

Boat

First draft by

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October 1, 1981

1 FADE IN 1

2 EXT. - NIGHT 2

An enormous ocean liner is steaming its way under calm seas of the mid-Atlantic. The moon is full against a crystal clear sky dotted with millions of stars. In the perspective distance we hear music and the usual babble of party sounds; laughter, voices and noises. All is peaceful and calm. Over this, we hear Orson Welles' powerful and awesome voice, reading the supered graphics as they appear on screen.

ANNOUNCER (V.O.)

The ocean liner Queen Mary.

(long beat)

The Year: 1982.

(long beat)

The people you are about to meet are real. (long beat) The places exist.

(long beat)

It's the story that's --

(short beat)

-- Bullshit!

The supered graphic for "Bullshit" zooms to full screen from infinity. The "ullshit" drops out of the super leaving just the "B" as the letters O-A-T take their places. "BOAT" is now supered over the aerial scene. Slowly the "A" begins to tip over as water begins to fill the letter "O" (as if the "O" were a porthole). Appropriate music and sound effects will accompany this animated transition.

3 EXT. - POLO FIELD - SPECTATOR STANDS 3

We see Princess Dianna cringe as she watches Prince Charles fall. We can tell by the reactions of Queen Elizabeth and Prince Charles that it is not the first time.

4 EXT. - POLO FIELD 4

Prince Charles swings and misses the ball, but his horse in the face. He plays some more then falls again. The scoreboard reads:

EDINBURGH 3

(CONTINUED)

## DEVONSHIRE 2

## NUMBER PRINCE FALLS

A boy changes the figure on the scoreboard from a ten to an eleven.

5 EXT. - POLO FIELD - SPECTATOR STANDS 5

Prince Phillip is watching Prince Charles in dismay. He pulls out a flask, drinks, and hands it to Queen Elizabeth. She drinks, hands it to Princess Dianna. She drinks.

6 PRINCE CHARLES' HORSE 6

He also is taking a drink from a flask.

7 POLO FIELD 7

Prince Charles takes his polo pony much too close to the spectators and when he swings his mallet he hits a tray of champagne a waiter is carrying, sending the glasses flying.

8 POLO STANDS 8

PRINCE PHILLIP  
(sarcastically)  
You're abdicating your throne to  
let him be King.

QUEEN ELIZABETH  
Come, Phil. Let's go.

The Queen stands and leaves immediately. Prince Phillip turns to Princess Dianna.

PRINCE PHILLIP  
See you back at the Palace.

DIANNA  
Fine, Phil. You better have the  
Royal Stretcher standing by.

QUEEN ELIZABETH  
Come on, Prince. Here Prince. Come  
on, Prince.

Prince Phillip gets up and leaves. He and Princess Dianna

wave at each other.

9 POLO FIELD

9

Prince Charles is riding backwards on his polo pony. He rides off camera. We hear a horse tumbling and a crash.

FADE OUT

10 FADE IN

10

11 INT. - BUCKINGHAM PALACE SITTING ROOM

11

Elegant royal appointments. The Queen is seated. Prince Phillip is by the fireplace, sipping sherry. Princess Dianna is seated across from the Prince. In between is a beautiful antique table with an electronic pong game set in the center. We see they are playing polo pong. The Queen is playing the piccolo.

DIANNA

Ah hah! I scored a polo goal!!

Prince Charles falls off his chair. He gets back up. The Queen puts her piccolo aside.

QUEEN

(looking heavenward)

Why did I say I'd give up my throne?

PHILLIP

Can we all forget the games for a few minutes and get royal?

Prince Charles and Princess Dianna stop their game.

DIANNA

Something wrong, Phil?

PHILLIP

(to Charles and Dianna)

This is momentous.

Prince Charles pours a sherry for Princess Dianna and himself.

PHILLIP

Your Mother decided to turn the throne over to you by abdicating.

DIANNA

(to Queen)

Thank you for letting me watch you abdicate.

The Queen does a "Holy-god-what-have-I-gotten-into" take.

PRINCE PHILLIP

Now you are about to take the Queen Mary on a voyage to pick up the invited guests for your coronation.

QUEEN

And it cost plenty to get the Queen Mary back from the American authorities at Long Beach.

CHARLES

And I thank you, Mom, for okaying it.

DIANNA

It's such a beautiful ship. But why does the Queen Mary have three smokestacks and the SMS Queen Elizabeth only two smokestacks?

PHILLIP

(laughs)

Because Queen Mary was stacked better than Queen Elizabeth the First.

Charles and Phillip laugh. The Queen rises. She heads for the windows.

QUEEN

Son, remember you will be going on a trip where you will be the host for every important person in the world, while taking them to your coronation.

(CONTINUED)

Charles goes to his mother's side and walks to the window.

CHARLES

I understand, mother.

QUEEN

You must remember you will soon be King. You will be the symbol on this voyage of the dignity of our family and the traditions of England.

They stare out of the window.

CHARLES

I know, Mum.

QUEEN

Take those Buckingham Guards, for instance. For centuries through tradition, these guards have been rigid and imperturbable. No matter what the public does to annoy them, they remain their traditional stalwart selves.

12 EXT. - COURT YARD 12

A Buckingham Palace guard is taking the traditional, stoic, straight, unflinching look. A tourist flashes at him. The Buckingham Palace guard flashes back, and birds fly out of the guard's fly. The guard resumes his rigid position.

13 THE QUEEN AND PRINCE CHARLES 13

Although they continue to stare out the window, they have missed this tableau. Prince Phillip calls to them.

14 ANGLE ON THE ROOM 14

PRINCE PHILLIP

Liz, Charles, there's not much time. We must say good-bye. The footmen are here to take them to the Queen Mary.

DIANNA

Is our luggage ready?

QUEEN

Yes, it's in the breezeway.

The Queen opens the door. We see a hallway with about 200 pieces of luggage, and a horse. They all ad lib good byes and wave to each other. Servants come to pick up the bags. It is a poignant farewell.

The Queen closes the door after Charles and Dianna have gone, leaving her and Phillip alone inside the room we were in in Buckingham Palace.

The Queen is choked up that her son and daughter-in-law-to-be are leaving. She walks back into the room and walks to the fireplace. Prince Phillip walks around to her.

PHILLIP

You know, Liz. When Charles becomes King, I'm going to miss this place. It has many memories.

The Queen walks over to a beautiful crystal rectangular-shaped artifact.

QUEEN

(sighs)

Yes, here's Queen Victoria's lovely crystal asparagus holder.

Phillip walks to a painting of Henry the Eighth.

PHILLIP

And this great painting ~ miss it. See these numbers here on the bottom of the painting? Remember.

QUEEN

Of course. That's the number of King Henry's divorce lawyer.

The Queen walks over to an antique couch. One end of it is charred and burned out.

(CONTINUED)

QUEEN

Here's a memory.

PHILLIP

It sure is. That beautiful 14th century sofa that Winston Churchill put his cigar ashes on and burned the shit out of the end.

Queen goes to a beautiful Rembrandt painting.

QUEEN

And this fabulous Rembrandt painting worth 3.5 million pounds.

She looks closely at the bottom of the picture.

QUEEN (cont'd)

I never noticed this before.

She reaches at the bottom and pulls a tab up. A Magic Slate type plastic sheet lifts up --- erasing the painting. There is now an empty frame.

PHILLIP

I didn't know they had Magic Eraser Slates 300 years ago.

The Prince walks to Queen Elizabeth. He puts his arm around her.

PHILLIP (cont'd)

You know when you're no longer Queen, I won't have anything to do.

QUEEN

You haven't done anything for 30 years anyway, asshole. You're good at doing nothing.

15

EXT. - SOUTHAMPTON DOCK

15

It is a bon voyage farewell taking place. People on the dock waving good-bye; people on the ship throwing streamers over the side. There are the sounds of boats in the distance. SOUND: Close encounters fog horn type sound. Followed by the Queen Mary ship horn doing the Close Encounters sound answer.

(CONTINUED)



We see Close Encounters pin head people boarding the ship.

A young British lad throws a strong-looking streamer to the dock below. We follow the streamer to the dock where it is caught by what is obviously his girl. She looks up and smiles. The British lad tucks his end of the streamer into his pants as though he's attaching it. His girl on the dock starts tugging back and forth on the streamer. The British lad is smiling ecstatically as the streamer going into his pants is being tugged.

Prince Charles and Lady Dianne are on deck, waving at subjects on the dock. They have to wave so much we see they have electric fake arms waving for them.

16

CABIN ON BRIDGE - DAY

16

We hear bon voyage gala sounds outside.

The Captain is pacing back and forth in front of the seven key members of his crew. The Captain is with a proper-looking English security officer, Terrance Hawkins.

NELSON

(to staff)

Staff, I want to introduce you to a very important member of this voyage. He is Inspector Terrance Hawkins from Scotland Yard. He is in charge of security on this trip.

Hawkins nods to the staff cordially. The Captain begins introducing the staff individually.

NELSON

Inspector, this is one of my two executive officers, Thomas Armstrong.

HAWKINS

Yes, Officer Armstrong. As a security intelligence officer I have checked on all of you. You, Armstrong. You graduated from the United States Merchant Marine Academy, where you were Captain of the basketball team. You have an

(MORE)

(CONTINUED)

HAWKINS (CONT'D)

uncle who is serving time for  
having sex with his shadow.

NELSON

This is our other executive  
officer, Victor MacNamara.

HAWKINS

Yes, you play tennis, you play  
bridge, you drive a 1972 BMW 2002  
tii, and you have a black belt in  
positive thinking. As a matter of  
fact, you're wearing Dale  
Carnegie's old shoes.

NELSON

As you can see, we have an  
excellent security officer.

17 BOTTOM OF GANG PLANK

17

A middle-aged man stands in front of a group of sinister-  
looking men in turbans.

The middle-aged man goes to the metal detector, set up as  
special security measure for this special trip. He is  
wearing a top coat, a regular Madison Avenue shirt and suit.

In front of this man is his straight-looking and proper wife  
and his two normal-looking kids; a 10-year-old girl and a  
12-year-old boy. They all go through the detector with no  
trouble.

When the middle-aged Madison Ave. man goes through the  
detector, it sounds off. A guard goes to him with a hand-  
held electronic detector (as in the airport), which is  
shaped like a charcoal starter. He finds a buzzing noise on  
the right side of the middle-aged man's coat. The guard  
reaches in and pulls a large pistol out of the prospective  
passenger's coat.

The guard runs the detector again over the man's clothes.  
The detector sounds off again. The guard pulls out two  
knives, another pistol and a shotgun. At this point another  
guard comes up with a detector. Both guards start pulling  
weapons and drugs out of the man's top coat.

(CONTINUED)

The frisked passengers, wife and two children look at the guards confiscating all the contraband from the father and husband.

After pulling a fantastic amount of weapons out of the man's coat and suit, they get another reading at his leg. Then they grab it and unscrew it like a pirate's peg leg. Inside, the peg leg is filled with cocaine.

The guards now start to look at the wife and two kids suspiciously. They go over and the wife's leg and the two kids' legs also unscrew and weapons are in them. NOTE: During the above search, the man being frisked, like a Jekyll and Hyde, turns from a Madison Avenue man to a terrorist type, like Yassar Arafat.

18

CAPTAIN'S CABIN

18

The Captain continues to introduce British security man Hawkins to his staff.

NELSON

And this, Inspector, is our cruise director, Nancy Whitcomb.

HAWKINS

Oh yes, she was a gym teacher at Des Moines High School in Iowa. Her hobby is watching private planes land and her MasterCard expires next February tenth.

NELSON

You're amazing. I probably don't even have to tell you this man's name.

The Captain points to the ship's doctor, a large man.

HAWKINS

No, you don't. He is Harry Boyle. He always wanted to be a doctor. They knew he always wanted to be a doctor -- he wore rubber gloves from the age of five.

(CONTINUED)

(to Boyle)

Once, because your son didn't make his bed, you punished him by giving him chemotherapy.

DOCTOR

How the hell did you know about that?

HAWKINS

Your hearing is impaired from listening to Janis Joplin's blood pressure. You were forced to become a ship doctor after adverse public reaction to your opening a sperm bank savings and loan.

NELSON

You're quite amazing, Inspector, about what you know.

HAWKINS

It's my business.

NELSON

Inspector, here is our nurse, Sally Drew.

Drew and Armstrong glance furtively at each other with a hint of romantic interest.

HAWKINS

She went to Wellesley College and at her Boston debutante coming out party, the music was played by Jay and the Americans, and your IUD coil is due to be changed next November.

SOUND: Ship's horn -- very loud. It seems to shake the whole cabin. The Captain looks at his watch.

NELSON

Almost time to shove off. And here, Inspector Hawkins, is our beverage manager, Ron Davis.

(CONTINUED)

RON

I'm afraid to hear what he has on me.

HAWKINS

You grew up in an army base at Fort Still, Oklahoma. Your Father died of ringworm and you were thrown out of college when you were a bartender there, and served medical specimens at a fraternity cocktail party.

NELSON

Thank you, Inspector.

(to staff)

That's an example of how thorough security is on this trip. This trip is the most momentous in history. We are picking up every head of state and VIP in the world to bring them to the coronation. I'm glad we have such an excellent security officer.

(laughs)

He sure has the goods on you people.

HAWKINS

By the way, Captain. I also know that you lost a testicle during a towel snapping fight at a steam bath.

SOUND: The ship's horn. The room shakes.

19

EXT. - DOCK

19

Gala, hoopla atmosphere, with streamers and confetti.

The ship pulls out, but it is not yet completely unhooked from the dock. The dock is ripped loose and torn away. People standing near the edge tumble screaming into the water.

20 SHIP'S BRIDGE 20

The Captain is looking out to sea. He doesn't know the dock was torn off.

NELSON

(smiles)

Looks like it's going to be a great trip.

21 EXT. - HARBOR 21

as a salute to the Prince and Princess and the whole historic trip, the fire boats come alongside the Queen Mary and spout their water sprays up. The Prince and Princess are waving and acknowledging the salute of the fire boats.

Charles and Dianna look down on the fire boats spouting water. The streams of water hit them in the face. They are knocked over by the streams of water.

22 EXT. - DECK 22

The Prince and Princess are moved along the deck as though the water stream is out to get them. They knock over waiters, deck chairs, and end up in the pool.

23 INT BUFFET TABLE 23

Fabulous, elegant opulent buffet table. Maurio, a suave Italian maitre de-type is on one side of the table. The Duke and Duchess of Sheckfield are on the other side, moving along as Maurio tells them what is being offered. Others are ahead and behind the Duke and Duchess, but not close.

MAURIO

(pointing)

Here is our rabbit. Our Polish trout and, my lord and lady, this is our jellied wren face.

They move along.

MAURIO

And here is our minced frog back with capers.

They move along. The Duke and Duchess are delightedly

(CONTINUED)

serving themselves as Maurio describes the food.

MAURIO (cont'd)

This is our pheasant nostril sauce.

Maurio pumps the wing of a pheasant-shaped dispenser, which acts as a sort of gravy boat. The sauce comes out of the pheasant's nostrils as the Duke and Duchess hold their plates under it.

MAURIO (cont'd)

And here is our fresh Shepherd's Pie.

The Duke sticks his fork in the pie and we hear.... SOUND: A sheep bleating.

MAURIO (cont'd)

It's very fresh.

They move to a tank of water...the same set-up they use for live lobsters, only there are steaks in it...underwater.

MAURIO (cont'd)

And here you can pick out your own steaks.

DUKE

How imaginative.

The Duke reaches in, gets his sleeve wet, and pulls out a steak.

DUKE (cont'd)

This is too small. I should throw it back in.

He throws it back into the tank, starts to reach for another one.

of the ship cruising along in the ocean. SOUND: A reggae band plays the British national anthem in upbeat reggae rhythm.

25 EXT. - SHIP'S DECK

25

Tom Armstrong and nurse Sally Drew are on deck standing by the rail. Like the lovers they are, they have their arms around one another in the moonlight.

SALLY

Tom, we've waited so long. Let's have the Captain marry us on this trip.

TOM

I want that as much as you, honey, but I've got to get my executive officer official papers. The only way I get that is if this is a smooth trouble-free trip. It's an important voyage to us.

SALLY

Do you have to get your papers first?

TOM

This is my last chance. We need the security. We don't want to marry if I'm out of work.

SALLY

All I know is I love you.

TOM

I love you, too, darling.

They kiss.

TOM (cont'd)

(smiling)

You know, God must wish us well. He's given us a sign with that beautiful moon.

They look up. A dark shadow passes over the moon, completely covering it.

(CONTINUED)



SALLY

For Christ sake, it's an eclipse!

26 INT BRIDGE - NIGHT

26

Master Seaman Bates is at the wheel. Lieutenant Graham is sitting in the corner by a lighted drawing board looking over charts. Captain Nelson is looking forward into the night sea.

There is a knock at the cabin door.

NELSON

Enter.

A Humphrey Bogart look-alike enters in a Naval Captain's uniform.

NELSON (cont'd)

Ah hah, Captain Quigg. Come aboard the wheelhouse.

QUIGG

Hi, John. Hope you don't mind me coming up here.

NELSON

Not at all, Sam. A little nostalgia up here for you, I'll bet.

QUIGG

I feel at home here on the bridge.

NELSON

Captain Quigg, this is Master Seaman Bates at the helm.

QUIGG

Pleased to meet you.

BATES

(while steering)

You too, sir.

NELSON

And over there is our chief navigator, Lieutenant Graham.

(CONTINUED)

GRAHAM  
(waves)  
Captain Quigg.

QUIGG  
Pleasure.

Quigg and Nelson look out to sea.

27 ANGLE - QUIGG AND NELSON - FROM BEHIND

27

SOUND: There is the sound of steel balls rubbing against one another, ala Captain Queeg in The Caine Mutiny.

NELSON  
I know you're nervous, Quigg. I can  
hear you rubbing those balls  
against one another.

They turn around and we see that Captain Quigg is rubbing his own two personal balls together from the outside of the bottom of his pants fly with his right hand.

QUIGG  
It's an old habit that's hard to  
quit.

NELSON  
(to navigator and helmsman)  
Captain Quigg and I were in the  
Navy together. He's a fine Navy  
man. You could learn a lot from  
him.

The helmsman and the navigator look at each other, then look at Quigg.

28 CLOSE-UP - QUIGG

28

rubbing his balls together.

29 ANGLE

29

We see the helmsman and the navigator start rubbing their personal balls together. SOUND: Now, three sets of steel balls are rubbing together.

30 ANGLE

30

Captain Nelson has turned to a vent that says ENGINE ROOM over it. It is like a tube leading down to the engine room.

NELSON  
(into the tube)  
Full speed ahead.

31 ENGINE ROOM

31

We see a Woody Allen look-alike (from now on known as Woody) stripped to the waist, and a Don Knotts struggling to shovel coal into the ship's engine furnaces. Woody hears the Captain on the tube. He hurries over to the tube and speaks into it.

