE**

**RICK**

I can't do it.

**TRACEY**

Her face becomes Stan's.

**TRACEY/STAN**

You nuts? Look at me, I'm beautiful!

Stan's face turns back to Tracey's.

**ANOTHER ANGLE**

They're All the kids from his bus are gathered around Tracey, egging him on.

**KIDS**

Do it! Come on! Put her away! Go for it!

Debbie's face appears on Tracey's.

**TRACEY/DEBBIE**

(pleading)  
Don't Rick.

Debbie's face disappears. Rick can't take it anymore.

**RICK**

I can't do it. I love Debbie.

in He runs out of the room, leaving a very confused Tracey his wake.

**INT. HOTEL ROOM**

comes  
O'Neill is waiting outside the bedroom door as Rick  
out.

**O'NEILL**

How'd it go?

**RICK**

Put it to you this way -- you're  
gonna have to pry her out of the bed  
with a spatula, mister.

**O'NEILL**

I'm proud of you, lad.

Rick crosses to the bar area as O'Neill watches him go,  
beaming.

**INT. HOTEL ROOM ACROSS THE STREET - NIGHT**

Cole enters the room. He runs to the window.

**COLE'S POV**

Rick's  
His window is right opposite the window in the hotel of  
party.

**COLE**

He's pleased. Very pleased. He places an arrow into his  
crossbow.

**COLE'S POV**

an  
crossing  
He's looking down his sights. Rick is the target... and  
easy one at that, for at this very moment Rick is  
past the window.

**INT. HOTEL SUITE**

looks  
The door opens and in walks Rajah, the Indian pimp. He  
pissed. He's looking for Gary.

**RAJAH**

(angry)

Am looking for this dunghead who  
took my women... He is being liar to  
me. 45 minutes way over.

**COLE'S POV**

He has Rick right where he wants him.

**CROSSBOW TRIGGER**

Cole's finger squeezes off a shot.

**RICK**

takes  
him out of line of the arrow.

**HOTEL SUITE WINDOW**

The arrow zooms through the open window.

**INT. HOTEL SUITE**

the  
from  
almost  
Rajah is standing by the door. The arrow zips through  
room, misses everyone and lodges in the wall inches  
Rajah's head. He looks at the arrow and realizes he  
was killed.

**RAJAH**

(frightened)

Holy Dung is this thing! I sic Milt  
on you. He get back bitches. Me? I  
haul ass.

exit,  
He runs out of the room. Rick and O'Neill watch Rajah  
confused.

**RICK**

Who was that?

**O'NEILL**

I don't know.

**RICK**

(looking at arrow)

What's this?

**O'NEILL**

Got me.

Just then another arrow comes zipping through the room, lodging in a chair inches from Rick.

**RICK**

(to new arrow)  
How 'bout this?

**O'NEILL**

Still drawing a blank.

They turn in the direction the arrow came from and look out across the window. They spot Cole loading his bow in the room across the way.

**RICK**

He look familiar?

**O'NEILL**

Very.

**RICK**

C'mon. Get the hookers in a circle.  
We better put Cochise out of business.

They start for the door as we go to --

**INT. BACKSTAGE OF BEAUTY PAGEANT**

Room." Chulo is waiting outside a door that says "Dressing Room." Several of the beauty contestants race out wearing formal gowns. Laverne follows them, wearing a very tight black dress. Chulo approaches her.

**LAVERNE**

Stay away from me.

**CHULO**

I'm not gonna hassle you... Don't worry. You look beautiful.

**LAVERNE**

(nervous)  
Think so? I borrowed it from one of the girls. I don't look too fat?

**CHULO**

You're an angel... A madonna.

Stage Laverne is moved by this. Before she can respond a  
Manager takes her by the arm and pushes her on stage.

**STAGE MANAGER**

You're on.

applause. Chulo watches Laverne enter the stage to hearty

**ANGLE - THE AUDIENCE**

making Mr. Thomerson and the other Judges sit in the front row  
notes.

**MEDIUM SHOT - THE STAGE**

approaches The girls are lined up on pedestals as the MC  
Laverne

**MC**

All right, here is your question,  
Miss... Er...

find He looks through his cards hurriedly and is unable to  
Laverne's.

**LAVERNE**

Rivas.

**MC**

Miss Rivas... Yes... How would you  
solve our country's present economic  
problems?

**LAVERNE**

Who, me?

**MC**

Yes.

**LAVERNE**

That's a good question. From the way  
I understand it, according to supply  
side economics, when supply exceeds  
demand, recession is the result.  
That's why I think we should control  
the credit markets and increase the

prime rate. That way, the consumer price index will stabilize and we will have economic recovery.

**ANGLE - THE CROWD**

They break into spontaneous applause.

**ANGLE - CHULO**

He is totally blown away.

**ANGLE - LAVERNE**

She smiles broadly at the applause and walks off stage. Chulo moves alongside her.

**CHULO**

How'd you know all that stuff? You're a real brain.

**LAVERNE**

Nah, I used to fuck a librarian.

Chulo looks at her with awe and respect as she exits into the dressing room.

**CHULO**

Wow!

**INT. HOTEL LOBBY - NIGHT**

Debbie, her mother and the girls enter the lobby. They approach the Hotel Manager, who is standing behind the front desk. They are dressed garishly, like hookers. Debbie has on a cheap blonde wig and mini skirt. The Manager looks at them the way one would look at an approaching plague.

**DEBBIE**

I don't believe we're doing this.