WOODY  
What was that, sir?

NELSON (V.O.)  
Full speed.

WOODY  
Full speed, aye aye, sir.

Woody turns and hollers to the engine room crew.

WOODY (cont'd)  
(shouting)  
Full speed.

The Don Knotts and a large black man and another older man run up with their shovels. They all sit down and take out vials.

32 CLOSE-UP - VIALS

32

The label on the vials reads, "SPEED."

CUT BACK TO:

33 ENGINE ROOM CREW

33

They all take the pills and get up and move their feet real fast and dance around crazily. They ad lib fast noises like, "Jesby deeby," Vitii beetic," mazi lazy" as they run rapidly in place.

34 CLOSE-UP - SPEAKER

34

NELSON (V.O.)  
Resume normal pace.

CUT BACK TO:

35 ENGINE ROOM

35

All stop abruptly and leave, going off camera for their shoveling jobs. Woody walks to the back of the engine room. We see two sides of an ancient Phoenician ship, with rowers on both sides and an aisle down the middle. There are powerful men rowing away, looking forlorn and browbeaten. Woody walks to the head of the oarsmen. He takes a whip from a rack, standing like a foreman.

WOODY

We need more power from this crew.

He cracks the whip.

WOODY (cont'd)

This is no picnic, let's start cracking.

He snaps the whip again. Suddenly, all of the oarsmen stop rowing. They reach down and each of them picks up a whip of his own from under his bench. They start whipping Woody. Woody retreats, covering his head.

WOODY (cont'd)

I thought you guys were non-union.

36 SHIP'S BAR

36

Bartender Ron Davis is tending bar. He is busy, with a full bar facing him. He is making a drink. A man calls to him.

CUSTOMER 1

(a little bombed)

Hey, bartender, tell me a joke.

RON

Okay. What's black and white and twenty feet tall?

Customer 1 looks puzzled and shrugs his shoulders.

(CONTINUED)

CUSTOMER 1

I don't know.

RON

Sister Mary Kong.

Everyone laughs.

37

END OF THE BAR

37

There is a man sitting there next to a girl. The Man nudges the girl.

CUSTOMER 2

(quietly to girl)

Watch this.

Customer 2 calls to Ron.

CUSTOMER 2

Hey, Ron, how small is your home town?

Ron doesn't skip a beat as he continues to serve drinks.

RON

It's so small the leading industry was incest.

CUSTOMER 2

I've known Ron, our bartender, here, for some time. There are, let's see...

(counts)

...fifteen of us here at the bar. I'll bet Ron can serve us all within two minutes flat.

38

ANGLE ON BAR

38

A British gent hears the challenge and perks up.

BRITISHER

I'll bet you a thousand he can't.

(CONTINUED)

CUSTOMER 2

You're on.

A third customer pulls out a stop watch and looks at Ron.

CUSTOMER 3

Okay, Ron....Go!

39 RON - SLOW MOTION

39

Ron goes into a slow motion fantastic tour de force in bartending. Ron reaches into the ice bin and scoops up two cupped hands full of ice. He throws the ice into the air.

40 ICE

40

tumbling slowly through the air.

41 LINE OF GLASSES

41

sitting on the bar. We see the ice cubes drop into each glass.

42 RON - ANOTHER ANGLE

42

Ron throws a lemon into the air, takes a knife and peels it as it comes down.

He throws an olive behind his back, and it lands in a martini.

Ron leans down to grab a bottle. At the same time with his foot, he turns on the beer tap, sending beer into the glass that is waiting beneath.

He goes along the bar, pouring drinks into glasses from different bottles.

He bounces a cherry off the back wall, and it falls into a drink.

Taking up the mix gun, he fires soda, coke, tonic, etc., into glasses. He ends up by taking a bar rag at one end of the bar and giving it a spin down the length of the bar. The rag cleans the whole surface of the bar as it passes along.



SEAMAN 1 (cont'd)

...An American Express card, three wallets and an egg salad sandwich.

These things he also pulls from the bag and attaches to the trap's bait pad. He walks gingerly away.

SEAMAN 1 (cont'd)

Release the safety.

Seaman 2 releases the safety and the two seamen scurry off camera.

The camera stays on the scene with the huge trap. Suddenly, we see the flap on the canvas tarp covering the life boat flip open. A beach-bum-looking older guy with a stubble beard climbs out of the life boat. He looks furtively around. Everything about him spells "stow-away." He stretches. As he stretches he spots the bait.

46 STOWAWAY'S POV - BAIT PAD 46

We focus in on the bait --- the ham, wallets, American Express card, money, sandwich.

47 ANGLE ON STOW-AWAY 47

He makes a frantic bee line for the bait. As he crosses into the trap, we can see that he is so crazed with the thought of reaching the bait that he doesn't even see the trap. The bum grabs the bait and the arm on the trap slams down and clamps him like a rat.

48 ANOTHER ANGLE 48

Inspector Hawkins walks up to observe his trapped stow-away. He puffs on his pipe.

HAWKINS

(to no one in particular)

The old stow-away trap trick. It's worked for centuries.

49 INT. - - HALLWAY 49

There is a room service waiter delivering a tray.

The waiter carries the tray of food up to a door with a sign

(CONTINUED)



on it. The sign reads:

LEPERS WITHIN.

He raps on the door. The door opens. The waiter enters. The door closes. The camera stays on the door. After a moment, the door opens again, and the waiter emerges, sans tray. His right arm falls

Along comes positive-thinking Executive Officer Victor MacNamara. He has seen the waiter's arm fall off. The waiter tries to salute him with the stump of his arm.

MACNAMARA

I saw your arm fall off. Now don't you worry. You think positive and that arm will grow back. Think of the positive side of it. It could have been your head that fell off.

The waiter looks at MacNamara with a "what the hell is this?" look on his face as we

FADE OUT:

|    |  |    |
|----|--|----|
| 50 | FADE IN                                  | 50 |
| 51 | RECREATION ROOM - NIGHT - NANCY WHITCOMB | 51 |

The cruise director is holding forth. The recreation area is a large open room indoors. The group gathered for the occasion are mostly nobility and look it. Nancy talks to them on the hand mic.

NANCY

Hi, everybody. I'm Nancy Whitcomb, your cruise director. It's my job to see that everyone has fun. We have some real great activities coming up on this voyage. This evening, there's a caviar eating contest and the Duke and Duchess Mud Wrestling Tournament. And tomorrow we have a unique creation --- Lenny Bruce Scrabble, with four extra sets of Fs.

(CONTINUED)

A DUKE

What will our activity be now? What are these cards for?

NANCY

Tonight we will be playing bingo. Those are bingo cards.

A DUCHESS

Bingo?

NANCY

Yes. I will pick numbers out of this bowl...

She points to a large bowl full of pieces of paper.

NANCY (cont'd)

You all have cards. I will call off the letters and the squares. When you have five letters ---remember, you need all five ---

NANCY

when you have all five letters all in a row, you holler "Bingo," and you win the prize. Okay? Okay, here goes.

Nancy reaches into the bowl and pulls out the first number.

NANCY (cont'd)

Here's the first square --- Bl.

A huge black, six-foot-nine-inch Bubba Smith guy stands up.

BUBBA

(low voice)

Bingo.

NANCY

But's that's only one letter.

BUBBA

That's right.

Nancy looks at Bubba for a moment, then reaches a decision.

(CONTINUED)

NANCY

Yes, of course.

She hands Bubba the prize.

52 INT DINING ROOM - NIGHT

52

It is meal time, and there are many people eating at tables arranged around the Captain's table.

The camera moves in on the Captain's table. The Captain is seated next to an empty chair. Four other formally dressed couples are seating around the table. The setting is elegant.

NELSON

I'm sorry my bride isn't here yet.  
She's a little late getting dressed  
for dinner.

MARQUIS 1

You probably wore the poor young  
thing out.

DUKE 1

Maybe your new bride is being  
treated for diaper rash.

Everyone chuckles.

NELSON

(smiles)

You're just jealous because I've  
got myself a new young wife. But  
please, let me have the waiters  
bring you your dinner from the  
serving table.

DUCHESS 1

No, we'll wait for her.

53 CLOSE-UP - DUKE 2

53

Duke 2 is a heavy-set gentleman who is obviously not pleased about having to wait. He is tapping his fingers impatiently, waiting to eat. He decides to bite into the plate. He chews it.

54 ANOTHER ANGLE

54

Other dignitaries see him. Each, in turn, casually start to bite in and chew up their coffee cups, plates, etc. They start chewing the center piece, knives, forks, salad plates --- everything.

55 DINING ROOM ENTRANCE

55

The Captain's wife, Mrs. Nelson, enters. She is a beautiful woman in her early twenty's. She's taking a last curler out of her hair, as she heads for her chair.

MRS. NELSON

I'm terribly sorry I'm late. I had a hard time finding someone to zip me up. Forgive me.

The other dignitaries all ad lib (through mouths full of china), "It's perfectly all right." "We understand." Etc.

TWO SHOT - MR. AND MRS. NELSON

NELSON

I was getting concerned, darling.

He gives her a kiss. She sits down at the table. He remains standing and signals the waiters.

NELSON (cont'd)

(to waiters)

Will you serve our dinners now, please.

We see Laurel and Hardy are the waiters. They typically fall all over themselves as they start to serve the foods.

NOTE: We eventually learn they are the sons of the original Laurel and Hardy.

Laurel looks at the plate he wants to serve.

LAUREL

Who gets the goose?

(CONTINUED)

DUCHESS

I'm late for my psychic.

(to waiters)

Waiter. Will you bring me a doggie bag, please?

HARDY

Yes, M'am.

(to Laurel)

Get the doggie bag, Stanley.

NELSON

(to Duchess)

Be careful, Duchess. That psychic once told me to invest in a Big Man's shop in Tokyo.

Laurel brings in a bag, sets it in front of the Duchess.

LAUREL

Here's your doggie bag, Duchess.

The Duchess opens the doggie bag and a dog walks out of it.

56 INT HALLWAY

56

We follow a man in his thirties who is walking along. A few other people pass by. The man tips his toupee to passersby.

He walks up to a door. The sign on the door reads:

57 LOW I.Q. ANONYMOUS MEETING HERE

57

He knocks on the door. A woman opens the door. The man keeps knocking on the woman's face.

The woman whose face is being knocked greets him.

WOMAN

You can come in now, sir.

58 INT MEETING ROOM

58

We see another recreation room that is rather like a hall. It has a higher ceiling than most of the rooms on the ship. We see four people are gathered around a ladder, holding it off the ground, and turning it. A fifth person is on top of the ladder, holding a lightbulb. Together, the five are

(CONTINUED)

trying to screw in a lightbulb.

59 MEETING ROOM - ANOTHER AREA - TWO SHOT

59

A guy in a sky diver outfit is sitting on the floor talking with a girl who is wearing a bra outside her dress. The skydiver is in the middle of telling a story.

SKYDIVER

My friend from the Low I.Q. Club went sky diving the other day and he just couldn't figure out how to open his parachute.

The Skydiver illustrates by fumbling around, pulling things on his chest, simulating the skydiver whose chute didn't open.

GIRL

He just kept falling?

SKYDIVER

He just kept falling. Then, he looked down and saw another Low I.Q. Club member flying from the ground up. Now, as he starts to fly up past our falling skydiver. As the Low I.Q. Club guy going up goes by the skydiver going down, the skydiver hollers, "Do you know anything about parachutes?" And the guy going up hollers, "No, do you know anything about gas stoves?"

60 MAN

60

A man looks down at his shoes, then puts his foot up on a nearby chair, as if he noticed his shoelace was undone, and he was going to make it easier to tie his shoe. Instead, he bends way down and ties the lace on the shoe that is still on the floor.

61 ANGLE SHOT - ONE-ARMED MAN

61

hanging from a pipe way up on the ceiling. Two guys right under him look up at the man.

GUY 1  
 (from below)  
 Harry, will you come down, please?

Harry is adamant.

HARRY  
 No.

GUY 1  
 (to Guy 2)  
 What are we going to do? He won't  
 come down.

GUY 2  
 He's a Low I.Q. Club member, isn't  
 he?

GUY 1  
 Yes.

GUY 2  
 Then I know how to get him.

Guy 2 looks up at Harry, the one-handed man hanging from the pipe.

GUY 2 (cont'd)  
 Hi, Harry.

He waves at Harry. Harry smiles and lets go of the pipe with his one arm to wave back. In so doing, he falls right on top of Guy 1 and Guy 2.

62 DART MAN

62

A man is standing with a number of darts in his mouth.

VOICE (O.S.)  
 Are you all set?

The man with darts in his mouth nods yes.

PULL BACK:

to reveal a man with a dart board. He slams it against the darts.

63 EXT. - - DECK NEAR RAILING - NIGHT

63

Ron the bartender and Nancy the cruise director stand together by the railing.

RON

I thought we'd have a lot more time together, darling.

NANCY

I would have been here sooner, but we played charades and the last charade was "Love is a Many Splendored Thing," and even if they are Giants, they don't have to do that to my sister.

RON

I love you, honey. I get all worked up when I don't see you.

NANCY

I do, too.

We hear romantic music swell up in the background as they kiss passionately. And that's not all. As they kiss, Ron's pants start to balloon out as if inflating.

64 EXT. - SHIP

64

We see a port hole, and the camera moves in for a closer look at what's going on the deck below. Through the port hole, we see a very tall six-foot nine-inch man. A midget girl is having oral sex with the tall man's knee. The camera pulls back.

65 NEXT LOWER DECK - PORT HOLE

65

As we peer through the port hole, we see two young women lie in twin beds. There is a radar-type screen at the foot of the beds. The revolving radar sweep indicates something on the screen.

GIRL 1

Looks like a hard-on approaching at three o'clock.



66 NEXT LOWER DECK - PORT HOLE

66

The port hole of the engine room. We move in on two guys shoveling coal into the furnace. One is small, a Woody Allen type. The other is a giant black man, Lothar.

WOODY

It sure is a romantic evening.

LOTHAR

It sure is.

He looks at Woody.

LOTHAR (cont'd)

Aw, screw it.

He throws his shovel aside and starts necking with Woody. Woody is reluctant but is over-powered.

67 INT. - - STATE ROOM

67

Prince Charles and Princess Dianna are in their cabin, wearing their pajamas and night gowns. They get into their twin beds. The light in the middle is still on.

PRINCE

It's quite a trip, isn't it, darling?

DIANNA

Yeah, but what are you doing over there?

CHARLES

You're right.

He gets up and starts to push the beds together.

DIANNA

You've got the right idea, you little cocker.

Dianna gets up and pushes her bed toward him, as he pushes toward her. The beds meet. They both hop back into bed.

Charles reaches for Dianna. He falls through the opening between the two beds.

(CONTINUED)

DIANNA

Is it over, yet?

Charles crawls back up and pushes his bed back up against Dianna's bed again.

PRINCE

Not quite. Let's try again.

He reaches for her. They both fall through the separation between the beds.

The Prince's hand reaches up from between the beds and gropes to turn off the light. We hear a thumping sound.

CHARLES

(in the dark)

Will you ever forget our marriage?

DIANNA

Yeah. When the hell are we going to consummate it?

They laugh.

CHARLES

You're right, dear. But that wedding day was the greatest day of our lives.

DIANNA

I'll always treasure it.

Real footage of the real royal Prince Charles and Princess Dianna wedding.

68 INSERT

68

Footage of the royal procession of carriages heading to the church.

69 INSERT

69

Queen Elizabeth and Phillip waving out of the windows of their carriage.

QUEEN (V.O.)

Quite a good turn-out, don't you think, Phil?

PHILLIP (V.O.)

Yes, and quite orderly.

QUEEN (V.O.)

By the way, Phil, have you heard the joke about the negro pinata?

PHILLIP (V.O.)

No, what's a negro pinata?

QUEEN (V.O.)

A watermelon filled with food stamps.

70        INSERT

70

Footage of Queen Mother in a carriage with Prince Andrew and other children.

71        PEOPLE

71

standing in the street, watching the procession. We hear a shout from the crowd.

MAN (V.O.)

(to Queen Mother )

Throw us your dress.

72        INSERT

72

Footage of the Queen Mother's carriage.

QUEEN MOTHER (V.O.)

(laughing, to man in crowd)

Okay, commoner. Throw me your pants!

73        INSERT

73

Footage of the carriage carrying Princess Dianna and her father, Lord Spencer.

74 INT. - CARRIAGE - PRINCESS DIANNA AND LORD SPENCER 74

DIANNA

This is quite a day, daddy.

Instead of Lord Spencer's reply, we hear a recording of Winston Churchill's famous "Fight them on the beaches" speech, but done as Lord Spencer doing an impersonation of Churchill.

DIANNA (cont'd)

For Christ's sake, Daddy. Can't you knock off your Churchill impression just this once?

75 INSERT 75

Footage of Princess Dianna's and Lord Spencer's carriage entering the church.

76 INSERT 76

Footage of trumpeters at the entrance. Instead of the sound of a royal fanfare, however, we hear Clyde McCoy playing "Sugar Blues."

77 INT. - CHURCH MAUSOLEUM 77

We see two cement tombs. One crypt says, "King John," the other says "Queen Ann." An arm and hand comes out of one tomb and is holding hands with a hand coming out of the other crypt.

78 INT. - CHURCH - ARCHBISHOP OF CANTERBURY 78

We see footage of the real Archbishop.

ARCHBISHOP (V.O.)

I am not wearing underwear and I love it.

79 STAINED GLASS WINDOW 79

As the camera slowly rises, we see the stained glass window behind the pulpit. It is an image of Elvis Presley playing his guitar.

80 INSERT

80

Footage of ceremony, showing the Archbishop, Prince Charles and Princess Dianna.

ARCHBISHOP (V.O.)

Who gives this woman in wedlock?

81 BLACK DUDE

81

in a white suit and a wide-brimmed white hat.

BLACK DUDE

(loudly)

I does!

82 INSERT

82

Footage of the marriage showing the Archbishop, Prince Charles, Princess Dianna and Lord Spencer, the father of the bride.

SPENCER (V.O.)

No you don't, mutha, I does.

ARCHBISHOP (V.O.)

If there is anyone here who knows of any reason this couple should not be joined together in holy wedlock, speak now or forever hold your peace.

83 CHURCH WALL

83

Hanging there is Christ on a cross. Christ's lips move.

CHRIST

I'm not to crazy about it.

84 INSERT

84

Footage of wedding scene: Archbishop, Prince Charles, and Lady Dianna.

ARCHBISHOP (V.O.)

You may now place the wedding ring on the bride's finger, Charles.

85 CLOSE-UP - RING FALLING 85

The camera follows the ring as it hits the floor and rolls under Lady Dianna's dress.

86 ARCHBISHOP, CHARLES AND DIANNA 86

Charles crawls under Lady Dianna's dress. Meantime, the Archbishop has been looking at his prayer book and does not see the ring drop and roll under the dress. Nor does he see the Prince disappear under the dress. So the Archbishop continues automatically, while the Prince searches for the ring on the floor under the dress.

ARCHBISHOP

Prince Charles, you may now kiss  
the bride.

87 INSERT 87

Footage of the farewell at the church when the two newlyweds pull off in the carriage with the

JUST MARRIED

sign Prince Andrew put on there. The Prince and Princess are seen as they drive off.

PRINCE (V.O.)

Coachman, pull over to the nearest  
chemist. I have to buy some  
protection for my wedding night.

88 INT. - STATEROOM 88

Charles and Dianna are still out of sight on the floor in between the beds. There is a knock on the door.

WAITER (O.S.)

Room service.

The Prince is still hidden by the bed, and we can't see him.

PRINCE (O.S.)

Come in.

The Waiter enters. He doesn't see anybody, since they are both on the floor between the beds.

(CONTINUED)

WAITER

I have your kippers, crumpets, and  
I have brought a packet of  
protection.

PRINCESS (O.S.)

Thank you.

89 EXT. - - DECK - DAY

89

Captain Nelson is standing next to a man in a naval uniform. There are about twenty-five passengers standing next to a life boat.

NELSON

Folks, this is very important.  
Ensign Hale here is an expert on  
emergency evacuation of a ship. Pay  
close attention to what he says. It  
will be what to do in case the ship  
sinks. Knowing what he says could  
save your life. Here now, is Ensign  
Hale. By the way, the Ensign is an  
auctioneer in case you want to buy  
some rugs, later.

HALE

The Captain is right. What I say  
may save your life.

Hale now goes into an auctioneer type delivery, complete with double talk. He keeps talk this way as he points at the life boat and holds up the life jackets. His verbage is unintelligible. He stops.

Ensign Hale is now understandable again.

HALE

And without knowing that, you could  
die.

A man in the crowd raises his hand.

HALE (cont'd)

Yes?

He's answered by a man who is also speaking auctioneer-talk.

(CONTINUED)

HALE (cont'd)  
(answering)

No.

NELSON  
Any other questions?

Nobody says anything.

NELSON (cont'd)  
Then that ends our lifeboat  
orientation session.

90 EXT. - - POOL AREA - DAY

90

Ron the bartender is serving drinks to a man poolside. A great looking girl with a fabulous build walks by the two men. They both do a take.

As the girl walks by we see that she also has two tits on her back.

91 CORRIDOR

91

We see a sign hanging perpendicular to the wall. The sign reads:

SHIP'S DOCTOR

HARRY BOYLE

92 INT. - MEDICAL ROOM

92

The doctor is examining a man who is lying on a table.

DOCTOR  
It isn't quite as bad as you  
thought, but I think I have  
discovered the cause of your  
discomfort.

PATIENT  
What is it, Doc?

The Doctor pulls out a huge King Crab. He holds it up.



DOCTOR

You've got the crabs.

Nurse Sally sticks her head in through the doorway. The Doctor is still holding up the crab.

NURSE

Do you need me, Doctor?

DOCTOR

Yes, call the chef.

93 SPEAKER ON DECK

93

Pull back and we see people by the pool playing ping pong and shuffleboard.

ANNOUNCER (V.O.)

This is the ship news bulletin. Everyone with an initial on their hat is invited to the Captain's cabin for a free drink at three P.M. At noon there will be a sea sick nausea toss for distance. Would Lord and Lady Framington please return to your cabin. Your porthole has developed an inflamed rash.

94 DECK AREA - DAY

94

Sexy looking girl in a bikini is rubbing sun tan lotion on herself. Next to her is a doberman pincher. As she does some sun tan lotion on herself, she then puts lotion on the dog.

95 ANGLE - DECK AREA

95

Another beautiful girl in a bikini is basking with her sunglasses raised up into her hair. The camera pans in on her head. She removes her glasses and we see that under the sunglasses there are two real eyes.

96 DECK AREA - NURSE

96

The camera pans to the Nurse on a break, relaxing near the pool area in a swim suit. Tom the Executive Officer comes over and sits down next to her. He seems somewhat fidgety.

(CONTINUED)

TOM

Hi, honey. I only have a second.

(kisses her)

I told them I was checking the engine room.

SALLY

That's all you ever have is a second. Here comes Ron with the drink I ordered for you. It's real special.

Ron comes over with a huge drink shaped like a big Hawaiian hat.

RON

Hi, Tom. I made this special for you, buddy.

He puts the hat on Tom's head, sets the drink on top with a tube on it. He sticks the tube in Tom's mouth.

RON (cont'd)

Draw in, pal.

TOM

I'm on duty.

(gives in)

Oh, alright.

He sucks on the tube. The drink goes down in the glass on his head. Two umbrellas unfold and fly up on top of the hat.

97 ANGLE

97

We see the Captain looking down at Tom.

98 CAPTAIN'S POV

98

We see Tom sitting there with his hat and the umbrellas flared up.

NELSON

I see you have a drink on your hat.

I suppose you have some hors d'

oeuvres in your shirt.

Sally tries to lighten things up.

(CONTINUED)

SALLY

And he has a steak dinner in his pants.

She laughs. She then realizes this was a boner line, and she does an "Oh, well. I screwed up" take.

99 DECK - DOCTOR

99

The Doctor is walking along the deck in extrovert fashion. He sees a fat man wearing only a pair of swimming trunks and sunglasses, and reading a magazine.

DOCTOR

Mr. McLean, you be careful in this hot sun. A man like you shouldn't be out in the sun too long.

100 MCLEAN

100

Thanks but don't worry about it, Doc.

101 NANCY

101

The cruise director is now conducting painting lessons. We see her with an 8-year-old boy. About 8 feet away is a blank canvas screen. A board full of paint is on the side.

NANCY

Now Terry, this is the easiest form of painting there is.

TERRY

Aw, I'm no good at anything.

NANCY

Nonsense. What you do is throw a glob of paint at the canvas. Your hands and fingers will express your creativity as you hurl the paint. - It has been done in Greenwich Village for years. Just hurl the paint and see what creativity shows up.

TERRY

Okay.

He takes a large glob of paint in his hands and hurls it at the canvas like a baseball pitcher. As the paint hits we see that Terry has thrown the "Mona Lisa" against the canvas.

NANCY

You have great potential.

102 PRINCE CHARLES

102

Riding along the deck hitting a polo ball, practicing up. He comes to a halt next to the pool. There are some young men in the pool. One of them calls out.

YOUNG MAN

How about joining us in a game of water polo, Prince?

PRINCE

Jolly good idea.

The horse and the Prince dive into the pool.

103 DOCTOR

103

walking along the deck doing a little two step. He comes upon the deck chair where he had warned the fat man about the sun. He looks.

104 DECK CHAIR

104

It's a pool of liquid melted rendered lard. We see the fat man's hair in place, his sunglasses, his magazine, and his swim suit.

105 EXT. - - BARBER SHOP

105

The camera moves past the red-and-white striped barber pole into the barber shop. The sign on the wall says, "Al's Exotic Barber Shop." A male customer is in the chair.

BARBER

Well, Mr. Curtiss, what'll it be?

(CONTINUED)

CURTISS

The usual. The piranha fish trim.

BARBER

You mean the piranha fish Amazon cut.

CURTISS

Right.

The Barber takes Curtiss' head and dips it in an aquarium tank, as though it's a rinse sink.

BARBER

Here we go.

He submerges the man's head into the fish tank. We hear gnarling noises. We see lots of swirling in the water. The man's head comes back to the surface. We see that the piranhas have stripped all but three clumps of hair on an otherwise bald head. The Barber holds up the mirror in typical fashion for the man to look at.

BARBER (cont'd)

How's it look?

The man looks at his head, a mangled Mohawk with clumps of hair and bald spots in between.

CURTISS

Perfect.

106

SHIP'S STERN

106

Tom the Executive Officer and Nurse Sally are embracing.

TOM

The trip's going fine, honey. It won't be long now.

SALLY

I love you darling. And I love your hat.

An agonizing woman's cry comes from a nearby gangway. Tom and Sally run down the stairway to the cabin hallway. A man in his middle 50s is lying on the floor. His elderly wife is kneeling next to him.

(CONTINUED)

WIFE

He drank himself to death.

SALLY

I know mouth-to-mouth  
resuscitation.

WIFE

(anguish)

He drank himself into oblivion.

Tom watches as Sally tries to revive the man. Sally sits up straight. She's now drunk from the victim's breath. She stands and staggers away.

107 PROMENADE DECK - DAY

107

A very dignified older British couple is walking out on the deck. She is dressed elegantly, especially for daytime. The gentleman is in a silk bathrobe. He has Union Jack swim trunks underneath the robe. They are the Duke and Duchess of Naselhorn.

DUCHESS

Dear, I think I'll try a little  
shopping. I need some new caviar  
gloves.

DUKE

Very well, dear. I think I'll take  
a little dip.

They kiss and the Duchess walks on. The camera stays on the Duke as he starts ascending the stairs. He keeps walking up until he reaches the top deck. He walks to the base of the smokestack. There's a ladder on the outside of it. The Duke starts climbing up the ladder. From the base of the smokestack we see him reach the top and appear to fall into the smokestack.

108 TOP OF THE SMOKESTACK

108

We see that it is a hot tub. Several people are seated in the tub with the jacuzzi swirling around their bodies. The Duke disrobes and sits next to another dignified gentleman with a dignified moustache. He's the Earl of Fleckington.

(CONTINUED)

DUKE

How do you do. I'm the Duke of  
Naselhorn.

EARL

Pleased to meet you. I'm the Earl  
of Fleckington.

They shake hands. The Earl reaches behind him. On the deck  
he has his towel. He picks up a metal straw and a mirror  
that has lines of cocaine on it. He offers it to the Duke.

EARL (cont'd)

Care for a toot, Duke?

DUKE

No thanks, I'm on heroin.

The Earl lays the mirror and straw on the deck momentarily.  
He picks up a tiny cash register with an attachment that  
allows him to rest it on the bridge of his nose. There are  
numbers on it like the numbers on a gas pump. With it on his  
nose, he again reaches for the mirror and the straw. The  
Duke points to the device.

DUKE (cont'd)

What on Earth is that?

EARL

That's my Snort-a-meter.

The Earl snorts a half a line with the straw. We hear cash  
register noises ala ringing up items in a store. When he  
lifts up the straw, a cash register bell rings. The finger  
on the nose meter reads \$25. The Earl continues to snort the  
rest of the line and another huge line. All the time we hear  
the meter registering the total of how much he is snorting  
in dollars. He finishes. The cash register bell rings. The  
pointer on the Snort-a-meter reads \$297.34.

DUKE

Snort two more flakes and you'll  
make it an even \$300.

109

DECK - DAY

109

The scene as we see it develop is a combination funeral/

(CONTINUED)

burial at sea (of the drunk in the earlier scene), and also a wedding. On the deck side we see the funeral scene, ala Neptune Society burials. The coffin is ready to slide overboard. Everybody on this side is dressed in black. On the other side is the wedding scene. Everyone in the wedding is in white. The camera pans over the scene, then focuses in on a woman in the middle. She is wife of the dead man. We gather that's her husband about to be buried at sea. The widow is in the middle of the two scenes. We discover that she has an outfit that's all black on the side where she is taking part in the funeral, and all white on the side where she is the widow bride being remarried at the same time.

110 LONG SHOT

110

We see the funeral going on on the rail deck side. The corpse is under a flag on a slanted board, ready to be slid into the sea. Captain Nelson is incanting various phrases from the Bible, but they are not all understandable. We hear, "In the valley of death," "dust to dust," and droning in between. The widow is in the middle. She lifts a black handkerchief to her one eye in mourning. Then, she turns to the wedding. We see a minister, a best man and a matron of honor, and guests. An accordion player is standing by.

111 MEDIUM SHOT

111

of the Captain and the grieving side of the widow.

NELSON

We extend to you our sincere  
condolences on the passing of your  
husband.

WOMAN

(sad widow)

Thank you.

The camera pans slowly as the widow turns and becomes the bride.

MINISTER

I now pronounce you man and wife.

The groom kisses the Woman. Everyone throws rice. It's an unbelievable amount of rice, almost knocking the bride over, stinging her face. Festive accordion music starts.



112 FUNERAL SERVICES 112

They are coming to an end.

NELSON

And so from the great deep to the  
great deep, we go in the passing of  
the bar.

Rice lands on the flag-covered corpse. Festive music is heard as the wedding gets loud. The body slides overboard. Taps is played. Everyone salutes. The Captain turns and walks away brushing rice off his uniform.

113 BODY 113

Hurling into sea. We see a splash and the corpse sinks under the surface of the water.

114 CLOSE-UP - WATER 114

The supposed corpse of the drunk comes to life. He was not dead after all. He waves up to the ship.

115 DECK SIDE 115

A Sailor is amazed as he looks at the lively corpse.

SAILOR 1

Mrs. Jones! He's alive. You husband  
is alive!

116 ANOTHER ANGLE 116

We see the quick bride Mrs. Jones with a glass of champagne in her hand, as she walks from the wedding toward the ship rail to look overboard.

MRS. JONES

That son-of-a-bitch wasn't dead? He  
must have been in a drunken coma.

She looks overboard.

SAILOR 1

The cold water must have revived  
him.

117 MRS. JONES POV

117

Her old husband is waving from the water.

MR. JONES  
(hollering)  
Give me a drink.

MRS. JONES  
You got it.

She throws her champagne glass over.

118 ANOTHER ANGLE - DECK

118

Mrs. Jones pulls a jewel off her necklace and hands it to the Sailor.

MRS. JONES  
Don't say a word, sailor. Full  
steam ahead.

The Sailor takes the necklace, smiles, and tips his hat. Mrs. Jones runs back to the wedding area about 15 yards away where her new groom lifts her and hugs her. He sets her down, notices the black half of her dress.

GROOM  
(laughing)  
Hey, what's this?

He tears that side of her dress off. We see half of her undergarments. He grabs her and dances her happily into the festivities.

119 EXT. - - DECK RAIL - NIGHT

119

Executive Officer Tom Armstrong and his sweetheart Nurse Sally are strolling romantically along the deck. There are many lights along the deck, but it is a dark and slightly misty night.

SALLY  
I'm sure glad we got a chance to  
get together tonight, honey. After  
we get to New York tomorrow, I'll  
be lucky to see you on the trip  
back.

(CONTINUED)

Tom jumps step so he's walking in step with Sally.

TOM

Yeah, you sweet bunny pie.

Sally looks down at his walking in step.

SALLY

What are you doing?

TOM

I'm walking in step with you so people will only think there's one of us.

SALLY

Give me a kiss you goofball.

They stop and kiss.

SALLY (cont'd)

Do you think it will be dangerous?

TOM

What?

SALLY

In New York we're taking on almost every head of state and VIP in the world for the coronation.

TOM

So?

SALLY

Anything could happen. Abe Lincoln was all by himself.

TOM

We've got security. And besides, you have me to protect you.

He salutes and purposely misses his head as a joke. Sally laughs.

(CONTINUED)

SALLY

Honey, let's have some fun in New York. A handsome cab ride, a candlelight porno movie...What do you say?

She pecks a kiss excitedly on his cheek.

TOM

I'm sorry, bunny. I'm assigned to the Prince when he speaks at the United Nations tomorrow.

She gives an exasperated sigh and storms over to one of those vents that curve up and lead down below. She's disappointed, but we know she's joking.

SALLY

(into vent) Attention engine room. This is Nurse Sally. Be ready. When the Prince and my boyfriend leave the ship tomorrow, I'll be down. I'll show you "full steam ahead."

120 ANOTHER ANGLE

120

On Sally in the foreground and Tom in the middle background shrugging.

TOM

After this smooth voyage is over I'll make it up to you.

They move together and walk slowly along the deck. The camera pulls back. We hear the theme music.

121 EXT. - BOAT - IN A THICK FOG - ESTABLISHING

121

122 INT. - BRIDGE - DAY

122

It's filled with thick fog. The atmosphere is tense. The Captain is looking through binoculars.

NELSON

Steady. Three knots.

The Captain lays the binoculars on his chest. They have a neck strap so they stay there.

(CONTINUED)

NELSON (cont'd)  
Never seen New York this bad.

123 RADAR SCREEN

123

RADAR MAN  
Sir, we're almost through it.

124 EXT. - - BOW OF SHIP

124

A Blind Man is walking through the thick fog on the deck with a white cane. He's depressed.

BLIND MAN  
(to himself)  
I really thought I had a chance. I guess women just don't like blind guys. Every girl I meet.  
(shakes head)  
I thought I could score. Sure I was fresh. But how could I know how they look without feeling them?

He stops at the rail and looks skyward.

BLIND MAN  
Some day just once I'd like to meet a woman who understands me. Someone who cares. Someone who's real.  
Lord, I'm lonely.

125 EXT. - SHIP

125

We see the ship cutting through the thick fog. The smokestacks are above the fog level. We see the head of the Statue of Liberty also above the fog. The ship collides with the Statue and keeps going as if nothing happened.

126 BOW OF SHIP

126

The head of the Statue falls next to the Blind Man.

127 BRIDGE

127

The Captain is standing next to Tom Armstrong.

NELSON

Did you hear something?

Tom looks over the Radar Man's shoulder.

TOM

Nothing, sir. We're almost out of  
this soup.

128 BOW OF SHIP

128

The Blind Man is feeling the head of the Statue of Liberty.  
As he feels he starts smiling.

BLIND MAN

What's your sign, baby?

Silence, he smiles to himself.

BLIND MAN (cont'd)

Good. She's shy. Boy, I've never  
felt a head like that.

129 EXT. - - LONG SHOT - SHIP

129

The ship suddenly breaks out of the fog and into the clear.  
We see the New York Harbor and the Manhattan skyline.

130 THE BRIDGE

130

The Captain is looking through his binoculars at New York.  
He's realized that they're out of the fog.

NELSON

New York City.

He smiles.

TOM

We made it, and without any  
trouble.

131 AERIAL VIEW

131

Of the Queen Mary docking. Theme music plays.

132 DOCK 132

The board ramp moves toward the ship.

133 INT. - SHIP 133

Captain and crew are saying goodbye to the passengers as they walk down the ramp. Tom spots an old lady that we saw at the Captain's table. She's hesitating to walk down the ramp. Tom walks up to her.

TOM

Mrs. Tinsley. Aren't you going ashore to visit New York?

MRS. TINSLEY

Oh, no. I've heard so many dreadful stories about this city. I'm scared to venture out.

TOM

Oh, Mrs. Tinsley. Don't believe those stories. Everyone thinks New York is unsafe. It really isn't. They've cleaned up all those problems.

MRS. TINSLEY

They have?

TOM

Sure. The crime rate is lower than most big cities. It's a great, fun City .

MRS. TINSLEY

Really?

TOM

Of course. Come on.

He takes her arm and starts walking her to the ramp.

TOM (cont'd)

Get out there and enjoy the Big Apple.

(CONTINUED)

MRS. TINSLEY

You're right, Mr. Armstrong. I shouldn't be afraid.