The Manager crosses to them.

**MANAGER**

Can I help you, ladies?

**DEBBIE**

Yes, we're looking for the Stahl party.

**MANAGER**

Room 1002.

Thomerson,  
tits  
seductively.

The girls turn and start toward the elevator. Mrs. who is wearing the kind of push-up bra that makes her look like the Black Hills, smiles at the Manager He smiles back, then catches himself.

**MANAGER**

(to Bellboy)

Those guys are asking for it.

button and  
the  
inside. He  
helper. He  
at

The girls cross to the elevator. Ilene pushes the the doors swing open. They get inside and just before doors close, a huge behemoth of a man joins them turns and faces CAMERA. It's Milt, Rajah's beefy doesn't look happy as he eyes the girls. They look back him uncomfortably as the doors slam shut.

**INT. HOTEL CORRIDOR**

collar

The elevator door opens. Milt has all the girls by the and hustles them down the hall.

**ILENE**

You're making a big mistake.

**MILT**

Shut up. You still got another job to do here.

**MRS. THOMERSON**

What kind of job? I'm a housewife.

**DEBBIE**

Quiet, Mother.

door

Milt stops at a door and kicks it with his foot. The

revealing six  
They  
quality  
into

opens a crack at first, then swings open wide,  
middle-aged Japanese business MEN in their underwear.  
smile wide at the girls, obviously thrilled with the  
of the merchandise delivered to them. Milt shoves them  
the room.

**MILT**

Get in there.

He slams the door shut and exits.

**INT. JAPANESE GUYS' ROOM**

speak

The guys start to move toward our panicked girls. They  
to each other in Japanese (with English subtitles)

**JAPANESE ONE**

Nice looking quim, huh, Bob?

**JAPANESE TWO**

Yeah, you know me, Ray, I've always  
been a sucker for redheads.

**JAPANESE FOUR**

Hubba-hubba.

**BOBBIE**

Let's get out of here, girls.

over  
shut.

They turn toward the door. One of the Japanese races  
and gets there first, slamming and bolting the door

**DEBBIE**

Guys, take it easy. Guys.

Japanese

The girls run around the room in a panic with the  
chasing them in very hot pursuit.

**EXT. COLE'S ROOM**

Tracey

Rick, O'Neill and Tracey quietly approach Cole's door.  
is dressed in a see-through negligee.

**RICK**

This is it.  
(he positions Tracey  
outside the door)  
Go get 'im.

He and O'Neill duck around the hallway corner, out of sight.

**INT. COLE'S ROOM**

He is at the window, holding his crossbow. He is frantically searching the bachelor party across the way for any sign of Rick.

**COLE**

Where the hell is he?

He hears a KNOCK on the DOOR. Cole quickly hides his crossbow under the bed and answers the door.

**ANOTHER ANGLE**

Tracey stands in the open door. Cole's jaw drops open. He has never seen anything as lovely.

**COLE**

Yeah?

**TRACEY**

Make love to me... please.

She walks into the room. Cole closes the door.

**INT. CORRIDOR OUTSIDE COLE'S DOOR**

Rick and O'Neill run up to the door. They listen closely. We HEAR the SOUND of Cole's SHIRT being RIPPED off, the buttons flying around the room, then the SOUND of his pant ZIPPER being undone.

**RICK**

T minus... 3... 2... 1. We have ignition.

e and O'Neill burst into the room and close the door.

**COLE (O.S.)**

Hey!

**INT. COLE'S ROOM**

post. We  
O'Neill is tying the end of a sheet around the bed  
SEE the bed is minus its sheets and blankets.

**O'NEILL**

All set here.

**ANOTHER ANGLE**

made  
that's  
The guys have tied the sheets and blankets together and  
a rope. The other end is tied around Cole's chest. And  
all Cole is wearing; he's nude.

**COLE**

You guys are never going to get away  
with this.

Rick stuffs Cole's underwear in his mouth to gag him.

**RICK**

We're just going to keep you in a  
safe place until after the party.

They  
outside.  
He and O'Neill lift Cole up and put him out the window.  
hang onto the sheet/blanket rope and lower him slowly

**EXT. HOTEL**

We SEE Cole being lowered from the window.

**CLOSER ON COLE**

predicament.  
He's struggling, but can do nothing about his  
He looks down.

**COLE'S POV**

The hotel parking lot is ten stories below.

**COLE**

He looks up to the guys.

**RICK AND O'NEILL**

They look down at him from the window above.

**RICK**

Now, don't get into any trouble.

**O'NEILL**

Take care.

**RICK & O'NEILL**

Byeeeeee!

They duck inside the window.

**INT. COLE'S ROOM**

Rick, O'Neill and Tracey exit the room.

**RICK**

(to Tracey)

Don't you wish you were a guy so you  
could have fun like this?

**COLE**

He's scared to death.

**INT. COLE'S ROOM**

We SEE that Cole's weight is pulling the bed to the  
window.

**COLE**

He's slowly lowering down the side of the building.

**INT. ANOTHER HOTEL ROOM**

A YOUNG COUPLE enters the room. They are very much in  
love.

He gives her a kiss and closes the door.

**MAN**

Why don't you get comfortable?

She smiles coyly and starts to undress. He crosses to  
the  
closed blinds.

**MAN**

(continuing)

There's a wonderful moon out tonight.

against

He opens the blinds, revealing Cole's ass pressed up  
the window.

**WOMAN**

She screams, horrified.