She starts walking down the ramp. Tom remains.

TOM

Have a nice day.

MRS. TINSLEY

Thanks. I will.

Mrs. Tinsley walks down the ramp to the crowded dock. People are greeting relatives and waving at the passengers as they walk off. A smiling Mrs. Tinsley walks into the crowd.

In quick succession, a mugger comes up to her and rips off her diamond necklace. Another mugger comes up to her and pulls the diamond bracelets off her arms. Another mugger comes up and pulls all the rings off her fingers. Another snatches her purse.

She is completely shocked by all this. A flasher walks up to her and displays his goodies. A skid row rag picker walks up and asks for her false teeth. She pulls them out, hands them to him, and he puts them in his previously toothless mouth.

Finally, a teenage gang picks her up in the air. They pass her over their heads from member to member. The crowd ignores what is happening. Some of them enjoy it.

134 BROADWAY

134

A ticker take parade for the royal couple is in progress. A cheering crowd is behind barricades on the street. Ticker tape is flying out the windows. The open-air limo with the Prince and the Princess passes. Mayor Koch is sitting next to them. The Prince and Princess are waving to the crowd.

135 INT. - LIMO

135

The Prince turns to the Mayor.

PRINCE

This is magnificent, Mayor. All this ticker tape for me.

(CONTINUED)



MAYOR

Your Highness.

(taps his hand)

For you we've got more than just plain ticker tape.

136 ANGLE

136

The showering of ticker tape stops. Suddenly ticker tape machines start landing close to the passing limo. The Prince and Princess keep waving as if nothing is happening. One ticker tape machine bounces off the hood. They keep waving.

137 EXT. - OFFICE BUILDING

137

We see people at the windows throwing ticker tape machines down on the royal limo. Most just miss the car, landing in the street.

138 LIMOUSINE

138

PRINCE

(still waving)

Pardon me, Mayor. But what happened to the ticker tape?

MAYOR

Your Highness, Prince, Sir. I told you, for you we got better than ticker tape. They're throwing ticker tape machines.

PRINCE

Oh.

MAYOR

No one in New York history has had the honor of a real ticker tape parade before.

PRINCE

(still waving)

Well, thank you.

MAYOR

You're welcome. Besides, it's easier to clean up.

(CONTINUED)

The machines keep bouncing around them.

139 INT. - - UNITED NATIONS BUILDING - GENERAL ASSEMBLY 139

Every representative from every country is seated. Kurt Waldheim, Secretary General, is standing at the podium. He is trying to bring the Assembly to order.

PODIUM

WALDHEIM

Gentlemen. Gentlemen. Please come to order.

The Assembly starts quieting down.

WALDHEIM (cont'd)

Come to order, please.

The Assembly becomes quiet. Suddenly, an African tribal spear hits Kurt in the shoulder. Kurt struggles to pull it out.

WALDHEIM (cont'd)

The chair ...

(faltering)

... recognizes the Ambassador from Zawahali.

Waldheim pulls the spear out. He's alright. As a matter of fact he's used to this.

140 AMBASSADOR FROM ZAWAHALI 140

Dressed in his native garb.

AMBASSADOR

Mr. Secretary, I've changed my vote to "yes."

141 PODIUM 141

Waldheim is holding the hole in his suit.

WALDHEIM

Thank you, Mr Ambassador. That makes it unanimous.

142 INT. - TELEVISION BOOTH 142

Commentator Richard C. Hotlette is reporting. Behind him is the General Assembly.

HOTLETTE

(to camera)

Well, the Prince should be arriving shortly. There was a rumor that he might not have addressed the assembly due to a possible strike by the UN interpreters, however, the interpreters can not strike. They have promised, though, that they will take some action to protect their grievances. Just what that action might be, I don't know.

He turns and looks toward the General Assembly.

HOTLETTE

Well, let's return to the floor. I think the Secretary General is about to introduce the Prince.

143 PODIUM 143

WALDHEIM

Ladies and Gentlemen. Delegates. Would you please give a worldly welcome to the future King of Great Britain, Prince Charles.

The Prince enters from the side as the Assembly applauds.

144 ASSEMBLY FLOOR 144

The camera pans the various ambassadors. The guy sitting in front of the Norway sign is an Arab in full dress. There's an African in a dashiki sitting in front of the Japan sign. The Polish Ambassador is trying to clap. His hands keep missing.

145 PODIUM 145

Prince Charles acknowledges the applause. It quiets.

(CONTINUED)

## PRINCE

Mr. Secretary, fellow members of the world. I can not tell you what an honor it is to stand before you and show you that I can stand before you in honor, my fellow earthlings. After all, this is the chamber from which the entire world has an opportunity to...

Throughout the UN scene, we keep hearing the Prince's speech.

146 IRISH AMBASSADOR 146

He's drinking a beer. There are four empties on his desk.

147 THE SWISS AMBASSADOR 147

There are holes in his sign, like Swiss cheese.

148 THE RUSSIAN AMBASSADOR 148

He has two toy tanks. He's playing war games on his table with the two tanks like a kid.

149 PODIUM - PRINCE 149

## PRINCE

We have got to stick together as a world. We must never forget that we are all people. And people can live together.

Around the room, ambassadors from various countries are listening to interpretations of the Prince's speech through headphones.

The ambassador from China (he has the suit to prove it) hears:

## INTERPRETER (V.O.)

You Chinks suck. All you know about is laundry. If you'd only open your eyes, but you can't because they're slanted.

The Polish ambassador has his earphones on so that one phone

(CONTINUED)

is over his nose and the other is behind his head.

The ambassador from Chad, with strongly African features, hears:

INTERPRETER (V.O.)

Nigger. You have big lips. All you know is how to run fast. You know why all negroes are fast? The slow ones are in jail because they couldn't outrun the fuzz.

While the Prince continues to talk, we see a man in a flak suit walk up behind the him. He's carrying a ladder. No one pays any attention. He sets the ladder up against the wall. He climbs to the top of the ladder, and in the middle of the large modern clock on the wall there is what is obviously a home-made bomb. He opens his tool kit and takes out instruments to defuse the bomb.

PRINCE

We can only learn from our brotherhood and sisterhood that we as a planet can only survive if we reach out and work together not as nationalities, not as countries, not as blocks, but as people.

The bomb suddenly goes off, blowing the bomb squad member over the Prince and into the crowd. No one notices. There's a big hole in the wall behind the Prince. The Prince is fine. So is the bomb expert.

PRINCE (cont'd)

(as though nothing happened)

Let's learn to live together. We can. We must. We will.

The Assembly breaks out in a standing ovation. The Prince acknowledges it.

150

LIMOUSINE

150

The Prince and Princess are sitting in the back seat with their advance man. From the rear projection we can see that they are speeding down Park Avenue. The Advance Man consults his clipboard.

(CONTINUED)

ADVANCE MAN

Now, this commercial should only take two hours at the most.

PRINCE

I don't know. I've never done anything like this. Frankly, I'm a little scared.

ADVANCEMAN

Don't worry. Just act normal. Prince-like. Relax. The director knows Regal.

151 COMMERCIAL STUDIO

151

There are lights and cameras all around. We see a palace wall set: Buckingham palace guards, Beefeaters, British flags. A royal carriage is in the foreground. The Prince and Princess are sitting at the side of the set looking at scripts, dressed as King and Queen. A hot shot director is pacing in front of them as he talks.

DIRECTOR

Okay. I think we're ready to shoot the commercial on camera.

PRINCE

I sure hope I can do it right.

PRINCESS

You'll be fine.

DIRECTOR

Of course you can. Remember, it's for tourism in England. It means a lot.

PRINCE

I'll try.

DIRECTOR

(shouting)

Okay, places everybody.

The Prince and Princess as King and Queen go into the set. Buckingham Palace guards take up positions by the wall.

(CONTINUED)

Beefeaters stand near the carriage. Some tourish types stand on the sidelines, waving British flags. There is a cannon in the yard. The Prince and Princess are in the center.

DIRECTOR

This could be a disaster.

DIRECTOR

Ready everybody.

VOICE (O.S.)

Quiet.

Identifying Sticks boy comes out.

STICKS

Come to Jolly England commercial,  
take one.

He snaps the sticks and hurries off camera.

VOICE (O.S.)

Sound. Speed.

DIRECTOR

Action.

Rule Britannia strikes up. A chorus of Beefeaters sings in unison.

BEEFEATERS

(to Rule Britannia)

Come to England and see the King  
get crowned.

The Princess (as Queen) hits the Prince (as King) over the head with a rubber mallet. The music changes to the Doctor Pepper song.

PRINCE

(singing throughout)

I'm going to be the King don't you  
see.

The Prince begins to move around the set in great Doctor Pepper type dance moves. The Princess moves with him, but he's making the great swirls and rhythmic steps.

(CONTINUED)

PRINCESS  
(to "Be A Pepper")  
He's going to have some babies just  
with me.

They whirl past a Buckingham guard. Each tweaks a guard's  
cheek.

PRINCE  
(points at camera)  
You be a King.

PRINCESS  
Be a Queen.

PRINCE  
Come and see the changing of the  
guard. See lots of fireworks while  
you get drunk.

The Prince is making great twisting moves. Looking through  
the carriage window and doing the jump steps. The Princess  
points to a coronation poster.

PRINCESS  
You see this you'll think our  
wedding really stunk.

PRINCE  
(sings fast)  
Be a King.

PRINCESS  
Be a Queen.

PRINCE  
Be a Prince.

PRINCESS  
Be a Princess.

EVERYBODY  
Come see us and join the bard.

Shakespeare dances on and dances in between them. They do an  
ensemble big finish which includes some tap steps. The  
Prince, the klutz before, has been perfect in this.

(CONTINUED)



The Director stands on the sidelines with his mouth open in disbelief.

The theme ends, everyone is on one knee, arms extended. The cannon fires and smoke billows out.

DIRECTOR

Cut. That's a print, Prince

Everyone applauds. The Prince falls over the cannon.

152

EXT. - - VARIOUS DOCKSIDE SCENES

152

A marching type band is playing on the deck. Sightseers are there to gawk at the fantastic gala series of celebrities and heads of state. A combination customs and security set of tables is on the dock at the foot of the gang plank. Photographers are popping away with their flashes. There is an enormous hubbub.

We see limousines and security guards as the most spectacular assemblage of the world's important famous people ever brought together. Up to the boarding gangway come President and Nancy Reagan. They go by customs and head up the gangplank. As they walk up, Nancy points at Ronald's hair and laughs. Then she grabs her teeth and points at Ronald's mouth and feigns pulling teeth out and laughs.

Tom Armstrong and Sally are standing at the deck rail, watching the VIPs board.

TOM

Can you believe the people who will  
be our passengers?

SALLY

Nancy Reagan looks kind of giddy  
there.

Bo Derek is at customs. The customs man opens her suitcase. There's nothing in it but one bikini bottom.

CUSTOMS INSPECTOR

Is this all you're taking to the  
coronation, Miss Derek?

(CONTINUED)

BO

That's all I'll need.

Erik Estrada goes through customs. The metal detector starts buzzing. We do not hear the discussion over the din of the crowd. Erik drops his pants. The crowd moves in front to cover Erik's lower half.

The Inspector holds up a totally metal jock strap with two cannon balls in the scrotum area.

Anita Bryant comes through customs. She calls for a ship's porter.

ANITA

Porter, could you take my bags,  
please.

PORTER

(sissy accent)  
My pleasure, Miss Bryant.

ANITA

Oh, no. I don't want you to take my  
bags.

PORTER

(Fey)  
Oh, yea?

He goes to pick up the bags anyway.

ANITA

No you don't.

She starts slamming the Porter with her purse. The Porter also has a purse and starts slamming Anita with his. There is a wild swinging of purses.

Tom turns to Sally.

TOM

Look at that. Yassir Arafat, the  
Prime Minister of Japan, the heads  
of Australia, Canada, South  
American leaders, all the stars  
from every field.

(CONTINUED)

SALLY

It's scary.

153 CUSTOMS - STEVE GARVEY

153

A little boy comes up to Steve and hands him a baseball.

LITTLE BOY

Would you autograph my baseball,  
Mr. Garvey, please.

GARVEY

(smiles)

Sure, son.

Garvey signs the ball and hands it back to the boy. The boy looks at the ball and reads the autograph.

BOY

Wait a minute. You're not Cindy  
Garvey.

Garvey grabs the ball from the kid and hurls it against the ship and it falls into the water.

GARVEY

Screw you.

Garvey goes aboard. The kid runs off hollering for his mommy.

We see the San Diego Chicken and other sports mascots. We see a man with rainbow hair.

Jimmy Carter and wife Roselyn walk up the gangplank waving and throwing peanuts.

154 CUSTOMS - JERRY BROWN

154

INSPECTOR

Governor Brown, you've had some bug  
problems in the past in California  
with the Mediterranean fruit fly.

BROWN

Yes, we had bug problems but it's  
cleared up.

(CONTINUED)

INSPECTOR

We're not taking any chances.

He takes a big sprayer (fire extinguisher) and sprays Brown all over. The spray is visible like fire extinguisher fog.

CUSTOMS - ALLEN, GRIFFIN, ALDA, ASNER

Security guards are holding back Marty Allen, Merv Griffin, Alan Alda and Ed Asner.

SECURITY GUARD

You people are not famous enough to come on this voyage.

ASNER

(furious)

What are you talking about?

GUARD

Well, you're a border line one, Asner. But you have to wear a cleaner shirt.

Sally points to the crowd.

SALLY

Look, there's ex-president Gerald Ford.

Gerald Ford is walking up the gangway smiling and waving. He turns, waves, and falls off the gangway into the water.

Orson Welles, Lucien Pavorotti (the big opera star), the big Doctor (Pat McCormick), Burl Ives and some unknown fat men happen to be on the gangplank at the same time. We see the gangway start to split and creak. Lines and ropes show stress.

Elizabeth Taylor is next to ten pieces of her luggage. She has just gone through customs. She's in a hurry because the boat is about to sail. She is near the entrance of the gangplank.

ELIZABETH

(nervously)

Oh, where are those Red Caps. They said they'd be right here.

(CONTINUED)

There is a Purser standing her to her with a clipboard.

PURSER

Go right aboard, Miss Taylor. I'll  
take care of your luggage.

ELIZABETH

Thank you.

Elizabeth walks up the gangplank.

PURSER

(yells)

Red Cap! Red Cap! Over here!

Three apes in Red Cap suits come walking up to the bags.

PURSER

Put these on the ship, boys.

He turns and walks up the gangplank. The apes grab the bags, slam them to the ground, jump on them, hurl some of them against the ship's waterline, and kick them off the dock.

155 ELIZABETH TAYLOR - ON DECK 155

She is waving to the people on the dock. She's standing next to Bo Derek.

156 ELIZABETH TAYLOR'S POV 156

Looking down at the dock. The gorillas are doing their number on Elizabeth's luggage.

157 ELIZABETH 157

She sees them. She's shocked.

ELIZABETH

Oh, my God! My bags! Put them down!  
My clothes! Those are my clothes!

158 DOCK 158

The gorillas are now trying on her gowns.

159 TWO SHOT - ELIZABETH AND BO 159

Bo is hugging Liz, trying to console her. Liz is crying.

LIZ  
(sobbing)  
All my dresses ... ruined!

BO  
Don't worry, Liz. I'll loan you  
some of my clothes.

160 APES ON THE DOCK 160

All the apes are in Liz's clothes. They're dancing around  
the broken up luggage.

161 BRIDGE WHEELHOUSE 161

Captain Nelson, the Helmsman, navigator and two of his  
officers are busy bustling about preparing to shove off out  
to sea. Captain Nelson speaks into the intercom.

NELSON  
Engine room, stand by to shove off.  
Slow speed.  
(to Helmsman)  
Helmsman, stand by.

BATES  
Aye aye, sir.

NELSON  
Hoist the anchor.

162 SHIP'S STERN AT WATER LEVEL 162

We see and hear the chain and the anchor being pulled out of  
the water.

163 MEDIUM ANGLE 163

of the anchor being hoisted. We follow it up the back of the  
stern. When it reaches the top deck level we see that it is  
being pulled by Sammy Davis Jr. It is around his neck like  
one of his pieces of jewelry. It hangs down in front of him  
as he turns and walks off.

70

164      LONG SHOT - STERN      164  
as the ship starts to pull away from the dock.

165      OVERHEAD SHOT      165  
We see a motorized wheel chair speeding along the dock toward the departing ship.

166      CLOSE-UP - WHEELCHAIR      166  
It is Burt Reynolds in the chair. He is speeding along hellbent-for-leather. SOUND: Ship's horn.

167      POV SHIP'S STERN      167  
Reynolds in the wheelchair flies up a ramp on the dock and into the air.

168      OTHER ANGLES - WHEELCHAIR      168  
Showing it in the air, then landing on the ship's deck. When the chair stops, Reynolds cavalierly gets up and walks away.

169      POV SHIP'S STERN      169  
A man is walking very fast on the water toward the slowly moving boat. (Possible undercrank.)

170      CLOSE-UP - ON MAN      170  
walking on the water. It is Billy Graham.

GRAHAM  
Wait for me!

171      LONG SHOT - GRAHAM      171  
More undercrank fast water walking. He gets to ship and grabs a line.

172      BRIDGE      172  
Captain Nelson and Tom are in the wheelhouse. They are looking straight ahead. SOUND: We hear a little toot toot boat sound. Tom looks over to the side.

(CONTINUED)

TOM

Our tugboat is alongside port side,  
sir.

The Captain looks over to his left.

173      POV CAPTAIN AND TOM      173

We see (on rear screen) a huge tugboat. A giant tugboat out the wheelhouse window. We just see portions of the tugboat side as it is rather close.

174      HIGH SHOT - MODEL SHIPS      174

The huge tugboat is bigger than the Queen Mary, still performing its tugboat role guiding the Queen Mary out of the harbor.

175      BRIDGE - CAPTAIN AND TOM      175

There is a helmsman there, and the navigator is in the corner at his drafting board.

TOM

The tugboat is leaving us now, sir.

The Queen Mary sounds her horn. We hear the tugboat's little toot. Tom and the Captain look to side, waving and smiling. They continue waving.

176      POV FRONT OF WHEELHOUSE - CAPTAIN AND TOM      176

Tom looks forward, towards the camera, after waving. He and the Captain have been looking to the side.

TOM

Captain! I think we're heading for  
a reef on the starboard side!

NELSON

(shouting) Port hard! Port! Port I  
say. Did you hear me?

177      ANGLE      177

A Waiter enters with an open bottle of Port wine. The bottle is clearly labelled "Port Wine." He hurries to the Captain.

(CONTINUED)



WAITER

Here's your Port Wine, sir.

The Captain grabs the bottle.

NELSON

Thank God.

He takes a swig.

178

PURSER'S COUNTER

178

We see a counter like that in a bank, with a section that flips up to admit people. Behind the window there is the vault. The sign on the counter reads, "PURSER. CHECK YOUR VALUABLES." VIPs are coming up and checking the valuable gifts they are bringing to the coronation. The vault door is open. There are heavily armed guards flanking the vault. There is an attendant who takes the gifts to the vault. Egyptian leader Anwar Sadat

sets a magnificent looking four foot ornamented vase on the counter. There is a price tag on the vase reading \$850,000.

PURSER

Yes, Mr. Sadat. You wish to put your coronation present in the vault.

SADAT

Yes.

The Purser writes on a registration card.

PURSER

The gift is....

SADAT

(interrupting)

King Tut's specimen jar.

The attendant takes the jar into the vault.

PURSER

Of course, and the address of course is Cairo. Thank you.

He hands Sadat the receipt card. Alex Haley, "Roots" author,

(CONTINUED)

comes up. There is a tall black man in a loincloth with him.

HALEY

Alex Haley. I'd like to check my coronation present in the vault. I'm giving this gift negro.

The Purser looks amazed. He lifts the flip-up counter. The Black man enters. The attendant leads him into the vault. The Purser signs the receipt and hands it to Haley.

PURSER

Thank you, Mr. Haley.

Haley leaves. Up comes Lech Walesa, the head of the Polish Solidarity Union.

PURSER (cont'd)

Greetings, Mr. Walesa. I have a message that your union cabled you from Warsaw.

WALESA

Thank you.

He pulls up a small bag that says POLISH SOLIDARITY UNION on the side. He unzips the bag, and pulls out a solid gold pair of bowling shoes.

WALESA (cont'd)

Solid gold bowling shoes for soon-to-be Queen Dianna.

PURSER

Marvelous.

He hands Walesa a receipt. Walesa leaves. Johnny Carson comes up. He hands the Purser a certificate.

JOHNNY

Johnny Carson. I'd like to put this coronation gift in the vault.

PURSER

Yes, Mr. Carson. May I put down what the gift is?

(CONTINUED)

JOHNNY

A year's subscription to TV Guide.  
I want to keep my name alive in  
England.

179 HALLWAY

179

A ship's Porter is leading Rodney Dangerfield to his room.  
He opens the door. Rodney still remains in the hallway.

RODNEY

What am I doing way down on this  
deck. What is this, penance?

180 POV RODNEY - LOOKING INTO ROOM

180

The ship's Porter is standing there. There are all kinds of  
pieces of notched wood in various sizes in the room.

PORTER

You have to put this furniture for  
the room together yourself, Mr.  
Dangerfield. It saves you money.

RODNEY

I absolutely get no respect.

181 SHIP'S BAR

181

Ron the bartender is at the bar mixing some drink. The bar  
is empty. Nancy comes up.

RON

Hi, honey.

NANCY

Hi sweet pants.

RON

How'd you do in New York with that  
agency? Did they find out who your  
real parents are? Are you royalty?

NANCY

(excited)

They've had luck in tracing them.  
They're just on the verge of being  
able to tell me they're going to

(MORE)

(CONTINUED)

(CONT'D)

cable me in the next day or two  
with the information.

Ron climbs up, and leans over the bar and gives her a kiss.

RON

That's great.

NANCY

I love you.

RON

Let's celebrate with my new  
drink... A Picasso.

He brings up two white fizzy drinks. They hold the drinks  
up.

RON (cont'd)

A Picasso --- you drink this and  
you wake up hung over...a  
fireplace.

|     |   |     |
|-----|---|-----|
| 182 | DECK - DAY  | 182 |
|     | A few early birds are already at poolside.  |     |
| 183 | ANGLE   | 183 |
|     | We see a large Orson Welles proceed to the diving board.  |     |
| 184 | ANGLE ON ORSON  | 184 |
|     | He runs out on the board, bounces, and the board snaps and breaks. He plunges, falling into the water. The water in the entire pool is displaced.   |     |
| 185 | ANGLES  | 185 |
|     | Showing the water flying up and washing out of the pool. We see water washing out here without seeing Orson.  |     |
| 186 | BOTTOM OF THE POOL  | 186 |
|     | We see Orson lying face down in an empty pool. He gets up, shakes himself back into shape. The camera pulls back. We see children and people are running and screaming from the pool. Orson walks in dignity to the pool steps. |     |

(CONTINUED)

HALLWAY - ZSA ZSA GABOR

is letting herself into her cabin. Just before she enters, Karl Malden runs up, grabs her purse, and shoves her into the cabin. Zsa Zsa screams and disappears into the cabin. Karl runs a few feet toward the camera, stops, opens the purse, smiles and pulls out an American Express card. He holds it up.

KARL

American Express, don't rob anyone  
who's going home without them.

187 EXT. - - DAY - BOW OF SHIP

187

Close-up on Richard Nixon, looking grimly ahead. He is wearing his typical blue suit and a tie. He is being drenched by a rain storm blowing on him. The camera pulls back. We see that it is a shaft of rain hitting Nixon. It is sunshine all around elsewhere. He turns and walks aft, the shaft of rain following him. It hits only him as he passes people sunning, playing catch and doing other deck activities. No one pays any attention to Nixon.

Nixon is getting drenched. The music strikes up a dragging, dreary version of "Singing in the Rain," sounding like a 45 rpm record being played at 33-1/3. Nixon starts to sing along drearily.

NIXON

(off key)

Singing in the rain. I'm singing in  
the rain. What a wonderful feeling,  
singing in the rain ...

We see him attempt to do a couple of dance steps, but they're awkward and he almost falls.

188 EXT. - CABIN DOOR

188

The Doctor is rapping on the door. With him are two large attendants. The door opens. It is Castro's cabin.

DOCTOR

We'd like to speak to you,  
Presidente Castro.

(CONTINUED)

Castro waves them in.

189 ANGLES AROUND THE ROOM

189

We see chickens running around the room, a couple of scrawny dogs, a mule, flies, and food all over the floor, mingled with the chicken feathers.

CASTRO

What can I do for you?

DOCTOR

We have reports on your cabin. My nose just gave me one, too. I am condemning it.

(to attendants)

Take him away.

CASTRO

Wait a minute, swine!

The attendants on either side of Castro hustle him out of the cabin with the Doctor following.

The attendants take Castro and throw him overboard.

190 DECK - PRINCE CHARLES

190

Is preparing to ride on a fox hunt, along with some of the Britishers we saw in the trip from England. They are all on horseback. Also ready to join the hunt, mounted up, are Jack Nicholson, Charles Manson, Willie Shoemaker, Walter Cronkite and John Belushi. The Prince raises his hand.

PRINCE

(loudly)

Let the fox hunt begin. Release the fox!

The fox is released and runs off. The hounds start to give chase.

BELUSHI

Tally ho!

191 SERIES OF SHOTS 191

Of the fox hunt taking place on the deck of the ship, as  
VIPs scurry out of the way. As the wild fox hunt ensues, we

192 EXT. - - DAY - STERN PROMENADE DECK 192

We see the Pope pointing a hand gun. He fires three shots.  
The Pope smiles.

We see that he is shooting at skeet. As they are launched,  
he hits every one of the clay pigeons. A group of cardinals  
claps every time he hits one.

One of the cardinals is Danny Thomas. He whispers in the  
other cardinal's ear.

CARDINAL THOMAS

If only he were Italian. He'd have  
shot back at that Turk.

193 PROMENADE DECK - TWILIGHT 193

Bette Davis is standing next to a winch that is pulling in a  
man who went overboard. She is hysterical. Several crew  
members are working the winch. Several are with Bette. We  
don't see the man they are pulling in.

BETTE

(to crew member)

It wasn't my fault. Believe me.  
He's been bothering me...all the  
time. Kept pushing me to get to his  
room. He's so forward. So rude. He  
tried to kiss me in broad daylight.  
He pushed. I shoved. One thing led  
to another. Next thing, he's in the  
drink.

CREW MEMBER

Well, he's coming up now.

BETTE

I hope he's alright. I didn't mean  
to hurt him. He just kept trying to  
get me to his room and put the make  
on me.

(CONTINUED)

The victim is being hoisted aboard. The winch lays him on the deck. He's frozen solid, with ice covering him like a human Popsicle.

CREW MEMBER

He's frozen stiff, like a popsicle.

BETTE

(smiling)

Now I'll go to his room.

194 INT. - - HALLWAY

194

A guy dressed like a linesman at Wimbledon is walking briskly down the hall. He is being chased by John McEnroe in his tennis outfit.

JOHN

(yelling)

You imbecile! You dumb son-of-a-twit.

McEnroe hits a tennis ball at him.

JOHN

How could you call that out? It was in by a bloody mile!

They keep walking briskly out of camera range. McEnroe keeps yelling and hitting tennis balls at the official.

The camera stops and focuses in on one of the stateroom doors. The number on the door is "10E". We dissolve through the door into the stateroom. Jimmy and Roselyn Carter are in bed watching TV.

JIMMY

Roselyn, this show stinks.

Roselyn is looking through the TV Guide.

ROSELYN

I know. Why don't we try the ship cable system?

(excited)

Here's one you'll like. Ronald Reagan is on 34.

(CONTINUED)



Jimmy gets out of bed and changes the channel.

195 TV SCREEN 195

We see Ronald and Nancy Reagan kissing. They're in their night clothes. Ronald leads Nancy into bed. We know what's going to happen, folks.

196 JIMMY AND ROSELYN 196

Jimmy's getting back into bed. He's smiling.

JIMMY

I think I'll like this one.

197 CLOSE-UP - CLOSED CIRCUIT TV CAMERA 197

In Ronald Reagan's room. We pull back and reveal that Ronald and Nancy are live in bed. We see their port hole to show that they're in a cabin on the ship. We see them groping under the blankets, "P.G. style," of course.

198 CARTER'S ROOM 198

JIMMY

I'm bored. Let's turn that off and get some shut-eye, Roselyn.

ROSELYN

Right, Jimmy.

Jimmy gets up and turns the TV off. He jumps back into bed and starts kissing Roselyn. They're getting as sexy as former White House people can get.

199 REAGAN'S ROOM 199

They've finished their fun. Nancy is looking through the TV Guide. Ronny's standing at the set.

NANCY

Honey, let's unwind. Try that ship cable, channel 10E.

Ron switches on the set.

200 REAGAN'S TV SET 200

It shows Jimmy and Roselyn are having Presidential foreplay.

201 CLOSE-UP - CLOSED CIRCUIT CAMERA 201

in Jimmy's room. We pull back and see Jimmy getting some executive privileges from Roselyn.

202 PROMENADE DECK - NIGHT 202

We see Ricardo Montalban and Herve Villechaize walking together dressed in white as their TV characters Roarke and Tattoo.

ROARKE

You know, Tattoo, I've helped thousands of people to experience their fantasies.

TATTOO

I know, boss.

ROARKE

Tattoo, I've also wanted to give you your own fantasy.

TATTOO

(excited)

Really, boss?

They stop and look at the moonlit ocean. As they talk the camera slowly zooms in on the moon.

ROARKE

Yes. What is your fantasy? After all the years of your loyalty, Tattoo my friend, be my guest. Have you a fantasy, my good buddy?

TATTOO

Gee, thanks boss.

They are both still dressed in white, but now Richardo is the midget and Tattoo is the tall one.

(CONTINUED)

ROARKE

What is your fantasy?

TATTOO

You're looking at it, boss. Now I  
can do something I always wanted to  
do, boss. Kick the shit out of you,  
boss.

The short Roarke is shocked as the big Tattoo starts to beat him up. Small Roarke runs away, big Tattoo chasing after him.

203 INT. - - DOCTOR'S OFFICE

203

The Doctor is examining Jerry Lewis. Jerry has his shirt off.

The Doctor finishes listening to Jerry's heart and folds up his stethoscope. Doctor looks glum. Jerry has his usually stupid look going for him. The Doctor opens up a folder and looks at some lab results.

JERRY

Well, what's up, Doc?

DOC

(sad)

I don't know how to tell you this.  
I guess I'd better be blunt. You  
have muscular dystrophy.

204 BRIDGE - MORNING

204

Tom is looking over the horizon with binoculars. He spots something. He looks puzzled. Out in the distance, there is a guy's head in a bandana sitting up in a dingy.

Tom puts down his binoculars.

TOM

Captain. Captain!

He runs over to the Captain.

(CONTINUED)

TOM

There's a man in a rowboat off to starboard.

The Captain looks through his binoculars to where Tom is pointing. He sees the man.

NELSON

All engines in reverse.

The order echoes through the bridge.

The ship slows down and coasts to a stop near the small dingy.

The Captain picks up the microphone.

NELSON

Ladies and gentlemen, this is your Captain speaking.

People on deck stop in their tracks and listen.

NELSON (cont'd)

We are slowing down. There is no need to be alarmed. We have spotted a small vessel that appears to be in distress. We will pick the party up and be on our way.

A large crowd gathered and is looking down at the man. We see he is a Pirate. He has a patch over one eye, a peg leg and a bandana around his head.

The Officers are all standing on the bridge. Tom is next to the Captain. Tom has a bullhorn. They're looking down at the dingy.

TOM

(through bullhorn)

Sir, remain calm. We will lower a boat and bring you aboard.

The Pirate looks up at the hugeness of the Queen Mary. In one hand he has a bullhorn. In the other hand he has a flintlock pistol. he starts waving the pistol and yelling through the bullhorn.

(CONTINUED)

PIRATE

I'm taking this ship over! You are captured! Everyone! Put your hands up! Reach for the sky!

All the passengers there shut up in fear and raise their hands.

205 THE BRIDGE

205

Most of the officers have their hands raised, too. Tom and the Captain don't.

PIRATE

(through bullhorn)

You're all my hostages. I'm coming aboard. Don't anyone move.

NELSON

(whispering to Tom)

Give the order -- all ahead full.

Tom ducks down and runs inside the bridge.

TOM

(into intercom)

All ahead full. Quick! All ahead full.

The boat starts steaming off. Everyone is still holding their hands above their heads. They're all still terrified.

The Pirate is irate.

PIRATE

Hey! I told you not to move. I'm going to have to get rough!

206 PROMENADE DECK

206

People still have their hands in the air, watching as the dingy is quickly left behind.

207 THE BRIDGE

207

The Captain shakes his head and prepares to speak into the microphone.

208 THE PROMENADE DECK

208

NELSON (V.O.)

Ladies and gentlemen, you can lower your hands now. I think were out of danger. Go back to your games and fun.

Everyone lowers his hands and happily returns to what they were doing. The ship steams on.

209 STERN DECK

209

There's a boxing ring. A huge crowd is seated around it. Howard Cosell is standing in the middle of the ring with a microphone in his hand. Howard signals to the timer to ring the bell. It rings. The crowd quiets down.

HOWARD

Ladies and Gentlemen. It gives me a great deal of pleasure to announce the main fight on this coronation cruise. Ladies and gentlemen, there is only one man who could step into the ring and bring enough dignity to this voyage. His admirable boxing career spans over 20 years. He's done more for boxing than anyone in the history of the sport. He's the only man to ever win the heavyweight Championship 3 times. He's given us many a thrill. Would you please welcome the champion, Muhammad Ali.

(over applause)

Ali! His opponent? His record speaks for itself. He's a battler whose name strikes fear around the world. Pound for pound maybe the greatest fighter of all time. Ladies and gentlemen, Menachem Begin.

Another huge cheer for Begin.

(CONTINUED)

HOWARD  
Begin in this corner.

Menachem and Muhammad come to the center of the ring.

HOWARD  
Gentlemen, may the best man win.

Howard ducks under the ropes and sits at ringside. The bell rings. The referee signals for both fighter to come to the center of the ring and start fighting. They feel each other out. Then, Begin hits Ali with a flurry of punches. Begin senses the kill. He knocks Ali out. The crowd goes wild. They jump into the ring and carry Begin out. MUSIC: "If I Were a Rich Man."

210 COCKTAIL LOUNGE

210

We pan into the lounge. As we do we see the name of the room, "Lovers Nest." We see improbable celebrity couple who have become enamored of one another and become items. Soft romantic music plays in the background. We pan by Mary Tyler Moore and Yassir Arafat holding hands at a table looking lovingly at one another. The camera moves to a table with Milton Berle, who has his arm around Lillian Carter in the candlelight.

MILTON  
I know your son was in the White House, Miss Lillian, but was the Civil War really that rough?

LILLIAN  
Only when You entertained Sherman's troops in the Union Army, and they got so furious they stormed out and burned down Atlanta.

Milton does a take. The camera moves on to a table with Redd Foxx and Jackie Onassis holding hands. As the camera pans by we hear...

REDD  
I'll always have time for you, darling.

The camera pans by other couples in the Lovers Nest,

(CONTINUED)

enjoying the candlelight, soft music and champagne. We see a table with

Stevie Wonder and Phyliss Diller.

PHYLISS

You mean the famous Stevie Wonder  
thinks I'm beautiful?

STEVIE

Can I feel the skin that's tucked  
up behind your neck?

PHYLISS

I'd let you but your hands aren't  
big enough.

Phyliss gives her cackling laugh. The camera moves on to a table with two Burt Reynolds holding hands with each other.

BURT 1

I really think you're fabulous.

BURT 2

You're right, and you're the  
greatest that ever lived.

BURT 1

I couldn't live without you.

The camera pans by without stopping to a table with Grace Kelly holding hands with Gary Coleman. Grace has a glass of champagne in front of her. Gary has a malt.

GRACE

You're really something special.

GARY

Has it got anything to do with my  
money?

She leans forward and squeezes his hand and looks into his eyes.

GRACE

Yes.



211 HALLWAY - ROOM SERVICE BOY

211

He has a cart of room service orders. He stops at a door that says "Iran," and under that, "Ayatollah." Waiter knocks on the door. A bearded man in Arab garb answers.

WAITER

Room service.

The Iranian ushers him in and points to the far side of the room where the Ayatollah Khomeini is sitting, legs crossed on a floor cushion. The Waiter starts to push the food cart toward the Ayatollah. The Waiter looks to the other end of the cabin suite. Four firing squad riflemen are ready to shoot three blind-folded men.

RIFLEMAN

Ready...Aim...Fire!

Shots ring out. The 3 blind-folded men sink to the floor shot. The Waiter is wide-eyed and frightened. The Ayatollah signals for a tray.

AYATOLLAH

Put the food here, boy.

WAITER

Yeeeeees, sir!

Three more blind-folded men are in place, now.

RIFLEMAN

Ready...Aim...Fire!

The three men slump to the floor. A couple of guys are stacking up the bodies in the corner. The Waiter is quickly pulling food out of the heated part of the cart and placing it on the tray in a nervous hurry. We hear the firing squad as he finishes up the food set up. Then, he bows and runs out the door.

212 BUCKINGHAM PALACE LIVING ROOM

212

The Duke is in his fancy outfit, pacing. The Queen, in full regalia, is seated by the fireplace paying her piccolo.

(CONTINUED)

DUKE

With the Prince going to take over  
as King just points up how  
worthless I feel. My life seems  
pointless.

QUEEN

Nonsense. You gave me three sons  
and a daughter. I call that a good  
job.