**INT. JAPANESE BUSINESSMEN'S ROOM**

The girls are being hotly pursued by the Japanese men.

**JAPANESE/RAY**

(subtitled)

Hey, Bob, this beats the shit out of  
sushi, doesn't it?

**INT. COLE'S ROOM**

window. We

The bed moves right up against the wall under the  
SEE the end tied to the bed post is beginning to untie.

**COLE**

He's panicked.

**INT. COLE'S ROOM**

The knot unties.

**COLE**

He falls OUT OF FRAME. The "rope" trailing behind.

**INT. CAR**

sportscar.

The young couple from the room are seated in his  
He's cranking open the sun roof.

**MAN**

Babe, I didn't know anything about  
that.

it.

The sun roof opens. Suddenly Cole's ass sticks through

The Woman freaks out again.

**EXT. SPORTSCAR**

in the We SEE a groggy Cole sitting in the sun roof. The Man  
car is trying to calm down his lady.

**INT. BANQUET ROOM - BACKSTAGE**

the Chulo and Laverne are standing in the wings while in  
jingle. b.g. we can SEE the MC singing the Moosehead Beer  
Then:

**MC**

All right, can we have our five  
finalists, please.

**CHULO**

Good luck, Laverne.

Laverne and the five finalists go out on stage.

**ANGLE - MR. THOMERSON**

He gives an envelope to the MC.

**MC**

Thank you, Mr. Thomerson. Well, the  
judges have made their decision, and  
this year's Miss Moosehead Beer is...

**ANGLE - THE GIRLS**

They are all nervous, especially Laverne.

**MC**

Laverne Rivas.

the Laverne squeals with delight and hugs the MC as he puts  
the bejeweled crown on her head. Then the MC leads her to  
the microphone.

**LAVERNE**

(teary-eyed)

I can't believe it. This is the  
happiest day of my life, and I owe  
it all to him.

eyes,  
Laverne

She points O.S. to Chulo, Chulo, with tears in his  
comes out on stage and, in a surge of emotion, picks  
up off her feet and hugs her passionately.

**ANGLE - THE JUDGES**

**JUDGE**

I know I've had that girl.

**MR. THOMERSON**

(looking at Chulo)

And I know that guy from somewhere,  
too.

The other judge looks at Mr. Thomerson suspiciously.

**EXT. HOTEL - NIGHT**

towing  
its

CAMERA PUSHES IN TO a car in the parking lot which is  
a U-Haul trailer behind it. The car stops and turns off  
lights.

**INT. CAR**

Stan and O'Neill sit in the car looking at the hotel.

**STAN**

How the hell are we supposed to get  
this donkey inside?

**RYKO**

I don't know.

**STAN**

What? I thought you told me you had  
it all figured out.

**RYKO**

Maybe I did... I don't remember.

**STAN**

(through clenched  
teeth)

I'd love to get you in an operating  
room. Just once.

**ANGLE - HOTEL ENTRANCE**

outside  
Just then the "Moose" from the beauty pageant steps  
the hotel for a smoke.

rear.  
The guy in front removes the head, takes a drag of his  
cigarette and passes it to the guy bringing up the  
costume.  
After a beat, smoke steams out the rear end of the

**ANGLE - THE GUYS IN THE CAR**

car and  
They both have the same idea. They stroll out of the  
what  
approach the two men in the moose suit. We can't hear  
out  
they're saying, but we can SEE the bills Stan is taking  
to the  
of his pocket. Ryko grabs the moosehead and runs over  
trailer with it.

**INT. HOTEL LOBBY - A FEW MINUTES LATER**

"Moose"  
The door opens and Stan and Ryko enter pulling the  
by a rope.

**RYKO**

Can you believe how perfect it fits?

**STAN**

Yeah. Who'd have thought they'd both  
be a size 138 regular.

Just then Rick and O'Neill saunter into the lobby.

**O'NEILL**

Hey, you guys...

**RICK**

Who's your friend?

**STAN**

(keeping it a surprise)  
Oh... it's... er... the guys from  
the beer convention. We're bringing  
them to the party.

**RICK**

Great.

(to moose)  
I was wondering, how do you guys go  
to the bathroom in that thing?

guys  
At that moment he HEARS a SPLAT hit the ground. The  
look down and see a large, shiny clump of shiny brown  
excrement nestled in the shag carpet.

**RICK**  
(continuing)  
Say no more.

The Manager crosses to them.

**MANAGER**  
I don't know which one of you did  
this, but you're not going anywhere  
till you clean up this disgusting  
mess.

**O'NEILL**  
(resigned)  
Anybody got a paper towel or a shovel  
or something?

and  
walks  
checks  
the  
All the guests turn away in disgust. Stan takes out a  
handkerchief and hands it to Rick, who closes his eyes  
picks up the warm little bundle. The Manager turns and  
off in a huff. On the way back to the elevator, Rick  
to see no one is watching and places the handkerchief's  
contents on the front desk, just OUT OF FRAME. Smiling  
contentedly, the guys lead the reluctant "moose" into  
elevator. The doors slam shut.

**ANGLE AT THE DESK**

out  
The Manager is just finishing checking in a couple from  
of town.

**MANAGER**  
I'll have the boy take your bags up.  
He goes to hit the bell and to his surprise, his hand  
comes  
tells  
down on something soft and mushy. The look on his face

us what it is. It's the "gift" Rick left behind.

**MANAGER**

(to couple)

Excuse me. I seem to have a hand  
full of potty.