DUKE

(whining)

Oh, so that's it. I'm just a baby-  
maker. A big stud who stands around  
waving. Well I'm not a stud. I'm  
more than a stud.

The telephone rings. The Queen answers.

QUEEN

(into phone) Yes. Yes, just a  
minute.

She holds the phone out for the Duke.

QUEEN (cont'd)

(to Duke) It's Calumet Farms.  
Secretariat's sick. They want you  
to replace him in the breeding  
stalls at 10 o'clock Tuesday.

213 THE LOVERS NEST LOUNGE - TOM AND SALLY

213

are sitting at a candlelit table. They have champagne in a  
bucket at the side of the table. They gaze romantically into  
each other's eyes as they sip the champagne.

TOM

I sure do love you, sweetpot.

SALLY

I sure do love you, too, blossom  
head.

(CONTINUED)

TOM

If this trip is smooth, I get my officer's papers and we can be married .

SALLY

I can't wait, peapod.

They lean together and kiss. Tom puts money on the table and they leave holding hands. They walk out to the deck.

214 PROMENADE DECK - TOM AND SALLY

214

have just walked out of the lounge. They walk to the rail, still romantic.

SALLY

We have great memories.

TOM

Will you ever forget just a couple of minutes ago in that cocktail lounge?

SALLY

Wasn't that something?

RIPPLE DISSOLVE:

215 LOVERS NEST LOUNGE - FLASHBACK

215

We see the scene at their table just two minutes before. There is haze around to remind us it's a flashback.

TOM

I sure do love you, sweetpot.

SALLY

I sure do love you, too, blossom head.

TOM

If this trip is smooth, I get my officer s papers and we can be married.

(CONTINUED)

SALLY

I can't wait, peapod.

RIPPLE DISSOLVE:

216 PRESENT - TOM AND SALLY

216

at the rail. They look at each other kindly.

TOM

(wistfully)

Ah, memories, memories.

They smile, hold hands and walk away down the deck.

217 A LAVATORY

217

We see a line of about 8 toilet stalls with no doors in the front. David Niven enters and goes into one of the open-doored stalls. On the back wall of the stall is a large sign that says, "Pay Toilet." Niven is confused. There's no door. He looks and notices this, then looks down. There is a metal shield covering the toilet on the side of which is a coin slot. On top of the slot is says, "25 cents." Niven puts a quarter in it.

SOUND: Electric noise as the metal shield slides open.

Niven is surprised, then accepts it. The camera frames Niven above the waist as Niven rubs his hands and disappears below the frame. The camera pans across three stalls and stops at a stall on an above-the-waist shot of Henry Kissinger sitting there reading a copy of the "Diplomatic News." We hear a recorded voice.

RECORDING

Sorry, your two minutes are up for that 25~. The metal shield is closing now.

We hear the sound of the shield closing...under Kissinger.

KISSINGER

(shocked)

Oh no!!

218 BRIDGE - DAY

218

Master Seaman Bates has got the helm strapped steady. He is seated next to a small portable table across from the Captain who is also seated. They are playing gin rummy. The Captain looks at his cards.

NELSON

I've got a hand like a foot.

He discards. The Helmsman picks the discard up.

BATES

Don't worry, I won't gin. I'm just speculating.

The Captain is still concentrating on his gin game but he speaks to the Lt. Graham who is engrossed in his maps in the corner.

NELSON

Lieutenant, what is the next geographical point we will pass?

GRAHAM

Bermuda, sir.

CAPTAIN

Carry on.

219 INT. - BRIDGE - DAY

219

No one is looking, but out the window we see a sign on a hillside the letters "WELCOME TO BERMUDA," only about 20 yards away.

220 EXT. - SHIP

220

We see a somewhat peninsular section of Bermuda. The ship plows right into the land and keeps going.

221 INT. - BRIDGE

221

It shakes a little. The two keep playing cards.

(CONTINUED)

CAPTAIN

It's getting a little rough.

He discards, the cabin still shaking.

BATES

I'll just take that eight of  
Hearts.

He picks it up, then discards another card.

CAPTAIN

You princk.

222 EXT. - SHIP 222

The ship plows completely over the land, then back into the water and continues.

223 INT. - BRIDGE 223

It is calm. The Bates throws down a card.

BATES

Gin!

NELSON

That's the most exciting thing I've  
seen today.

224 DOCTOR'S OFFICE 224

The Doctor has a sheep in stirrups. He is wearing rubber gloves. He presses on the sheep's stomach, almost between the sheep's legs.

DOCTOR

Does this hurt?

She sheep makes a sheep sound, like saying "no" in sheep.

SHEEP

Na-a-a-a-a.

225 INT. - BAR - DAY 225

Sally is sitting at a table. She keeps looking at her watch  
We can see that she is impatient. Tom comes in and sits

(CONTINUED)

down. He's a little uptight as usual.

TOM

I'm sorry, honey. But we had to figure out a new route. There's a big storm south of us.

Sally shakes her head in disbelief.

TOM (cont'd)

Honey, listen, I know it's been tough for us. But bear with me. We'll have plenty of time to be alone once this thing is over.

SALLY

I sure have had plenty of time to be alone.

Tom looks at his watch.

TOM

Honey, take it easy.  
(gets up)  
I have to get back. That storm may be moving in another direction. I love you.

He kisses her quickly and leaves. The camera follows him. It stops at a table where Jane Fonda is sitting. Stan Laurel brings her a drink. She takes it.

LAUREL

Here you are, Miss Fonda. A Three Mile Islander.

JANE

Thank you, Stan.

She chugs the drink.

JANE (cont'd)

By the way, Stan, what is in a Three Mile Islander?

STAN  
(proudly)  
It's three jiggers of vodka and  
nuclear waste.

JANE  
(shocked)  
What?! Thanks, Stan.

Jane gets up and walks away. She walks down a long dark hallway. We see that Jane is glowing in the dark.

226 INT. - BAR - LATER

226

Ron is at one end of the bar. He's flirting with Nancy, our Cruise Director. He is holding her hand.

RON  
Baby, that was great last night.  
  
She shushes him.

NANCY  
Not so loud.

RON  
I love waking up next to you, baby.  
  
She shushes him again.

NANCY  
(whispering)  
Me too.

She giggles. A Waiter comes up with a telegram.

WAITER  
Nancy, here's that telegram you  
were expecting.

NANCY  
(excited)  
Oh, thank you, Harry.

The Waiter exits. Nancy reads the envelope.

(CONTINUED)



NANCY

It's from New York.

RON

Quick. Open it. Maybe it's from that agent. He probably found out who your real parents are.

Nancy rips open the telegram and starts to read it to herself. She starts smiling.

NANCY

He found them! He found them!

Ron gives her a hug.

RON

Great!

While she continues to read the details in the telegram, Ron grabs a bottle of champagne, pops the cork, fills two glasses and hands one to Nancy. He makes a toast.

RON (cont'd)

Honey, here's to finding your real parents. May they be kind, sweet, and understanding people.

They drink the toast.

RON (cont'd)

What does it say?

NANCY

Well, they live in Ohio.

RON

Hey, that's my home state. Another toast.

They toast.

NANCY

Dayton.

RON

C'mon! That's my hometown. What a coincidence! We're from the same hometown!

NANCY

You're kidding.

RON

No. Another toast, my love, dear.

They toast.

NANCY

You're not going to believe this. My parents' name is also Davis.

RON

(shocked)

What?!

He grabs the telegram. He reads it. He can't believe what he's reading. He's seen a ghost. He's pale.

RON

(reading)

Mr. and Mrs. Samuel Davis, 4106  
Beeman Drive, Dayton, Ohio.

His jaw drops.

RON

(slowly)

Those are my parents. Your parents  
are my parents.

NANCY

(in shock)

You mean we are brother and sister?

RON

You got it, honey.

NANCY

Better make that "sis."

RON

Right.  
(hesitates)  
Sis?

Their shock turns to depression.

RON

You mean what we did last night  
was...

Nancy nods yes.

RON (cont'd)

Oh, brother.

NANCY

You said it.

Ron's mood suddenly changes to excitement.

RON

Hey, what are we down for? We know  
we were lovers and now we're even  
closer -- we're family.

He fills their champagne glasses.

RON (cont'd)

Here's to incest.

They toast. She lightens. They both start giggling  
hysterically.

NANCY

Maybe we can have a kid.

RON

He'll have webbed feet. He'll get a  
swimming scholarship to Yale.

They laugh and have another toast.

227

THE SUN DECK BY THE POOL

227

Sylvester Stallone is standing there in his swimming suit. A group of Japanese tourists are shooting as many pictures of him as possible. Sylvester is cooperating with them as much

(CONTINUED)

as he can. He smiles for them and poses. The smiles become more and more fake as his patience starts to wear thin. The Japanese people keep muttering and clicking their cameras. They're happy. Sly isn't. He tries to leave them. They won't have any of that. They stop him. They want more shots. Sly says, "No. No more." In Japanese, they plead. Sly gets steamed. He grabs one Japanese man and rips the camera off his neck.

SLY

(mad)

I want to get a few shots of my own.

Sly jams the Nikon camera down the Japanese man's pants. The man and his fellow tourists are shocked. Sly starts clicking the camera through the man's pants.

SLY

Send me the negatives. I want to send some prints to my grandmother.

He walks away. The silent Japanese look on in shock. The camera follows Sly as he walks past several celebrities lounging around the pool. He walks up to Wilt Chamberlain who is lying in an extra long deck chair.

SLY (cont'd)

Hey, Wilt. How you doing, man?

WILT

Fine, man. Hey, man, want you to meet my new wife, Betty.

Wilt motions to a 5'1" white woman.

SLY

Pleased to meet you, Mrs. Chamberlain.

Wilt points to two other deck chairs.

WILT

And our two kids, Billy and Donna.

SLY

Hi, Billy. Hi, Donna.

Billy and Donna are two kids in their early teens. They are W.A.S.P. from the waist up. From the waist down they both have extra long black legs.

228 INT. - SECURITY CONTROL CENTER

228

A British Security Guard is watching a bank of 12 monitors under a huge round desk. The monitors show what is going on around the ship. The Guard is relaxed. Everything is normal.

229 INT. - SHIP'S HALLWAY

229

Bob Hope is strutting along in his Bob Hope walk, carrying a golf club for no reason whatsoever. He's alone. Bob sees a closed-circuit security camera tucked up in the corner of the hallway. He stops and looks up at it. He straightens his tie and starts to do a monologue into the security camera as if it's a TV camera.

BOB

Well, hi there, everybody. This is Bob Aboard-The-Queen-Mary Hope. Queen Mary. She was the last woman to be called a queen.

Each time he cracks a joke, we hear a huge Charlie Douglas laugh track.

BOB (cont'd)

Boy, this is some rough trip. Everybody has been real sea sick. Why, I even saw the Pillsbury Doughboy tossing his cookies. You should see the excitement around here when the ship hits the fan. The Captain said, "You want to see the bridge?" And he handed me his teeth.

230 INT. - SECURITY CONTROL CENTER

230

A British security Guard is looking at the monitor that has Bob Hope on it. He is shocked.

(CONTINUED)

BOB

They put me on "D" Deck. I guess someone saw my high school report card.

BOB

And how about that coronation? There'll be more crowns here than are in Redd Foxx's mouth.

Int Security Control Center

The British security Guard is in total disbelief. He picks up a phone.

GUARD

(into phone)

Henderson. There's a suspicious weirdo on "B" Deck. Move in and apprehend him. Be careful, he's armed with a golf club.

231 BRIDGE

231

Everything's going smoothly.

TOM

Sir, I can take over for the evening. Why don't you and your new bride have some alone time?

CAPTAIN

(smiling)

Well, Mr. Armstrong, I just might take you up on that.

He acts very macho, as if to say, "We men have to keep our women happy."

232 HALLWAY

232

The Captain is walking to his room, anticipating a sexy evening with his new young wife. He stops. We hear some commotion. He leans against the wall. He's frightened. We see Nancy Reagan and Jane Wyman pass by him. They are fencing with swords. He continues his journey. He comes to his cabin and opens the door. His wife is in bed with

(CONTINUED)

another man.

CAPTAIN

(apologetic)

Oh, honey, I'm sorry. I should have knocked. Pardon me.

WIFE

How rude, John, to come barging in to our room when I'm with company.

CAPTAIN

Excuse me, honey.

(to man)

Can I get you a drink, sir?

WIFE

This is Willard.

CAPTAIN

Pleased to meet you, Willard.

They shake hands.

WILLARD

The pleasure is all mine, Captain. I'll have a scotch and water.

NELSON

Fine, I'll get it.

WIFE

Honey, we need some more ice.

NELSON

I'll get it from the machine down the hall, honey.

He goes out the door with the ice bucket.

233

INT. - CABIN

233

We see Karl Malden. He's just about ready to go to bed. He's dressed in his pajamas. There's a knock at the door. He answers it. Zsa Zsa Gabor is standing there pointing a hand gun at him. Zsa Zsa quickly comes in and shuts the door. Karl has his hands up.

(CONTINUED)

ZSA ZSA  
Give me your family jewels.

KARL  
(trembling)  
I don't have any jewels.

ZSA ZSA  
C'mon. I want your family jewels.

KARL  
(pleading)  
I told you. I don't have any family  
jewels.

Zsa Zsa reaches into the fly slot in Karl's pajamas and pulls out two diamonds that are shaped like testicles. He screams. She holds them up and looks at them.

ZSA ZSA  
The family jewels.

She runs out of Karl's cabin.

234 HALLWAY

234

Zsa Zsa runs down the hall. The camera zooms in on the next door. We dissolve through the door. Brooke Shields is in bed with a thin young blond guy. He gets out of bed. With his back to us he starts to put on some Calvin Klein jeans.

BROOKE  
That was great, Calvin.

CALVIN  
(zipping up)  
Brook., you were just Calvinized.

235 EXT. - SHIP - DAY

235

We hear the theme music as the ship cruises through a field of icebergs.

236 EXT. - SUNDECK

236

All the passengers are out on the deck. They're happily pointing at the beautiful icebergs. Unaware of the danger, they are taking pictures of the icebergs. They're laughing

(CONTINUED)



and having a great time.

237 BRIDGE

237

The mood is kind of tense. The Captain maintains a false air of calmness.

TOM

(alarmed)

Captain, shouldn't we alert the passengers of the danger?

CAPTAIN

Absolutely not. We have the finest electronic equipment, sonar, radar, everything. There is no way we are facing any danger.

Suddenly, there is a huge crunching noise. They've hit an iceberg. We hear what sounds like the whole bottom of the boat being ripped apart. The boat stops.

238 EXT. - DECK

238

Everyone screams and runs to the side where the ship has hit the iceberg. They are panicked.

239 INT. - BRIDGE

239

The officers are equally panicked, standing outside the bridge looking at the iceberg.

NELSON

Check for damage! Prepare the lifeboats.

Three crew members run away to do just that. Tom looks at the iceberg through his binoculars.

TOM

Captain, it's sinking.

The Captain pays no attention.

NELSON

Radio our position. Inform the passengers to don their life jackets.

(CONTINUED)

Tom is still looking at the iceberg.

TOM  
Captain, it's sinking.

NELSON  
What?

TOM  
The iceberg is sinking. Not us!

The Captain looks out and we see iceberg listing ala sinking ship. Some passengers are on the iceberg. They are wearing life jackets. One by one they are diving off the sinking iceberg and swimming to the Queen. We see the iceberg turn over and disappear under water.

CAPTAIN  
(relieved)  
Tom, help the survivors come aboard.

240 EXT. - PROMENADE DECK - LATER THAT DAY

240

Tom and Sally are walking along the deck. They're holding hands. Here comes the Love Boat scene, folks.

SALLY  
Tom, why aren't you your usual tense self?

TOM  
Honey, we've almost made it.

SALLY  
I know. But there's still the huge farewell party tonight.

TOM  
Yeah. But that's just it. It's a farewell party for the Prince and Princess. They'll be long gone, heading back to England. A yacht is taking them to a plane on some island.

(CONTINUED)

SALLY

Why are they leaving so early?

TOM

They have to fly back to prepare  
for the coronation.

They stop and hug as they look out to sea.

SALLY

What a great life they lead. Yachts  
picking them up out at sea. Private  
planes, farewell parties with every  
VIP in the world.

TOM

Honey.

(hugs her hard)

When this is all over we'll have  
even a better life than the Prince  
and Princess.

SALLY

Yeah, but we'll never have as many  
horses as they do.

They laugh and give each other a Love Boat kiss.

TOM

Honey, what are you going to wear  
tonight to the farewell party?

SALLY

A horse.

They laugh and kiss again.

241

INT. - BALLROOM

241

It is the biggest ballroom that can be afloat. Everyone is dancing (black tie) in the middle of the dance floor. They're dancing to the greatest reggae group ever. The entire band is normal reggae, but all six members have their hair connected by cornrows. We pan along and see the ultimate in drinking and party luxury. The camera stops at Jacques Cousteau's table. He is wearing a black wetsuit with a tuxedo bow tie.

(CONTINUED)

JACQUES

Waiter.

WAITER

Yes, Mr. Cousteau.

The Waiter brings over a live lobster and puts it on Jacques' plate.

JACQUES

(to lobster)

I love the creatures of the sea. I am a fair man. I will let you die a natural death, then I will eat you.

242 ANGLES - PARTY SCENE - MAIN BALLROOM

242

The camera is on Gregory Peck sitting at a table. He looks down the table.

PECK

Would you pass the butter, please?

Joe Namath grabs the butter, stands up, fades back and passes the butter to Gregory Peck. Peck catches it casually and begins using it.

243 DOCTOR'S TABLE

243

He's at a table with Margaret Thatcher, David Brinkley, Grace Kelly with Gary Coleman, who are holding hands. The Doctor is holding forth in a festive mood, captioning things on the table. He holds salt shaker upside-down under his nose, salt pouring out.

DOCTOR

An albino with a nose bleed.

He grabs a candle in a red glass holder. He puts it over his head.

DOCTOR (cont'd)

A monk with an idea.

He stands up and puts the same candle perpendicular in front of his fly.

(CONTINUED)

DOCTOR

A coal miner with a hard-on.

He picks up a bowl of sour cream and displays it.

DOCTOR (cont'd)

All that's left of the Erroll Flynn estate.

244 HIGH ANGLE - PARTY

244

Camera moves in on Clint Eastwood walking back to his table. A punk red-neck type of guy comes up to CLINT. -

REDNECK

I told you on deck, Eastwood, and I'll tell you again. You actors act tough, but you're pansies.

Eastwood tries to ignore him and move on. Redneck stops him with a grab.

REDNECK (cont'd)

You couldn't punch you're way out of a wet paper bag.

Eastwood hauls off and punches the Redneck in the stomach. Clint's fist goes entirely through the man. We see Clint's fist come out his back.

RON AND NANCY

are sitting at a table with Brezhnev, Ronald and Nancy Reagan, Liberace and Carol Burnett. Reagan sips a drink.

REAGAN

As the bartender, Ron, perhaps you can tell me what this drink is. It has a zesty, fruity taste.

RON

Yes, that's a California Sunset -- Tequila and Medfly shit.

245 HIGH ANGLE PARTY

245

We see a table with Jimmy Carter and the Ayatollah arm wrestling. The crowd around is cheering for both sides as

(CONTINUED)

they strain back and forth.

246 CLOSE-UP - TWO WAITERS

246

WAITER 1

What is the Pope having?

WAITER 2

Vatican food.

He shrugs his shoulders as if to say, "Don't ask me what that is." The camera moves to the Pope at a table with clerics and cardinals. The waiters serving him are dressed as altar boys. They serve crab puffs into the Pope's mouth solemnly. The Pope bows his head.

CARDINAL

How is the Vatican-style food, Your Holiness.

POPE

Please don't be so formal. You don't have to call me Your Holiness. Just call me Your.

We see a table with Prince and Princess sitting with Queen Wilhemena, Ted Kennedy, Jackie Onassis, and Prince Rainier of Monaco with a black midget woman. He's sore about Grace and Gary Coleman. Along comes not a strolling violinist, but a manualist (John Tooney), a man who entertains the royal couple by making embarrassing sounds by cupping and squeezing air through his hands. He plays the English National Anthem.

NOTE: John Tooney can play anything on his hands.

Everyone at the table stands up. An aide whispers in the Prince's ear. The Prince taps a spoon on a glass.

PRINCE

Attention everyone.

The noise stops.

PRINCE (cont'd)

Our yacht is here to take us to our plane connection to England. We must get started ahead of time with

(MORE)

(CONTINUED)

PRINCE (CONT'D)  
our coronation preparations.

PRINCESS  
You've all been marvelous.

PRINCE  
Have a jolly good time and thank  
you for coming.

The couple wave and depart.

247

VARIOUS ANGLES

247

The Prince and Princess walking through the crowd.

CROWD  
Hip hip, hooray. Hip hip, hooray.

Then everyone starts singing.

CROWD (cont'd)  
For they're a jolly good couple,  
for they're a jolly good couple.

The Prince and Princess wave as they walk out the door. The  
party continues as we

DISSOLVE:

248

EXT. - - QUEEN MARY

248

plowing along. We hear the theme music.

249

INT. - BRIDGE - DAY

249

The Captain, Tom, the radar man, the Helmsman, the Navigator  
are looking straight ahead.

NELSON  
Well, the Prince and Princess must  
be winging their way home to  
England by now.

TOM  
I'm glad there's only one farewell  
party. I'm a little hung over.

(CONTINUED)

NELSON

Yeah. My mouth tastes like a sick  
goat walked through it.

He takes out a pack of Clorets, opens it up. A white flag  
comes out and waves from inside the box ... Surrender. The  
Captain does a take, then looks suspiciously at Tom.

NELSON (cont'd)

Did you rig those Chlorets?

Tom laughs.

TOM

Yes. Sorry, sir. But if you don't  
mind my saying so, your breath  
could start the windmills in an old  
Dutch painting.

They both laugh.

250

EXT. - OCEAN

250

We see a beer can floating in the water in the foreground.  
In the background, we see the Queen Mary bearing down on it.

RADARMAN

is looking at his screen with a  
worried look on his face.

On the radar screen, we see the beam sweep in a circle, a  
blip appearing where the beer can is ahead of them.

RADARMAN (cont'd)

(excited)

Captain! We're heading right for a  
beer can.

NELSON

(panicked)

How far?

RADARMAN

About 200 yards straight ahead.

(CONTINUED)



TOM

Oh my God!

Tom pulls a rope. The ship's horn sounds. The Captain grabs his hung-over head, reacting to the sound.

NELSON

Avoid the beer can. Hard starboard!

TOM

It may be too late, sir.

Tom looks through his binoculars.

251 EXT. - SHIP 251

We see the prow of the ship looming over the Budweiser can.

252 INT. - BRIDGE 252

NELSON

(alarmed)

I think we're going to hit it.

253 EXT. - SHIP 253

The bow of the ship hits the Budweiser can.

254 INT. - BRIDGE 254

Everything is shaking and rocking. We hear a sound of crunching and crashing. Captain, Tom and the others in the wheelhouse bounce against the walls.

VOICE

(from engine room)

We're starting to take on water, sir.

NELSON

(on speaker)

All hands carry out emergency orders. Prepare to abandon ship.

255 INT. - BALLROOM 255

The party is in full swing, but some people felt the first impact and are rushing for the exits. Others continue

(CONTINUED)

dancing and partying. In the ballroom we hear fast, emergency, quick blasts on a siren like when a coal mine caves in. Now, more people pay attention and start to panic. The band goes from playing "It's All Right Now" to "Rock of Ages." Some dancers who have been over served fall down when the boat rocks, but get up and keep dancing, fall down -- get up and dance again. Most of the people now are alarmed and running for the exits.

256 EXT. - DECK

256

Seamen are cutting open tarps on lifeboats, preparing them for service. On some lifeboats stowaways jump out and run off.

257 INT. - BRIDGE

257

Tom and the Captain are looking through binoculars.

Tom can see the choppy ocean horizon. Then, the binoculars go blank. Tom looks at the binoculars, then bangs them on his hand.

TOM

Captain, do you have a dime?

The Captain hands Tom a dime. Tom puts it in a slot alongside the binoculars, like on the telescopes on the observatory floor of the Empire State Building.

Tom looks through the binoculars. The blackness lifts and he can see the choppy ocean again.

TOM

I think the lifeboats should head northeast, sir.

258 INT. - RADIO ROOM

258

RADIO MAN

This is the Queen Mary calling  
Naval Rescue, Station Omega. May  
day! May day! This is the Queen  
Mary calling Navel Rescue Station.  
May day! Over.

Over the radio speaker we hear a pre-recorded female Voice.

(CONTINUED)

VOICE (V.O.)

Thank you for calling Naval Rescue.  
I'm sorry, but all our lines are  
busy. Please hold, and your  
emergency will be handled in the  
order received .

Through the speaker, we hear "hold" Muzak.

259 INT. - NAVAL RESCUE STATION OMEGA

259

We hear the same music. Naval officers are dancing with  
female officers. The song ends. They all stop dancing. One  
of the female staff is sitting at her desk.

OPERATOR

Sir, there's a ship on hold.

The Captain walks over to the Operator. The Captain is Yogi  
Barra. He puts on the earphones. He talks into the  
microphone. He is mad at the interruption.

YOGI BERRA

Yeah, what is it?

RADIO MAN

This is the Queen Mary. We're in a  
May Day! We've had a collision.  
We're taking on water and need  
help!

YOGI BERRA

I read you.

(to officers)

Stations, everyone. The Queen Mary  
is in distress!

Everyone runs to his desk. Captain Yogi and his lieutenants  
run to a huge map of the Atlantic Ocean. The map is on a  
military war room table with little wooden models of the  
ships in the Atlantic. Captain Yogi and the lieutenants  
gather around the map table. They stare down at the model of  
the Queen Mary. Captain Yogi points at the model.

YOGI BERRA

There she is, boys. Let's save her.

260 INT. - BRIDGE

260

Tom is standing over the shoulder of the Radar Man. Tom walks over to the Captain.

TOM

Captain, it doesn't look good.  
There isn't a ship within 400  
miles.

NELSON

We would have to pick the course  
with the least traffic.

TOM

Captain, we're taking on water real  
bad. What should we do?

NELSON

Only one thing to do. We better  
consult the Master himself.

The Captain turns to the wall. There's a plastic face of a Chinese Chef hanging there. It's a novelty item that is guaranteed to get a laugh. The Captain pulls down the Chinese guy's tie. He spits water and goes into a hysterical laugh. Both Tom and the Captain look at him. He has the answer to their problem. The plastic chef stops his recorded laugh.

NELSON (cont'd)

You heard him. We're in big  
trouble.

261 INT. - CLOTHING BOUTIQUE

261

Elizabeth Taylor and Bo Derek, along with other women, are casually trying on designer life jackets. They're standing in front of mirrors trying to find the life jacket that matches their gown. Liz puts one on that has a fur collar. She poses in front of the mirror.

BO

Liz, that'll never do.

(CONTINUED)

LIZ

You're right.

Bo pulls another life jacket off the rack.

BO

Try this one with lace.

Liz puts it on.

LIZ

I love lace. It goes with my purse.

A Salesman comes over. He looks at Liz in the mirror.

SALESMAN

Perfect. It's you.

LIZ

I'll take it. Wrap it up.

SALESMAN

Miss Taylor, maybe you should wear it. We are sinking, you know.

262 EXT. - SUN DECK

262

All our celebrities are scrambling around in life jackets to their lifeboat stations. The Captain speaks over the intercom.

CAPTAIN

Ladies and gentlemen, lifeboat stations. Everybody to your lifeboat stations.

263 EXT. - SHIP

263

We see that the ship is starting to list to the right.

264 INT. - ENGINE ROOM

264

The water is rushing in real fast. The engine room guys are trying to run to safety. Suddenly a group of people on a white water raft come roaring through the engine room.

265 INT. - BRIDGE

265

The Captain and all the officers hats are listing off to the right. The Captain walks to the gauge that sends the orders to the engine room. It reads "Full Speed," "Steady," "Slow," and "Reverse." He grabs the handle and jams it into the last position, which reads, "Sink."

266 INT. - NAVAL RESCUE STATION OMEGA

266

Captain Yogi is looking at the table map with the boat models on it. The Queen Mary is in the middle of the map. Two model freighters are pointed toward the Queen, but they're a long way off.

YOGI BERRA

Where's the SS Cleveland?

The Lieutenant points with a pointer at a freighter.

LIEUTENANT

Here, sir. 431 miles, north by northeast.

YOGI BERRA

Where's the SS Ralston?

The Lieutenant points to another freighter model.

LIEUTENANT

Here, sir. 385 miles due south. Both are heading for the Queen full speed ahead.

Captain Yogi shakes his head.

YOGI BERRA

They'll never make it. Where's Henderson?

The Lieutenant walks over to another table with a map on it. It shows a floor plan of the station, and has little models of men on it showing where they are standing in the office. The Lieutenant points to a wooden figure.

(CONTINUED)

LIEUTENANT

Henderson is 7 feet southeast.

YOGI BERRA

Where's Andrews?

LIEUTENANT

(pointing)

Andrews is 18 feet due northeast.

We see in the background a guy get up and walk out of the office. Captain Yogi looks around as the man walks out.

YOGI BERRA

Move Henderson's position to the bathroom.

The Lieutenant takes his pointer and pushes the male model that represents Henderson to the bathroom location on the map.

267

INT. - BRIDGE

267

The Captain is addressing all his officers who are lined up in front of him.

NELSON

Gentlemen, we are sinking rapidly. The nearest ship is 350 miles away. We can't let the passenger's panic. It's up to us to get every member of this ship safely aboard those boats. Those people out there are scared. We have to remain brave. We've got keep calm, be cool, stay confident, and represent this ship line proudly. I know I can count on you.

(pause)

Gentlemen, let's start the evacuation. Women first.

The Captain walks outside to observe what's happening. As soon as he's gone, all the officers scramble to their places and start putting on dresses.

268 EXT. - BRIDGE

268

The Captain stands by the railing overlooking the lower deck. Everyone is in helter skelter, terrified activity. The Captain is uptight.

NELSON  
(shouting)  
Move it! This ship is sinking. Man  
the lifeboats. Now!

Robert Young walks up to the Captain with a cup of coffee in his hand.

YOUNG  
Captain, you seem so jittery and  
nervous. What's the problem?

NELSON  
I don't know. The doctor says it  
may be too much caffeine.

YOUNG  
Why don't you try Sanka. It has no  
caffeine.

He holds the cup out to the Captain.

NELSON  
Why don't you try sticking that cup  
of Sanka up your ass. Maybe that'll  
make you nervous. The God damn ship  
is sinking.

269 LOU JACOBY

269

Who is watching forlornly as the seamen prepare lifeboats to be lowered to the sea. Sirens are sounding, the band is playing off camera in the distance, "Onward Christian Soldiers." Old man Lou Jacoby goes up to a seaman frantically working to get a lifeboat in place as the ship sinks.

LOU  
What is going on here? Am I an  
albatross? I was on the Titanic,  
the Lusitania, I was a German naval

(MORE)

(CONTINUED)



LOU (CONT'D)

officer on the Bismark, I was on the Andreadora. They all sank. Now this ship is sinking. I've never made it across the Atlantic. Half the fun is getting half-way there, is that it?

He walks away wringing his hands.

270

RON AND NANCY

270

are hurrying to get in place to board a lifeboat.

RON

(shouts)

Attention. Rules for disembarking. Rats first, women and cowards second.

271

EXT. - RAILING

271

The first lifeboat starts to be lowered over the side on a crane. The Captain runs up and climbs over the rail and jumps into the lowering lifeboat. He is the first one to get in a lifeboat. Tom runs up to the rail.

TOM

Captain, you're supposed to be the last one to leave the ship, not the first.

NELSON

Oh, yeah. I forgot.  
(orders)  
Hoist me back up.

272

LIFEBOAT LINE

272

We see celebrities lining up to get into the boats. They are pushing and shoving trying to get to the front of the line to assure themselves a good position. Among the pushers we see Burt Reynolds, Robert Redford, Phyllis Diller, Gregory Peck, Milton Berle, Billy Graham, and Eric Estrada.

BURT REYNOLDS

Let me get up front and be sure to get a lifeboat. I make 5 million a

(MORE)

(CONTINUED)

BURT REYNOLDS (CONT'D)

movie.

ROBERT REDFORD

(shoving back)

Let me up there. I'm the cutest. Do you want this face to sink underwater and drown next to some jelly fish? Make way for cuteness.

ERIC ESTRADA

Are you kidding? I'm the cutest, and I'm macho on top of it. My jock strap is at least 4 times bigger than yours.

PHYLISS DILLER

(pushing by both)

I'm definitely not the cutest. Go right ahead, gents. Don't get your Congressional Medals of Honor wet.

Phylliss walks away. Billy Graham comes up, pushing and shoving more than anyone else.

GRAHAM

I should get on the lifeboat first. I'm a man of the cloth.

BERLE

(to Graham)

You better use the cloth to clean behind your ears.

GRAHAM

By saving me, I will save millions.

BERLE

You mean make millions. Why don't you go down on the water and walk to England.

GRAHAM

I'll give everyone here a million dollars if you let me on first.

He pulls out a huge wad of money. Ronald Reagan walks by and grabs the roll.

(CONTINUED)

REAGAN

I need this money badly for the economy.

273 LIFEBOAT

273

Being lowered, with the band playing a jazzy big band version of "This Could Be The Start Of Something Big." Some people in this lifeboat are dancing to the music as they lower away.

274 PEOPLE ON DECK

274

putting on life jackets and leaping overboard. We see the people hitting the water and then sinking. A distinguished looking English Lord sees this and tears the covering off his life jacket. It is stuffed with bricks.

275 LIFEBOAT DECK

275

Tom and Sally are in their life jackets. In the background we see our celebrities getting aboard the lifeboats. The ship is listing even more. The lifeboats are starting to be lowered into the sea.

TOM

Sally, you have to go. Get on the boat.

SALLY

Tom, I'm not going until you go.

TOM

Please, Sally. I'm not going until everyone else is off. You've got to go now.

SALLY

You and I are on the same boat and that's final.

TOM

Okay, bunny lips.

They go to embrace. Steve Martin, who is running for a lifeboat, gets caught in between them. With their eyes shut, they both kiss Steve on opposite sides of his face.

(CONTINUED)

STEVE

Well, excuse me!

Steve runs off to his lifeboat. Tom and Sally kiss.

276

LIFEBOAT DECK

276

The Captain is walking alongside his young wife. She's wearing a negligee with a life jacket. She's flanked by two young studs who are wearing only their shorts. They are kissing each of her ears. The Captain is carrying champagne in a bucket.

NELSON

Honey, I want you to be comfortable.

MRS. NELSON

You better.

NELSON

(to lovers)

You guys need anything?

STUD 1

Just show us to a boat with a soft cushion.

NELSON

Yes, of course.

They come to the lifeboat. The Captain takes his wife's hand and elegantly escorts her into the lifeboat. He takes the hand of the first stud and escorts him into the lifeboat. He does the same with the second stud.

NELSON (cont'd)

(to wife)

Anything else, dear?

Wife and two lovers hold out their champagne glasses. The Captain reaches into the ice bucket and grabs the bottle, then pours it into their glasses. Their boat is lowered into the ocean.

277 TOPSIDE OF SHIP

277

The topside is pretty well cleared. People have gone over the side in the lifeboats or life jackets. We hear some people scrambling to abandon ship. The Ship is listing a bit to the port side.

Emerging from a gangway door, mostly in tuxedos but all elegantly attired, are eight fat and portly men, each are carrying a glass of champagne or red or white wine in an elegant crystal. Most are smoking fine cigars. We assume they have come from the party below, which some people have kept going for another day. The fat gentlemen are Orson Welles, the ship's Doctor, Lord Tyrone Tonic, Lord Paul Seiden, Burl Ives, Marquis Luis Itania, Lord Andrew Dorie and opera's Lucien Pavarotti.

The men move toward the port side of the ship, and the ship lists even more to that side. The gentlemen stay reserved as they gather around. The Doctor raises his glass.

DOCTOR

Gentlemen, a toast.

They all raise their glasses.

DOCTOR (cont'd)

To you, Lord Andrew Dorie, you Marquis Luis Itania, you Burl Ives, you Lord Tyrone Tonic, you Lucien Pavarotti, and you Lord Paul Seiden. Gentlemen, let us all toast this great lady in her last few moments. To the HMS Queen Mary. Her memory will live on forever.

They all ad lib "Here here," and drink the toast. The ship creaks and list a little more.

PAVAROTTI

I get the feeling our weight has this ship balanced rather precariously. The weight is such that we are right on the brink.

278 ANGLE ON DECK 278

Shows a young boy with some marbles in a circle. He takes one aggie in his marble shooting position and shoots. The marble goes through the circle and rolls down the ship's listing deck. The camera follows the marble rolling along as it heads toward the rail by the fat gentlemen. We see that just the extra weight of the aggie causes the entire ship to roll over on its side. We hear loud creaking and rolling sounds. We see the marble rolling against the rail as the ship loudly rolls over.

279 EXT. - SHIP - AERIAL SHOT 279

We see the ship roll on its side. In the ballroom, what was the floor now looks like a back wall. One wall looks like a floor. The ceiling looks like a wall.

280 INT. - NAVAL RESCUE STATION OMEGA 280

We see Captain Yogi Berra and an aide scrutinizing the big table with all the ships on it. Captain Yogi takes a pointer and points at a model ship on the board.

YOGI BERRA

There's the Queen Mary and that's about where she was when we got the radio distress call.

The camera moves in a little closer on the model of the Queen Mary. On its own, the model turns on its side.