Revolted, he races into a room marked "MEN."

**ANGLE - BALLROOM DOORS**

beauty

The doors open and several people from the Moosehead  
pageant come out. Mr. Thomerson is one of them.

**EXECUTIVE**

Thanks for helping us out, Ed. We  
appreciate it.

**MR. THOMERSON**

Any time, Al.

in,

sheet

shocked

Mr. T. crosses to the door just as Cole comes running  
slightly dazed, wrapped in the tattered remnants of the  
that held him suspended out the window. They both are  
to see one another.

**MR. THOMERSON**

Cole, my God, boy, what are you doing  
here? What happened?

**COLE**

(nearly hysterical)

The bachelor party's upstairs. They  
made me get naked. They hung me from  
the window so high up it was so scary  
I fell down...

**MR. THOMERSON**

Take hold of yourself. What room are  
they in?

**COLE**

1002.

**MR. THOMERSON**

All right, I'll go up there and take  
care of this myself.  
(disgusted)

You look awful, son. Go find yourself some clothes.

**COLE**

Yes, sir.

elevator,  
With a determined look, Thomerson crosses to the  
as Cole runs into the hotel gift shop.

**INT. HOTEL SUITE - NIGHT**

Rick, Ryko, Stan, O'Neill enter with the "moose."

**RICK**

Hi, guys. We brought back a friend.

**LARRY**

It's Bullwinkle.

**O'NEILL**

Gentlemen... Ladies... For your viewing pleasure, meet Mike the Magical Sexual Mule.

a  
apt  
of his  
O'Neill lifts the head off the moose costume, revealing  
real burro. The burro shows all his teeth as burros are  
to do when excited. O'Neill and Stan zip off the rest  
costume, revealing a well-endowed beast.

**RICK**

(surprised)

How about this, a Trojan donkey.

**O'NEILL**

And here's Mike's partner, in more ways than one. A gal who doesn't think happiness ends with primates. The very lovely, Miss Desiree...

mask,  
puts  
sway  
DESIREE, an erotic, tall woman wearing a leather face  
comes out of the bedroom carrying a long whip. Desiree  
Ravel's "Bolero" on the PHONOGRAPH; then she starts to  
her hips sensuously in front of the animal.

**ANGLE - THE PARTY GUESTS**

They all scream and holler approval.

**ANGLE - DESIREE**

against  
She rubs up against the donkey, shaking her backside  
the animal's.

**RICK**

Swell. She's gonna pin her tail on  
the donkey.

striptease.  
Now all eyes are on Desiree as she does an erotic

**ANGLE - THE DONKEY**

head  
bends  
It is getting bored and a little hungry. It bends its  
to the left and spots the table with food on it. It  
over and starts munching on some cole slaw.

**ANGLE - DESIREE**

all  
To the catcalls of the partygoers, Desiree is getting  
worked up, stripping down to a G-string.

**THE DONKEY**

drug  
Next it  
up in  
It's had enough cole slaw. Now it sniffs at Larry's  
smorgasbord and then starts to chomp on a few pills.  
sticks its head into the lines of coke and snorts them  
one gigantic sniff.

**ANGLE - DESIREE**

breasts.  
rolls  
She lets her long, flowing hair hang down over her  
Then she takes a mattress and sets it on the floor. She  
on it and sways her hips sensuously on her knees.

**ANGLE - HER AUDIENCE**

Rick can't believe he's seeing this. The other guys are

spell- screaming at the top of their lungs. Even Larry seems bound.

**ANGLE - THE DONKEY**

the It doesn't look so hot as it finishes off every drug on table.

**ANGLE - DESIREE**

gently She moves over to the donkey, hits him on the side with her whip, then pulls him over to her mattress. The donkey's blood-shot eyes are the size of saucers. Once again he shows his teeth in a kind of shit-eating grin. Desiree drops to the mattress and beckons the animal to her. Mike the Donkey obediently does as he's told, moving to her in a trance-like, very turned-on state.

**DESIREE**

C'mon, Mike... Come to Mama.

suddenly The Donkey takes another step forward, and then wildly. rears up on his hind legs, snorting. He starts bucking berserk The crowd moves out of his way as the animal goes heap for a few seconds, then without warning collapses in a heap on the floor.

Everyone goes rushing up to it.

of the Chulo and Laverne enter the room, followed by several other contestants and others from the beauty pageant.

**CHULO**

(excited)

Hey, you guys, I'm getting married.

(to Laverne)

We're gonna make lots of kids.

He looks over and sees everyone gathered around Mike.

**CHULO**

What the hell happened?

listening  
stands

Gary shushes him. We PUSH IN ON Dr. Stan, who is for signs of life in the animal's chest. Finally Stan up somberly.

**STAN**

Drug overdose.

**DESIREE**

You mean it's...

**STAN**

Afraid so. I did everything I could.

**LARRY**

It's my fault. He's dead because...  
I left those drugs...

**RICK**

It's really not all your fault. I was talking to Mike earlier and he had a lot of problems. Personal things, you know. Made some bad investments. At least now he's peaceful...

**O'NEILL**

C'mon, we gotta get this thing out of here.

Gary,

O'Neil places the moosehead on the donkey as Rick, Chulo and Stan pull the donkey out into the hall like pallbearers at a funeral.

**INT. HALLWAY**

this

Mr. Thomerson, who's been standing at the door, takes time to sneak into the suite right behind them.

**INT. RICK'S SUITE**

making  
watch

Mr. Thomerson can't believe the goings-on. People are out, drinking and dancing. He hides in a corner to undercover.

**ANGLE IN CORRIDOR**

doors  
The guys shove the donkey onto the elevator and the  
snap shut.

**INT. HOTEL LOBBY**

**MANAGER**

(on phone)  
Yes... I see... Of course we don't  
allow that sort of thing here, ma'am.  
No... Well, I'm sorry the noise woke  
you. I'll take care of it right away.

He hangs up and crosses to the elevator.

**MANAGER**

I've had enough of this.

falls  
do  
Just then the elevator door swings open. The donkey  
out into the lobby. The Manager screams in terror, as  
several of the hotel guests.

**MANAGER**

(continuing)  
That's it. I'm calling the cops.

**INT. HOTEL SUITE - NIGHT**

Some more uninvited guests come drifting into the room.

**RICK**

Welcome, welcome, one and all.

**MR. THOMERSON (O.S.)**

Rick!

**RICK**

(recognizing the voice)  
Oh, no!

through  
He turns and spots Mr. Thomerson as he makes his way  
the party.

**RICK**

Christ... it's Mr. Laughs.

Mr. Thomerson goes nose to nose with Rick.

**MR. THOMERSON**

This is it. You're through. When Debbie hears about this she'll never see you again. Now I'm calling the cops to break up this sex orgy... And toss your ass in jail!

He turns away and walks OUT OF FRAME. O'Neill crosses to Rick.

**O'NEILL**

What are you going to do about it?

**RICK**

(defeated)

What can I do? I'm dead. Debbie's going to go crazy and end the whole thing.

**O'NEILL**

I'll stop him... You stall him.

**ANOTHER ANGLE**

Mr. Thomerson is heading for the phone in the bedroom.

**RICK**

Mr. Thomerson!

Thomerson stops and turns to Rick.

**RICK**

(continuing; dramatic)

Please, no. Don't ruin my life. Please!

He drops to his knees and hugs Thomerson's legs. The party stops and everyone watches.

**RICK**

(continuing)

It's not me. I was brought up on the wrong side of the tracks. A victim of my environment...

**INT. HOTEL BEDROOM - O'NEILL AND LARRY**

white  
Larry is handing O'Neill a plastic bag filled with  
powder.

**O'NEILL**

Is that all the coke in the place?

**LARRY**

That's it.

**O'NEILL**

Good.

the  
mouthpiece  
work,  
O'Neill unscrews the mouthpiece off the phone. He pours  
bag of cocaine into the phone. He then screws the  
back on over this mound of powder. Satisfied with his  
he exits the bedroom.

**INT. SUITE - MAIN ROOM**

as  
Thomerson is trying to free himself from Rick's grasp  
Rick continues with his "hard luck" story.

**RICK**

My poor old mammy had to take in  
laundry. My pappy had to work 20  
hours a day at the Pez Factory.

**ANOTHER ANGLE**

O'Neill gestures to Rick that everything's ready. Rick  
immediately jumps to his feet.

**RICK**

The end.

**MR. THOMERSON**

No sob story is going to change my  
mind.

bedroom.  
Mr. Thomerson pushes O'Neill aside and enters the

**O'NEILL**

The phone's all yours.

As he  
Mr. Thomerson, in the bedroom, picks up the receiver.

mouthpiece. He does so, a cloud of cocaine falls out of the  
as he screams at Rick, gesturing with the phone in his hand  
which dials. Each move produces a large cloud of powder,  
causes him to sniffle slightly.

**MR. THOMERSON**

I never liked you. I've never liked  
any of your friends. I've hated you  
from the first time I saw you. And  
now you are out of my life. You are  
out of my life!

He starts to react from inhaling the powder. He puts  
the receiver to his ear. He takes a deep breath and tries  
to dial another number. A large cloud of coke flies up his  
nose. He's stunned. He takes another deep drag. He's hooked.  
He forgets all about dialing. He jams the receiver against  
his nose and takes deep drag after deep drag.  
Desiree, still wearing her leather mask, crosses to him  
and sits down next to him on the bed. He gives her a big,  
wide smile.

O'Neill closes the door.

**O'NEILL**

Reach out and snort someone.

**RICK**

I'm saved. Let's party!

Everyone starts to whoop it up again.

**INT. JAPANESE SUITE**

It's still a standoff between the girls and the horny  
Japanese.

**DEBBIE**

Let's give them what they want.

**PHOEBE**

What?

Japanese  
Debbie opens the bedroom door and motions for the  
to file in.

**DEBBIE**

Let's go. Everyone inside.

get  
The Japanese immediately put two and two together and  
bedroom.  
orgy. These are some happy fellas as they enter the

**BOBBIE**

Deb, we're pretending to be hookers.

**DEBBIE**

(herding in the last  
Japanese)

Right in here. The big show starts  
in one minute.

shut  
The Japanese man enters the room. Debbie slams the door  
behind him.

**DEBBIE**

Let's go.

**ILENE**

Look, girls -- I'll stay behind and  
hold them off. The rest of you break  
for it!

**DEBBIE**

Ilene, are you crazy?

**ILENE**

I know what I'm doing... Go!

The girls run out the door.

**INT. JAPANESE BEDROOM**

the  
Ilene smiles. She has what she wants. She walks into  
bedroom, surrounded by panting Japanese.

**ILENE**

Gentlemen, the gods have answered  
your prayers... Bonzai!