YOGI BERRA (cont'd)

That could mean trouble.

281 EXT. - DECK 281

Tom's voice comes over the P.A. system.

TOM

Ladies and Gentlemen, shuffleboard has been cancelled.

282 INT. - DINING ROOM 282

Stan Laurel, our waiter, gets up and scrapes some eggs back onto his tray and walks up to a man.

(CONTINUED)

STAN

Sir, here are your eggs. They are  
over easy.

283 INT. - BARBER SHOP

283

A Customer is lying on his side in a barber chair. The  
barber is lying on his side, too.

CUSTOMER

Just take a little off the side.

284 SMOKESTACKS

284

Our friend, the Duke, is floating on his back in the  
smokestack. He is wearing the snort-a-meter and snorting  
some cocaine of a small mirror.

285 INT. - CASINO

285

Five guys are lying down. One guy throws a pair of dice at a  
crap table on its side. They come up snake eyes, and stick  
on the perpendicular crap table.

DICE THROWER

Two more rolls and let's leave.

286 INT. - MEN'S ROOM

286

Henry Kissinger is trying to sit on a toilet that is on its  
side. He's grabbing the upper edge of the toilet seat,  
trying to keep his balance.

HENRY

Boy, have I had it with public  
facilities.

287 INT. - STATEROOM

287

Phyliss Diller is lying face down with her face over a port  
hole. A fish is swimming close to the port hole. He's  
flirting with Phyliss. Suddenly the fish darts for Phyliss'  
face with his mouth open. We hear a huge kissing sound. The  
fish dies and floats to the surface of the ocean.

(CONTINUED)

PHYLISS

Don't knock it. That was my sex  
life for the decade.

288 EXT. - LIFEBOAT

288

We see a large boat drifting in misty atmosphere. It is a typical lifeboat, with around 30 people. Arnold Swartzenegger, the muscle man, is rowing on one side. Don Knotts is on the other. We see debris, flotsam and jetsam. Among the people aboard we see Captain Nelson, Tom Armstrong, and Nurse Sally Whitcomb. Ron Davis and Cruise Director Nancy, Suzanne Sommers, and Ted Kennedy. Arnold Swartzenegger, Don Knotts, Sly Stallone, the Doctor and others are in the boat, too. The Doctor looks at the debris. He can't resist his habit of captioning. He sees a large round cork ball like some kind of marker buoy floating alongside. He picks it out of the water and holds it against his neck.

DOCTOR

The Jolly Green Giant's goiter.

People dejected at their plight stare at the Doctor.

DOCTOR (cont'd)

Come on, now. Let's cheer up.

He picks about a 3 foot splinter of wood out of the water and tosses the goiter ball away. He puts the stick of wood slanting downward from his mouth on one side. No stick of wood is on the other side.

DOCTOR (cont'd)

A walrus with a bad dentist.

He laughs uproariously at himself and notices everyone is staring at him silently. He stops laughing abruptly.

NELSON

We probably have too many people  
aboard this lifeboat and not enough  
food rations and water. But we must  
not panic.

Howard Cosell swims up alongside the boat.

(CONTINUED)



COSELL

Thank God. I don't think I could swim another yard.

Cosell puts his hands on the boat gunwales as he is about ready to climb aboard. Sly Stallone puts his outspread hand over Cosell's face and pushes him strongly back under water.

STALLONE

Get outta here.

Meanwhile, Arnold Schwarzenegger is rowing so much more strongly than Don Knotts that the boat is going in circles. The Captain notices.

NELSON

Mr. Stallone, will you please relieve Mr. Knotts on the port oar?

Alongside the boat now, we see an iron lung that is floating. We can see the guy's head sticking out. He has headphones on and he's whistling. The iron lung has an engine on the back of it that powers it along. There's another guy straddling the lung on top.

TOM

(calling)

Would you like some help? Can we bring you aboard?

GUY ON LUNG

No thanks. We're fine.

He reaches back to the engine. They accelerate and speed away.

289

ANGLE ON SUZANNE SOMERS

289

She is near the rear of the boat. She looks at her watch.

SOMERS

Oh my lord. It will soon be cocktail hour. I've got to wear something appropriate.

She turns her back to the rest of the people in the boat, slips out of her day dress, takes off her bra to get ready to put on her fancy cocktail dress.

290 ROWING CREW

290

A few yards away from the boat a Harvard rowing crew of eight goes rowing by. A coxswain is perched aft with his megaphone shouting to the eight rowers.

COXSWAIN

Stroke, stroke.

They row to the count of the coxswain's call.

291 POV - BEHIND SUZANNE

291

The crew is looking over at her. They stop rowing and gawk. Suzanne takes up the beat with her arms over her head.

SUZANNE

(sultry)

Stroke, stroke, stroke.

COXSWAIN

Alright, boys. Let's try it again with the oars.

The boys snap out of it and grab their oars.

COXSWAIN (cont'd)

Stroke, stroke.

Suzanne finishes dressing as they row away.

292 DON KNOTTS

292

Spots a bottle of wine floating in the water. He pulls the bottle out and holds it up. There is a note in it.

KNOTTS

Say, there's a note in this bottle. Let's just have a look at it.

He removes the cork and turns the bottle upside-down and shakes it like a ketchup bottle. A tightly rolled parchment falls in his lap. Sally is about the only one who has noticed this. Knotts unrolls the parchment and reads it to himself.

(CONTINUED)

SALLY

What does it say?

KNOTTS

(reading)

From the desk of Christopher Columbus. I have now proved that the world is flat. Next I'd like to go back to Spain and prove that Queen Isabella's chest is flat, too.

293 CLOSE-UP - CALENDAR

293

The calendar has large numbers of the date of the day and on the top the day of the week; ie Monday, Tuesday, etc. There is only one day and date per page. A hand reaches in and we see the hand tear off the pages, showing passage of time as in the old movies. The camera pulls back and we see a steward with a sign, "Calendar Man," on his hat.

CALENDAR MAN

Ten days have gone by.

294 TOM AND SALLY

294

Sitting next to Dolly Parton. She is holding five little babies.

SALLY

Miss Parton, I didn't know you had quintuplets.

DOLLY

They're not mine. Their mothers are friends of mine. I nurse them as a favor.

295 ANOTHER ANGLE

295

Tom is eating some rations from the lifeboat safety kit.

TOM

Boy, are these rations tasty.

He offers one to Sally. She starts chewing the food. She makes a face as if she's eating mud.

(CONTINUED)

SALLY

What is this?

TOM

(enjoying it)

Seagull jerky.

He offers her some more.

TOM

Here, try some squid biscuits.

SALLY

No thanks, dear. I'd rather eat my life jacket stuffing. What else is in that kit?

TOM

All kinds of survival equipment. You couldn't make out on the high seas without this stuff.

He pulls out a large white sheet.

TOM (cont'd)

Here's a parachute, a baseball, a guide for the ten best restaurants in Paris, and the most important survival item of all ---

He holds up a piece of rope.

TOM (cont'd)

Shark dental floss.

296 ANGLE ON THE CAPTAIN

296

He is shaving. He has shaving cream on half his face. He reaches down and rinses his razor in what we supposed is a wash basin. We pull back to reveal that he is using the open mouth of a pelican for his wash basin. The pelican is perched on the bow of the boat. The camera pans to show a line of men all waiting to use the facilities, their shirts off and towels over their shoulders.

297 ANGLE ON ORSON WELLES

297

He is talking out to sea.

ORSON

I love you, my dear. Please, can't  
we go off together and get married?

A whale surfaces and it winks at Orson. He kisses the whale.

298 ANGLE ON DOCTOR

298

He's looking at a Seaman who has an injured leg. The Seaman  
is in bad shape.

SEAMAN

Doc, how bad is my leg?

DOCTOR

You're going to be alright, my  
friend.

The Doctor moves over to Sally, his nurse. He's carrying his  
doctor's bag.

SALLY

How is he?

DOCTOR

Sally, I'm going to need you. The  
gangrene has set in. We're going to  
amputate his leg.

299 LONG SHOT - LIFEBOAT

299

We hear the same happy music we heard on the aerial shots of  
the actual cruise. The camera zooms in. We see Jimmy Hoffa  
floating toward the lifeboat. He's lying in a pool lounge  
chair. Two seamen pull him aboard.

SEAMAN

(shocked)

You're Jimmy Hoffa.

JIMMY

Yes, where's my mail?

300 ANGLE ON CAPTAIN

300

Everyone is gathered around the Captain, who is sitting in the middle. The camera moves in. We hear laughter. Some activity is in progress. As yet, we don't know what it is. The camera moves in on the Captain. Nancy is sitting next to him with a pad.

SUZANNE SOMERS

(irritated)

Stop this, Captain. It's bizarre.  
It's ridiculous.

NELSON

We have to be democratic. We're  
almost finished with this.

SUZANNE

But it's so macabre.

NELSON

We have to do something. Our  
engineer says we are straining our  
capacity. We all know that. We have  
one too many people on board.  
Someone has to say goodbye and go  
overboard. We all agreed.

SUZANNE

But why decide like this?

NELSON

Whoever tells the worst joke goes  
overboard. That's it. We agreed.  
Now, who's next?

NANCY

Two to go. Milton Berle and Ruth  
Gordon.

NELSON

You have all the ratings on the  
jokes so far.

NANCY

Yes sir.

(CONTINUED)

NELSON

Okay, Milton. Your turn.

MILTON

Worst joke goes overboard, heh?  
might finally win something. Okay.  
This nun hits her foot on a rock.  
She blurts out "God damn it." Then,  
she says, "Oh Christ, I said God  
damn it." Then she says, "Aw, shit,  
I said Christ." And then, "Aw,  
screw it. I didn't want to be a nun  
anyway."

People laugh. A group of 12 judges holds up rating signs.  
They range from 7 to 8.5. Nancy records the rating.

NELSON

All right. Last but not least, Ruth  
Gordon.

RUTH

I'm kinda nervous. I don't think I  
can swim 2000 miles.

The Captain laughs.

NELSON

I'm the one who should be nervous.  
So far I'm the number one rated  
worst joke.

RUTH

Okay. Here goes. This man was  
getting a shave by a barber with a  
straight razor. The barber slips  
and cuts off the customer's nose.  
He drops the razor and cuts off his  
toe. The barber puts the toe back  
where the nose should be and the  
nose where the toe should be. Now,  
every time he wants to blow his  
nose he has to take off his shoe.

Just a small smattering of laughter. The panel of judges put  
up their rating signs. They're very low: 2 to 4.5.

(CONTINUED)

NANCY

That rating makes Ruth Gordon's  
joke the worst joke. She'll be the  
one thrown overboard.

The Captain lets out a happy shriek.

NELSON

Yeeeeehoo! Thank you, Miss Gordon.  
You got me off the hook.

Everyone else cheers and shouts. We hear ad libs, "I'm glad  
it's not me." "That's lucky." "Just as well it's an old  
person." Ruth Gordon looks helpless and bewildered.

NELSON (cont'd)

Alright. Throw her over, men.

Arnold Schwarzenegger and Sylvester Stallone walk up and  
grab Ruth by the arms and lift her up. They start to do a  
heave ho. A voice cries out. It is

KENNEDY

Told it! Put her down. I volunteer  
to take her place as the person who  
goes overboard. I'm a terrific  
swimmer.

Ted stands on the edge of the boat in his suit and tie.

KENNEDY (cont'd)

Besides, I thought her joke was  
funny.

Ted dives into the water and swims away.

301

CALENDAR MAN

301

He holds up the calendar and starts ripping off five more  
pages with the dates on them.

CALENDAR MAN

Five days later.

302

RON AND NANCY

302

They look sickly and weak, as does everyone else around  
them. Ron is trying to make a crude fishing line by tying a

(CONTINUED)



safety pin to a string.

NANCY

I'm starving. I haven't had anything to eat in five days.

RON

Don't worry, sis lover, I think I can catch us a fish with this.

He holds up a string with the pin on it.

NANCY

Honey brother. No way. Forget it.

RON

Well, I've got to try. We're desperate for food.

He throws the line into the ocean.

NANCY

But there's no bait. You can't catch anything with that.

RON

Honey, if we had bait, we'd have eaten it by now.

The string in the water starts to jerk up and down.

RON (cont'd)

I think I have something.

NANCY

Dear, you're crazy. No fish would go for that pin.

The line starts to tug real hard. Ron is struggling to pull in whatever is on the end of it. It looks like he has a sailfish on the line.

RON

Honey, this is it! It's huge!

(CONTINUED)

NANCY

You're right.

A crowd of people gathers around as Ron struggles to pull in his catch. Two men hold his body and try to help him pull on the line. He pulls it up and it turns out he has hooked a buffet table that is covered with the most lavish display of food any cruise ship would have. They lean over and haul the table aboard. Everyone cheerfully starts to gorge themselves with the goodies on the table.

303

ANGLE ON DOCTOR

303

The Doctor, with Sally assisting, is about to cut off the Seaman's leg. We see the Doctor injecting the Seaman's leg with some local anaesthetic.

DOCTOR

Does that feel numb?

SEAMAN

Yes, Doc.

DOCTOR

I think we're ready, Sally. Tom, would you hold up the blanket so the other passengers can't see. I would not want to ruin their appetites. In the stern, everyone is eating himself silly.

TOM

I don't think we have to worry.

Tom holds up the blanket. We just see the Doctor and Sally's heads on the other side of the blanket. Tom looks over the blanket and watches them.

DOCTOR

Sally, are you ready?

SALLY

Yes, Doctor.

DOCTOR

(to Seaman)

Son, this won't hurt one bit.

(CONTINUED)

We hear the SFX of a chain saw cutting through a log. The Doctor finishes and turns off the saw.

DOCTOR  
Did it hurt, son?

SEAMAN  
(relieved)  
No, Doc. You do good work.

DOCTOR  
Thanks, son. Can I have that shoe?  
I collect left shoes.

SEAMAN  
Sure, Doc.

DOCTOR  
Thanks, and I won't bill you.

Sally holds up a ballpoint pen. It is leaking green ink.

SALLY  
Doctor, his leg didn't have  
gangrene. His pen was leaking down  
his pants pocket.

DOCTOR  
(to Seaman)  
Boy, have I got some good news for  
you. It wasn't gangrene after all.  
Those streaks down your leg were  
just from a leaky pen.

SEAMAN  
Thank God.

DOCTOR  
And I've got even better news. I've  
plenty of malpractice insurance.  
That leg will be worth a fortune.

SEAMAN  
Boy, this is my lucky day.

Sally and Tom are holding hands and walking over to a section of the boat where they are alone. They sit down and gaze romantically at one another.

(CONTINUED)

TOM

You know, Sally. I was watching how gruesome that was cutting that man's leg off.

SALLY

Yes.

TOM

It made me think. We should talk about our marriage.

SALLY

Tom, has it had time to sink in?

Tom flinches.

TOM

Please, don't say "sink" to me.

SALLY

That's just it. This voyage has been a disaster. You won't get your officer's papers. You may not get hired again. How can we get married?

TOM

Let's buy a motel instead so we can make love free.

SALLY

That does it. Go ahead, be a screwball. But not on my time.

She starts to get up and leave angrily. Tom grabs her and pulls her back to his side.

TOM

Listen, fruity poo pod honey head. I love you. I've been silly. We should not care about what kind of job I have. We'll make it. Will you marry me?

They kiss.

(CONTINUED)

SALLY

Yes. When?

TOM

How does five minutes strike you?

SALLY

What?

TOM

Captain!

The Captain comes over to them.

NELSON

What can I do for you?

TOM

Marry us.

NELSON

I'll be happy --

(does take)

What?

SALLY

(smiling)

You heard him. Marry us.

The Captain is still taken aback. Then, he smiles. A woman hands Sally a bouquet of flowers.

NELSON

You bet I will. I'm authorized.

(calls out)

Attention everyone. There's going to be a wedding.

People gather around. Sally hands the Captain a Bible with the marriage ceremony in it.

SALLY

I just happened to have this section of the Bible with me -- the marriage ceremony.

Everyone laughs.

(CONTINUED)

TOM  
 (to Ron)  
 Hey, Ron. Get over here and be best  
 man.

Ron hustles over alongside Tom.

RON  
 You wouldn't say I was best man if  
 you saw me in a shower.

SALLY  
 Nancy? Be the maid of honor.

Nancy rushes to Sally's side.

NANCY  
 I don't know about the honor, but I  
 could be maid.

304 CALENDAR CLOSE-UP

304

The page reads "Two o'clock." A hand reaches up and tears  
 off that page. The next page reads, "Two Thirty." The camera  
 pulls back to reveal Calendar Man.

CALENDAR MAN  
 A half hour has gone by.

NELSON  
 I now pronounce you man and wife --  
 unless one of you has syphilis.

The Captain laughs at his own aside. Everyone cheers and  
 applauds. Tom and Sally kiss.

ORSON WELLES  
 Where are you going on your  
 honeymoon?

TOM  
 We thought we'd spend it on you.

Everyone cheers. Jubilation is the order of the day. Sally  
 throws the bouquet high in the air.

As the bouquet is on its downward arc, a shark bursts up  
 through the sea and catches the bouquet in mid air. MUSIC:

(CONTINUED)

Sharp terror chords. We hear ominous music. All the people in the lifeboat are frightened real good. They're silent.

Suddenly we see 25 shark fins break the surface of the water and start circling the boat. The people scream. The sharks get closer. They start hitting the boat. Louder screams. Panic ensues. The sharks bump the boat harder, almost knocking it over. On one of the shark's attacks, a woman loses her balance and falls back against the bow. Her head knocks a rope into the sea. The rope is attached to the bow. A huge shark surfaces with his mouth open. We see rows of big teeth. Everybody is terrified. The shark grabs the rope in his mouth and starts to tow the boat at a high rate of speed. Everyone falls down in a big heap. The shark keeps towing the boat faster and faster. We see an island in the distance.

305 AERIAL VIEW

305

We see the shark pulling the lifeboat. To each side of the boat we see the other sharks fins in formation. It looks like a police escort.

NELSON

I'll be damned. They're kind sharks.

306 ANGLE

306

The shark has pulled the boat close to the island. Suddenly he releases the rope and the momentum carries the boat ashore. The boat is beached. Everyone gets up from where they were knocked down in the boat.

NELSON

We've been saved!

Everyone gets out of the boat, mumbling sighs of relief. "Those sharks saved us." The Captain waves out to sea.

NELSON (cont'd)

Thank you, sharks!

Everyone else joins in waving.

(CONTINUED)

GROUP

Thanks to the sharks!

307 EXT. - OCEAN

307

The sharks are all waving their fins back at the people on the island.

308 EXT. - BEACH

308

All the people are hugging and dancing for joy and cheering. Everyone is saying "We've been saved." "We're alive and safe." "We made it to land." As this ecstatic scene is taking place, the camera pulls back and we see, looming over the palm trees and the beach is a huge Godzilla-like monster, walking slowly toward the survivors.

THE END