Japanese. She takes a running leap and dives on top of the

**INT. CORRIDOR**

presses the Debbie and the ladies run to an elevator. Debbie "down" button.

**MRS. THOMERSON**

I hope Ilene's all right.

**DEBBIE**

I hope those guys are all right.

flat on The elevator door opens, revealing the donkey lying  
him his back. His stiff legs point skyward. The girls see  
the and scream. They run down the hall to the stairway. On  
the way Debbie notices she's passing Room 1002. She HEARS  
the party SOUNDS inside.

even a She heads for the room angrily. This is a lady out to  
score.

**INT. HOTEL SUITE**

Desiree As Debbie opens the door, her father walks by with  
room. on his arm. Neither sees the other. Debbie enters the  
shoulders She is surprised by the masses of humanity rubbing  
with one another in the room.

spots O'Neill looks over from the other side of the room and  
skirt. her. He isn't fooled for a minute by her wig and mini  
He runs over to Rick.

**O'NEILL**

Guess who's here? Another surprise  
guest.

**RICK**

Who?

**O'NEILL**

Debbie.

**RICK**

My Debbie?

**O'NEILL**

What's with her costume?

O'Neill points and Rick sees Debbie. She doesn't see them.

**RICK**

(continuing)

I don't know... Go up to her, make like you don't know her and send her into the other bedroom.

**O'NEILL**

You got it.

O'Neill crosses to Debbie.

**O'NEILL**

(continuing)

Hi, baby. You're new here. I don't think the groom's had you yet, has he?

PUSH IN ON Debbie. She's pissed.

**DEBBIE**

No, not yet. Where is he?

**INT. BEDROOM**

turned outside on  
Rick opens the door from the bathroom. The lights are off and from the flashing illumination of a neon sign the window we can MAKE OUT the outline of Debbie's body the bed.

**RICK**

I can't see anything.

Debbie, in a disguised Southern accent, speaks out.

**DEBBIE**

Don't turn on the lights, sugar.

(seductively)  
I'll lead you around.

**RICK**

How wonderful. A seeing eye hooker.

**DEBBIE**

Why don't you get undressed.

the  
in  
Rick starts to undress. While undressing, he takes on  
persona of Mr. Rodgers. He sings Rodgers' opening theme  
that same sappy, child-like manner of his.

**RICK**

(singing)  
It's a lovely day in the neighborhood.  
It's a lovely day, it's a beauty,  
would you be mine, could you be mine.  
(he's now stripped  
down to his underwear)  
...Please won't you be my neighbor.  
(as Mr. Rodgers)  
Hi... Hi there... Today we're going  
to learn about anatomy...

passionately.  
she  
He jumps on top of her and starts mauling her  
Debbie snaps on the lights. She throws off her wig and  
and Rick come face to face.

**RICK**

(continuing)  
Debbie... you're a hooker! I can't  
believe it!

She all but jumps out of bed.

**DEBBIE**

I can't trust you!

**RICK**

C'mon, I knew it was you.

**DEBBIE**

(holding back tears)  
Rick, you're lying!

of  
As Rick protests, she throws on her blouse and runs out

the room. Rick charges after her.

**INT. HOTEL SUITE - MAIN ROOM**

The place is wall to wall people.

**ANGLE - DEBBIE**

slowed

She tries to make her way to the exit, but her path is  
by all the happy revelers.

**DEBBIE**

(yelling over the  
din; furious)

Let go of me!

**RICK**

(yelling back)

Debbie, I'm telling you, I didn't do  
anything, hardly.

**DEBBIE**

The marriage is off. Now you can  
screw around with your friends for  
the rest of your life.

**RICK**

I don't want that. I want to be with  
you.

**DEBBIE**

And I want to be with someone who  
understands the meaning of the word  
commitment.

**RICK**

I am committed. I love you.

FRAME.

now

whip.

Just then Desiree and Mr. Thomerson cross THROUGH  
She's leading him around by the silver chain, which is  
attached to his neck. She's also carrying a leather

**DEBBIE**

I don't believe you.

**RICK**

You don't believe me? Okay, fine.

Rick gets up on the sofa and yells loudly over the din.

**RICK**

(continuing)

People! Can I have your attention...  
people!

Everyone stops what they're doing and looks up.

**RICK**

(continuing)

I want to ask you all a question.  
Have I had sex with anybody in this  
room tonight?

There's a negative response from the crowd.

**RICK**

(continuing)

Are you sure?

Everyone responds positively.

**RICK**

(continuing)

Thank you.

sofa All the guests go back to partying. Rick drops off the  
and faces Debbie.

**RICK**

(continuing)

See? And these are not just ordinary  
party-goers -- there are professionals  
in this crowd -- I didn't want any  
of them. You... You're what I want.  
Understand?

**DEBBIE**

(melted)

Yes...

**RICK**

Great. Now, what do you want to do  
about it?

**DEBBIE**

(sexy)

Let's get naked.

**RICK**

You're on.

She takes him by the hand and crosses into the other  
bedroom.

**INT. OTHER BEDROOM**

man  
licking  
also  
powder

Rick and Debbie enter. To their surprise they find a  
wearing a leather mask tied to the bed and happily  
Desiree's boots, which she dangles in front of him. She  
holds a whip over his head. Despite the mask, there is  
something very familiar about his face, and the white  
encrusted all over his nose.

Debbie picks up on this immediately.

**DEBBIE**

(shocked)

Daddy?

knowing

Sure enough, Mr. Thomerson looks up and grimaces,  
he's been caught with his bondage down. He tries to say  
something, but the boot in his mouth prevents anything  
intelligent from coming out.

**MR. THOMERSON**

Ebbie. Ger... umph... lable...

**RICK**

Of course, sir. That explains it.  
Leather is a very good source of  
vitamin E.

**INT. SUITE - MAIN ROOM**

SIRENS  
HEAR

The party has reached fever pitch. Suddenly police  
pierce through the party sounds. Everyone freezes. We  
the Hotel Manager BEATING on the DOOR with his fists.

**INT. HOTEL CORRIDOR**

several

The Manager is pounding on the door. By his side are

**UNIFORMED POLICE.**

**MANAGER**

You're all under arrest. Open up!

**INT. HOTEL SUITE**

**RICK**

(to everyone in the  
room)

Your attention, please. May I be the  
first to say, It's a raid!

Everyone starts to panic and run for the doors.

**RICK**

(continuing)

I'm glad no one is panicking.

He snaps up his clothes from the bedroom.

**INT. HOTEL CORRIDOR**

**MANAGER**

(to Police)

Break it in, boys!

moment the  
trampled  
guests  
cops  
inside  
looked

The cops rear back for a run at the door. At that  
hotel door opens up and the cops and the Manager are  
by Rick, Debbie, Mr. Thomerson, Rick's gang, other  
and assorted hookers. They run down the stairs. The  
pick themselves up and give chase. The Manager looks  
the room and is devastated by what he sees... Hiroshima  
better after the A-bomb.

**INT. HOTEL LOBBY**

Thomerson  
Our  
the

We SEE the police have collared Bobbie, Phoebe, Mrs.  
and the other ladies of the shower as hooker suspects.  
bachelor party mob now charges down the stairs and out  
hotel doors.

The cops grab Mr. Thomerson as he tries to get out, and  
they

him, throw him in line with the others. Unfortunately for  
he's standing next to Mrs. Thomerson.

**MRS. THOMERSON**

Ed! What are you doing here?

shocking Before he can answer, Mrs. Thomerson checks out his  
leather outfit.

**MRS. THOMERSON**

(angry)

Ed... you're kinky!

**MR. THOMERSON**

The phone made me do it!

**MRS. THOMERSON**

(shocked)

You've been having strange sex...!

**MR. THOMERSON**

No, Brett, I...

**MRS. THOMERSON**

It's all right...

(proudly)

So have I.

out He is totally blown away by this as the cops lead them  
of the room.

**MRS. THOMERSON**

I've seen another man's diddly.

**EXT. HOTEL - MORNING**

Rick's Our people pile out of the hotel. Rick, Debbie and all  
friends run down the street.

It's Suddenly a Porsche pulls up between Rick and Debbie.  
with Cole. He reaches over and pulls Debbie into the car  
him. She screams.

**RICK**

Cole, what the hell are you doing?

**COLE**

She's mine!

He drives off.

**RICK**

He's kidnapped her! Everyone into  
the bus!

They all board the bus.

**EXT. CITY STREET**

off  
As Cole rounds a corner, a tire comes loose and rolls  
the car -- thanks to Chulo's shoddy workmanship.

**INT. PORSCHE**

**COLE**

Shit, shit, shit, shit, shit.

them.  
He looks to the rear and sees Rick's bus not far behind

runs  
Suddenly he spots something O.S. He grabs Debbie and

**OUT OF FRAME.**

**EXT. CITY STREET**

center  
leisurely  
A city maintenance truck is driving slowly down the  
of the street. A man in the back of the truck is  
placing orange cones in the center line of the road.

hauls  
truck  
cones  
placing  
hitting  
up.  
speed.  
Cole, with Debbie in tow, grabs the truck's DRIVER and  
him out of his seat. He then places Debbie inside the  
and him at the wheel. He peels out. Our man with the  
in the back is unaware of what has happened. He keeps  
the cones on the street. However, now the truck is  
speeds in the upper 70's. The man's leisure pace speeds  
He rapidly places cones on the road at break-neck

**INT. RICK'S BUS**

over. Rick, is plowing into the cones and knocking them all

**MAINTENANCE TRUCK**

Our man with the cones is almost completely exhausted.

**EXT. HIGHWAY**

caught Rick is in pursuit, knocking over cones. He's almost up with Cole.

**EXT. STREET**

sharp maneuver doubles The vehicles reach the top of the hill. Cole grabs a left and pulls into a movie theater parking lot. The loses Rick for a second. Rick jams on the brakes and back into the parking lot.

**EXT. MOVIE THEATER PARKING LOT**

He into the theater entrance. Cole pulls up with a SCREECH in front of the theater. grabs Debbie and jumps out of the truck. He drags her

out of the bus. Rick brings his bus to a stop and he and the gang pour

**COLE**

He and Debbie stand outside the theater, which is a multi-plex cinema. Fourteen movie theaters under one roof. Prominent is a sign which reads: "24 HOUR 3D FESTIVAL!" Cole drags Debbie into one of the theaters. The gang runs up to the theaters.

**RICK**

Fan out and look for them.

They all go running into various theaters.

**ANGLE - RYKO**

He approaches a theater and sees the title of the movie playing inside.

**RYKO**

Aw, I've seen this one already.

Rick chooses a theater and goes inside.

**INT. MOVIE THEATER**

action  
woman  
down to  
enters.

The patrons are wearing their 3D glasses, watching the on the screen. On the movie screen we SEE a man and a arguing. Cole and Debbie enter the theater. They run the front of the screen, heading for an exit. Rick

them  
woman.

He gives chase and catches up with Cole. He takes a swing at Cole and Cole swings back. Behind on the screen a man has come to the rescue of the

calmly  
Cole is  
Cole  
movie  
the  
ducks. The

A fight starts in the movie, also. The patrons sit watching the action. Miraculously, Rick's fight with in perfect sync with the actors in the movie. Rick hits with a punch that sends him backwards into several patrons. The patrons are impressed by the realism of film's special effects. Cole throws a punch. Rick punch hits a MAN in the front row in the mouth.

**MAN**

(to LADY next to him)  
Gee, what a realistic effect.

**WOMAN**

Yeah, like you're in the movie with them.

Cole.  
it.

Rick climbs over several rows and continues to pummel Cole grabs a woman's purse and begins to hit Rick with

and Cole runs out of the aisle as Rick climbs over people  
dives onto Cole, knocking him to the aisle.

**PATRON**

(to his date)  
Best 3D I've ever seen.

dragging As the movie ends, Rick has Cole by the collar and is  
him out of the theater.

**INT. MALL OUTSIDE THEATER**

Chulo. Rick exits the theater with Cole. He tosses Cole to  
Debbie comes running behind Rick.

**RICK**

(to Debbie)  
Are you okay?

**DEBBIE**

Yeah.

**RICK**

This has been quite a night. Here's  
a thought. Why don't we go home and  
give our private parts a workout?

**DEBBIE**

(hugging him)  
You're so romantic...

excited The Patrons are exiting. All of them are very up and  
by their 3D experience.

**WOMAN**

Absolutely amazing.

ripped to A Man who has taken a punch and has had his jacket  
shreds doesn't seem pleased.

**MAN**

I've seen better.

**EXT. BLUFF - DAY**

ocean. It's another gorgeous day on the bluff overlooking the

wedding

Just right for Rick and Debbie's wedding. We SEE the  
in progress. The area is adorned with flowers.

Among  
to  
and  
He

The many guests are seated and taken in the moment.  
these are Tracey, Desiree and Gary's she-man, who waves  
Gary as he stands with the other ushers, Chulo, Ryko  
Larry. Chulo is choked up and trying to hide his tears.  
looks over at Laverne, who smiles to him.

**CHULO**

(to Ryko)

Hey, man, don't forget my bachelor  
party's next Friday night.

**GARY**

I'll get the hookers.

**RYKO**

No way.

Ilene,

Nearby stand the maids of honor, Bobbie, Phoebe and  
who blows a kiss to her date, Ray (one of the Japanese  
businessmen).

The Thomersons sit in the front row. Neither of them is  
cherishing this moment.

**MR. THOMERSON**

(sotto; to Mrs.  
Thomerson)

We'll have morons for grandkids.

(resigned to the fact)

But... at least we'll have grandkids.

They sort of smile at each other at the thought.

car

Father Falwell is almost through with the ceremony. A  
pulls up in the b.g. Exiting the car is Stan and a

WOMAN.

O'Neill, the best man, sees the car. He pokes Rick. He  
indicates to Rick someone has arrived.

**STAN**

in the

We SEE the man in the car is Stan. He ushers the lady car to Larry. He's surprised at who she is: his wife.

**LARRY**

Sue!

**SUE**

Hi, honey.

**LARRY**

How'd you get here?

**SUE**

Rick called me.

Larry looks to Rick and gives him a warm smile and a wave.

Rick acknowledges Larry.

**LARRY**

Why don't we go someplace and talk.

They walk off.

**FATHER FALWELL**

**FATHER FALWELL**

Now, before I pronounce you man and wife, the groom wishes to recite his vow to Debbie. Richard.

**THOMERSONS**

They fear the worst.

**MR. THOMERSON**

Oh, God Almighty.

**RICK**

He turns to Debbie. He waits a beat and begins.

**RICK**

Cheese. I love you more than cheese. And I love cheese a lot.

**THOMERSONS**

They hide their faces in their hands. Off in the distance a storm is coming in fast over the ocean. The wind begins to pick up. Undaunted, Rick continues his soliloquy.

**RICK**

In fact, more than dairy products in general. I love dairy. My love is cream. Pour me on the cereal of your life...

Now it starts to rain.

**FATHER FALWELL**

to get He wants this to end. He calls softly to Rick, trying his attention.

**FATHER FALWELL**

Rick. Rick. Hey...

tree, People begin to scurry for cover. In the b.g., under a From we SEE Larry and his wife huddled in each other's arms. the way they look, they have worked things out.

**RICK**

**RICK**

I think this song pretty much sums up the way I feel at this moment.

all He begins to sing the theme from "The Flintstones" with the gusto of Jack Jones.

Father Falwell has had enough.

**FATHER FALWELL**

(rapid fire)

I now pronounce you man and wife. Goodbye.

He blesses them lightning fast and springs for his car.

**THE SCENE**

rain. CREDITS ROLL as Rick continues to sing in the driving Debbie joins in on the chorus. She loves her man.

but Everyone has run for the safety of their cars. Everyone the Thomersons, who sit and look on bewildered.

**RICK AND DEBBIE**

"Flintstones, meet the Flintstones  
They're a prehistoric family From  
the town of Bedrock They're a page  
right out of history..."

**OUT:**

**FADE**

**THE END**